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for the better in business affairs will occur directly after election — whichever way it may go

So get out your printed matter and plenty of it
Poor printing is a waste of ammunition
Good printing on Butler Paper brings results

Remember to specify the Butler Brands—they satisfy

J. W. Butler Paper Company
CHICAGO

Adapted

BUTLER BRANDS PAPER THE BEST

The SIMPLEX
One-Man Type Setter

THE "ALL-AROUND" MACHINE

The Adjustable Simplex is a constant source of profit in an office where a little ingenuity and energy are in evidence. Its usefulness does not end with the newspaper composition, but extends as well to the other straight composition common to the average office. Cast your eye over these few lines from Sandpoint, Idaho, for instance:

NORTHERN IDAHO NEWS

Sandpoint, Idaho.

THE UNITYPE COMPANY:

Gentlemen,—None of us had any knowledge of the workings of the Adjustable Simplex Machine at the time of its installation in our office. In the beginning we started a printer justifying for the operator. At the end of four weeks the operator had made sufficient progress to warrant us in disposing of the services of the printer who had been justifying, and since that time she has set all the type for our paper, a six-column quarto, all home print. A majority of the time we run a ten-page, all home print. Three weeks ago a rush of brief work came in and we handled 148 pages in two weeks in addition to the composition for the paper. We issue our paper Friday morning, and clean up the machine and change size of type Friday afternoon; between then and Monday nights, in two different weeks, we did the amount of brief and transcript work mentioned. We are able to issue a better and newsier paper than before, and handle brief and transcript work which formerly had to be set in Spokane, and still save the neat little sum of $21 a week. We consider the Simplex the only thing for newspaper men running country weeklies or small dailies, and cheerfully recommend it to the craft.

Very truly, AL. FILSON.

The $21 saved per week by these Idaho hustlers is more than the monthly payment required on the Simplex. Therefore, **the Simplex is costing them nothing** and giving them a profit after paying for itself.

LET US TELL YOU ALL ABOUT THE SIMPLEX

THE UNITYPE COMPANY

148-156 Sands Street, BROOKLYN, N. Y.

200 Monroe Street, CHICAGO 410 Sansome St., SAN FRANCISCO

Old Hampshire Bond

THE SELLING AGENTS

IN THE EAST

NEW YORK . . . . . Paul E. Vernon
PHILADELPHIA . . I. N. Megargee & Co.
BOSTON . . . . A. Storrs & Bement Co.
BUFFALO . . . . . Alling & Cory
CINCINNATI, Cincinnati Cordage & Paper Co.
CLEVELAND . . Union Paper & Twine Co.
COLUMBUS . The Central Ohio Paper Co.
DETROIT . . . . . Detroit Paper Co.
HARRISBURG . . . . Johnston & Co.
PITTSBURG . . W. W. McBride Paper Co.
READING . . . . . M. J. Earl
ROCHESTER . . . . . Alling & Cory
SCRANTON . . . . . Megargee Bros.
SYRACUSE . . . . J. & F. B. Garrett
TROY . . . . . Troy Paper Co.

IN THE WEST

CHICAGO . . . . Bradner Smith & Co.
ST. LOUIS . . . . . Graham Paper Co.
DENVER . . . . . Carter, Rice & Co.
DES MOINES . . Western Newspaper Union
DULUTH . . . . . Zenith Paper Co.
INDIANAPOLIS . . . Crescent Paper Co.
KANSAS CITY . Kansas City Paper House
MILWAUKEE . . . . Standard Paper Co.
MINNEAPOLIS . . John Leslie Paper Co.
OMAHA . . . . . Western Paper Co.
ST. PAUL . . . . . F. G. Leslie Co.
SALT LAKE . . Western Newspaper Union

IN THE SOUTH

BALTIMORE . . . . McDonald & Fisher
WASHINGTON . R. P. Andrews & Co., Inc.
RICHMOND . . Richmond Paper Mfg. Co.
LOUISVILLE . . . . Louisville Paper Co.
NEW ORLEANS . . . E. C. Palmer & Co.
ATLANTA . . . . The S. P. Richards Co.
DALLAS . . . . A. G. Elliot Paper Co.

ON THE PACIFIC COAST

SAN FRANCISCO . Blake, Moffit & Towne
LOS ANGELES . . Blake, Moffit & Towne
PORTLAND . . . . Blake-McFall Co.
SEATTLE . . . . . American Paper Co.

IN CANADA

TORONTO . . . . Brown Bros., Ltd.
HAMILTON AND MONTREAL
Buntin, Gillies & Co., Ltd.

IN GREAT BRITAIN

LONDON . Hampshire Paper Co.,
11 Wardrobe Chambers, Queen Victoria St., E. C.
LIVERPOOL . . . L. S. Dixon & Co., Ltd.

IN NEW ZEALAND

AUCKLAND . . . . . Brown & Stewart

IN SWEDEN

STOCKHOLM . . . Gumælius & Komp

If your name is on our list of printers you should receive our new price-list early in October. If it doesn't reach you write us.

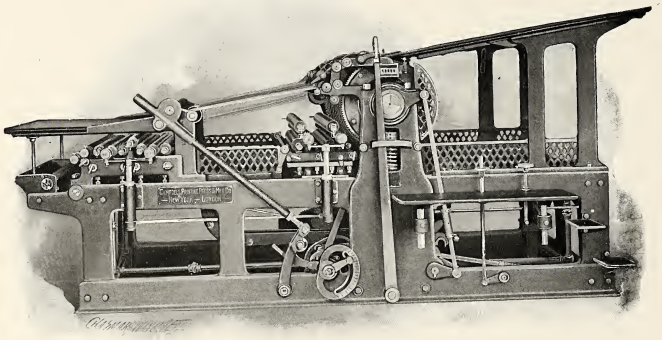
Hampshire Paper Company

The only paper makers in the world making Bond Papers exclusively

South Hadley Falls, Mass.



The Century



The Printer and Printer's Ink

RECOGNIZING the fact that good "color" depends on the proper handling of the ink *before* distribution, the old printers laboriously worked it by hand with their "ink-balls." They gained color at the expense of uniformity.

The more modern method sacrificed color in order to gain uniformity and ease of distribution. That was the net result of four hundred and fifty years of endeavor to solve the problem.

The CENTURY works the ink more thoroughly than even the old printers and distributes it more uniformly than the customary modern methods, and has thus solved the hitherto unsolvable. It does this by the employment of a novel device peculiar to itself.

The Century

Before the ink reaches the ink-plate it is thoroughly disintegrated, blended and evenly spread by a series of vibratory and composition rollers continuously revolving in one direction. This motion spares the rollers, allows of a more perfect control of the ink-flow and of the distribution and brings about an absolutely thorough super-digestion and super-blending of the ink *before it is applied to the printing surface.*

Hence a better "color" than was ever before possible is assured with a diminished expenditure of ink. Money is saved not only on the rollers but on the ink and a better result is obtained at a less cost.

NOTE

A CORDIAL invitation is extended to all interested in printing to make our exhibit, Block 10, Palace of Liberal Arts, their headquarters while visiting the World's Fair.

Here may be examined a No. 0 Four-roller Century, bed 43 x 56 inches, and a No. 3 Four-roller Century, bed 30 x 42 inches, producing half-tone and three-color work under high-speed conditions.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

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189 Fleet Street, London, E. C., England

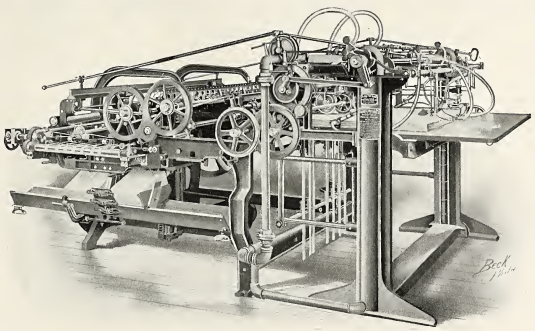
THE AULT & WIBORG CO.

Makers of Letterpress, Steelplate,
Copperplate and Lithographic

Inks

Dry Colors, Varnishes, Oils and Dryers.
Importers of Lithographic Stones,
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CINCINNATI, NEW YORK, CHICAGO
ST. LOUIS, TORONTO, LONDON



THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

THE KING FEEDER RECORD
FOR AUGUST

Two more machines ordered by GEORGE F. LASHER, Philadelphia.

Three machines erected in bindery of THE TIMES PRINTING HOUSE, Philadelphia.

Four more machines started in bindery of CURTIS PUBLISHING COMPANY, Philadelphia.

One machine delivered to J. J. ARAKELYAN, Boston, Mass.

These Feeders are all in connection with
CHAMBERS DROP ROLLER FOLDING MACHINES

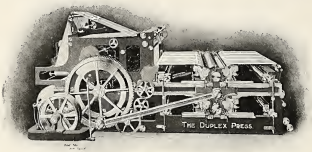
This Combination Gives Satisfaction

CHAMBERS BROTHERS COMPANY
Folding and Feeding Machines
PHILADELPHIA, PENNSYLVANIA

THE DUPLEX

Flat-Bed, Web-Perfecting Newspaper Press

PRINTS from TYPE



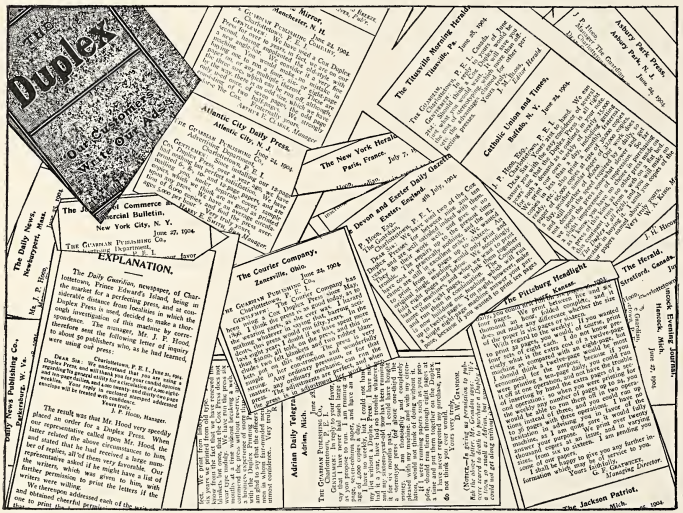
5,000 TO 6,000

4, 6, 7, 8, 10 or 12 page perfected papers per hour

Without Stereotyping

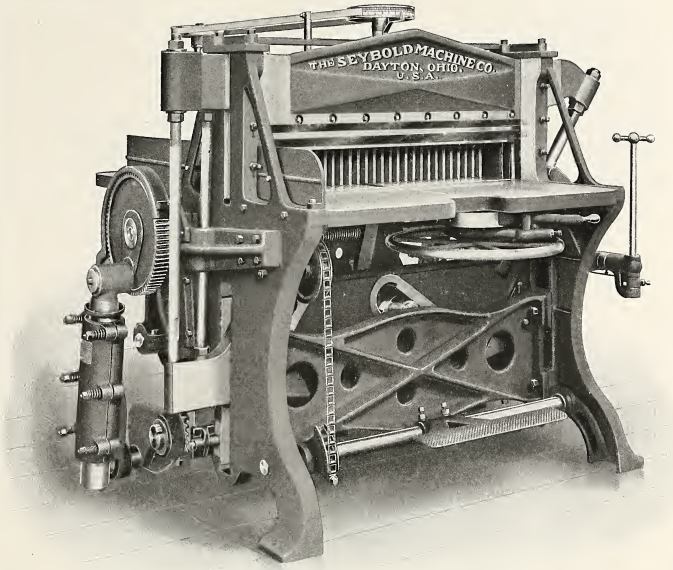
THESE CLIPPINGS are from the pages of a most interesting booklet, just published. A unique and remarkable collection. SEND FOR ONE.

WHAT THEY SAY ABOUT THE DUPLEX.



DUPLEX PRINTING PRESS CO., Battle Creek, Mich., U.S.A.

The Seybold Improved Holyoke Cutter



AUTOMATIC AND TREADLE CLAMP

The Only Cutter Built with an INDEPENDENT AUTOMATIC CLAMP. Cuts as accurately as a Hand Clamp.

Our latest efforts will no doubt be appreciated by many users of cutting machines, who have long felt the necessity of a fast *Automatic Clamping Paper Cutter* which would be both practical and reliable for the finest and most accurate work, and at the same time have sufficient weight and strength to withstand the strain of modern demands.

THE IMPROVED HOLYOKE WILL EASILY FULFIL EVERY REQUIREMENT. Built in sizes 34, 38, 44, 48, 54, 64, 74 and 84 inches.

THE SEYBOLD MACHINE CO.

Main Office and Factory . . DAYTON, OHIO, U. S. A.

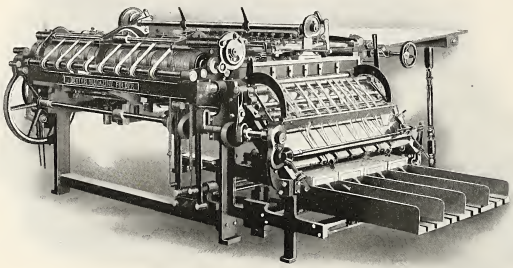
NEW YORK CHICAGO BERLIN LONDON

Manufacturers of high-grade Machines for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

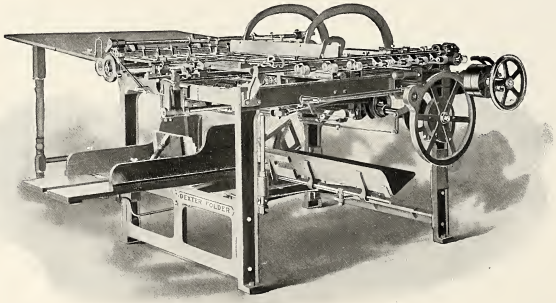
Southern Agents—J. H. SCHROETER & BRO., ATLANTA, GA. THE J. L. MORRISON CO., TORONTO, CAN.

LOUISIANA PURCHASE EXPOSITION (St. Louis, Mo.), PALACE OF LIBERAL ARTS, Block No. 10

DEXTER FOLDERS



THE DEXTER SPECIAL MAGAZINE FOLDER. FOLDS QUADRUPLE SIXTEENS AND DELIVERS THE SIGNATURES WITH EDGES CUT OPEN.



THE NEW DEXTER RAPID DROP ROLL JOBBING, BOOK AND PAMPHLET FOLDER.

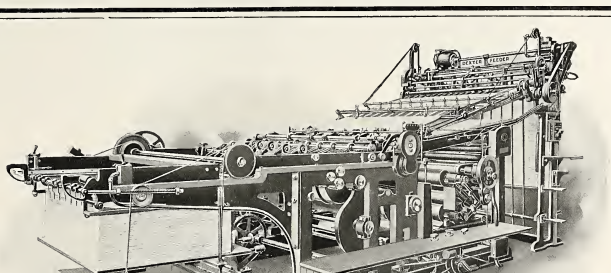
Folders of every description. Feeders for Printing Presses, Folding Machines and Ruling Machines.

DEXTER FOLDER CO. World's Fair Exhibits

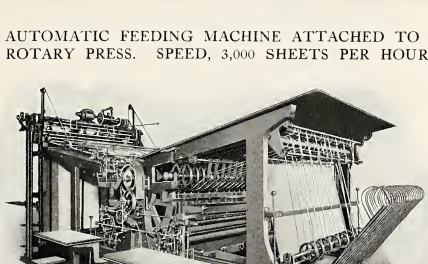
Liberal Arts Building, Block 10

Administration Building *Model Print Shop*

DEXTER FEEDERS



THE DEXTER AUTOMATIC FEEDING MACHINE ATTACHED TO A SHEET-FEED ROTARY PRESS. SPEED, 3,000 SHEETS PER HOUR.



THE DEXTER AUTOMATIC FEEDING MACHINE ATTACHED TO A DOUBLE-FEED PRINTING PRESS.

SOLE AGENTS

Great Britain and Europe
T.W. & C. B. SHERIDAN, London, Eng.
Canada, J. L. MORRISON CO., Toronto
Australia, ALEX. COWAN & SONS Melbourne, Sydney, Adelaide
South Africa, JOHN DICKINSON & CO. Cape Town, Johannesburg and Durban

Write for Catalogues and Full Information.

DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY — PEARL RIVER, NEW YORK

CHICAGO NEW YORK BOSTON

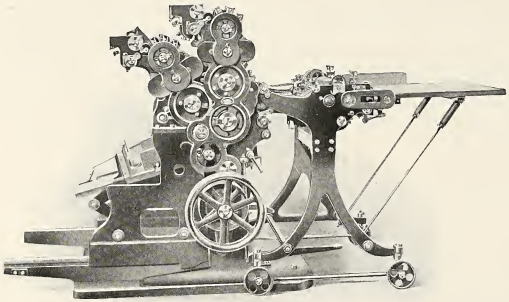
Southern Agents — J. H. SCHROETER & BRO., Atlanta, Ga.
Mexico — LOUIS L. LOMER, Mexico City



The HARRIS AUTOMATIC PRESS COMPANY



The Harris Two-Color Rotary



Suppose you were turning your color work out at from 5,000 to 8,000 impressions per hour, two colors at once, with absolutely perfect register. How would your costs be affected?

That is what you can do with the Harris Rotary.

A wise pressman who has tried all ways of printing says that the only sure way to get a register on colors in excess of the number printed at one operation is to use comparatively small sheets, such as the Harris Rotary uses. He says that with larger sheets the expansion and contraction caused by changes in the humidity of the atmosphere will often utterly ruin the register.

Lithographers are much interested in these presses, as well they may be. These machines are revolutionizing color printing.

FOR FULL PARTICULARS, ETC., ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

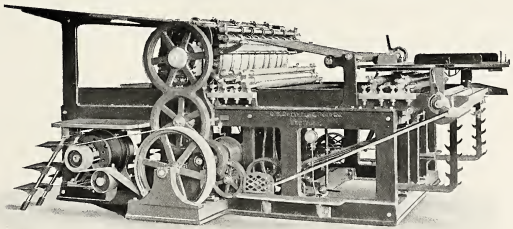
CHICAGO—Old Colony Building NILES, OHIO NEW YORK—26 Cortlandt Street

For machines in countries other than the United States and Canada, address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

DIRECT CURRENT

ELECTRIC MOTORS

FOR OPERATING ALL CLASSES OF PRINTING PRESSES AND ALLIED MACHINES



COTTRELL PRINTING PRESS WITH SPRAGUE MOTOR EQUIPMENT

PRINTING BY ELECTRICITY

PRODUCES better results than any other method. The successful printers of to-day use our motors to drive their presses, cutters, stitchers and other machines, because of their economy and reliability. Our motors are specially designed for this class of work, and our long experience enables us to give correct specifications for the most complicated service. By the use of our motors the output is increased and the cost reduced.

Write for Booklet No. 2114

SPRAGUE
ELECTRIC COMPANY

GENERAL OFFICES:
527 WEST THIRTY-FOURTH STREET, NEW YORK

SCOTT PRINTING PRESSES

FOR

Lithographers, Printers and Publishers

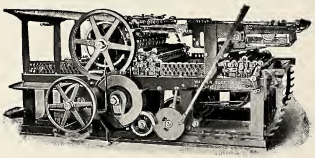


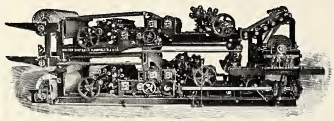
Lithographers

THE SCOTT One and Two Color Lithographic Rotary Aluminum Presses are standard machines. The illustration shows the Scott new style fast running Lithographic Press, with printed-side-up delivery. There is no delivery cylinder, fly-sticks or cords to smut the sheets. Send for catalogue.

Printers

THE SCOTT Two-Revolution Press is made for high-grade printing. It is built with two and four form rollers, also with rear, front fly, or printed-side-up deliveries as desired. The machine is driven by our new bed motion, which has no intermediate gear, and therefore no lost motion. Perfect register is assured.



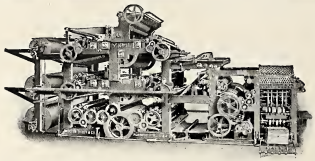


Magazine Publishers

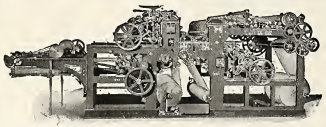
THE SCOTT Two-Roll Magazine Press shown here will produce magazines of 4, 8, 12, 16, 20, 24, 28 and 32 pages at a running speed of 16,000 copies per hour, and 40, 48, 56 and 64 pages at a running speed of 8,000 per hour. When producing 32 pages or less, folded to half-page size, two copies of different publications can be delivered separately. Extra printing cylinders can be attached to print an additional color on the outside cover pages, and the covers can be of a different quality or color of paper.

Newspaper Publishers

THE SCOTT Three-tiered Press shown here will produce 4, 6, 8, 10 or 12 page papers, inset, pasted, cut and folded, at a running speed up to 26,000 per hour. It is the *only* three-tiered press, two pages wide, that will produce 14, 16, 18, 20 or 24 pages with all the pages inserted before folding at a speed of 13,000 per hour. The illustration shows cylinders for printing an extra color on the outside of the upper web.



We manufacture also Drum-Cylinder, Stop-Cylinder, Flat-Bed Perfecting, all kinds of Magazine and Newspaper Presses.



SCOTT ALL-SIZE ROTARY.—Prints 88 different lengths of sheet.

Walter Scott & Co.

PLAINFIELD, N. J., U. S. A.

NEW YORK OFFICE, 41 Park Row
CHICAGO OFFICE, 321 Dearborn Street
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, 7 Water Street

CABLE ADDRESS—WALTSCOTT, NEW YORK

PEERLESS CARBON BLACK

Pvery ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Eead these letters from representative ink makers.

Rook at the printing in this paper,—the ink used was made with it.

Lvery ink maker should use it for litho and half tone inks.

Eufficient for trial sent free.

Samples, prices, etc. can be obtained from:—

New York, March 3, 1898.

We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.

TRADE THE PEERLESS MARK
CARBON BLACK
GUARANTEES COMPANY QUALITY

Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

Sole Agents: **BINNEY & SMITH CO.**

NEW YORK	LONDON	PARIS	HAMBURG
81-83 FULTON ST.	63 FARRINGDON ST.	15 RUE ELZÉVIR.	55-57 NEUERWALL.



REFLECTION will show that this page of THE INLAND PRINTER, among all the other fine advertisements, has Individuality and Distinction.

These are the qualities which characterize our work in Writing, Designing, Illustrating and Engraving.

The Inland-Walton Engraving Company

120-130 Sherman Street, Chicago

Local and Long-distance Telephones
4230-4231

THE TYPES OF HIGHEST MERIT



FINE clothes do not always cover the best man, but one's chances for success are vastly greater than if he is shabbily or slovenly dressed. So with the Printer—Good Type does not always mean success, but it places opportunity within reach, and it's up-to-the-Printer to take advantage of it. Now, here's where we come in. We make type, and it's good type, too—in design, originality and durability. A booklet entitled

"ADS THAT PAY"

just issued by us, shows the popularity of Keystone Nickel-Alloy, Universal Line Type among the foremost Publishers and Advertisers in America. The standing of these Publishers and Advertisers is most convincing evidence of the superior quality and style of the faces they have selected to exploit their wares

THE KEYSTONE TYPE FOUNDRY

Philadelphia *and* New York

BOSTON :: CHICAGO :: RICHMOND :: ATLANTA

SEND ORDERS DIRECT. THE KEYSTONE TYPE FOUNDRY HAS NO OTHER CONNECTIONS

N. B.—We invite you to write us for booklet and also ask any of the publishers or advertisers mentioned how they like Keystone Type. You will be satisfied with what they say

SET IN OUR POWELL SERIES. INITIAL CUT No. 3067. PRICE, 75c. MORTISED

KEYSTONE WINNERS

"THE TYPES THAT TALK"

Cardinal	Encore
Cardinal Italic	Encore Condensed
Admiral	Encore Extended
Laureate	Niagara
Whittier	Powell
Ben. Franklin	Italia Condensed
Ben. Franklin Cond.	Standard Gothic
Ben. Franklin Open	Compressed Gothic
Bulletin	John Alden
Charter Oak	Priscilla
Lining DeVinne	Lining Ancient Roman
Lining DeVinne Cond.	Venezia
Salem	John Hancock
Caslon Old Style	John Hancock Cond.
Caslon Italic	John Hancock Ex.

All cast of Nickel-Alloy, on the Up-to-date Systems of Universal Line Point Body and Point Set, by the

THE KEYSTONE TYPE FOUNDRY

Philadelphia and New York

BOSTON :: CHICAGO :: :: RICHMOND :: ATLANTA

SEND ORDERS DIRECT. WE HAVE NO OTHER CONNECTIONS

SET IN OUR JOHN HANCOCK JOHN HANCOCK CONDENSED AND JOHN HANCOCK EXTENDED SERIES

GOES

Calendar 1905 Pads
Stock Certificates
Bond Blanks
Diploma Blanks

We are the *originators* of these specialties for printers' use.

Our **Calendar Pads** are *Lithographed* (not printed), which insures uniformity of color and margin.

We have 38 styles and sizes. Samples for 1905 now ready.

Our line of blanks is recognized as the largest and most complete on the market.

100	**styles**	**Stock Certificates**
47	**"**	**Bond Blanks**
10	**"**	**Diplomas**
4	**"**	**Check Blanks**

Samples and prices on application.

LIFE-SIZE PORTRAITS (BUST)

PRESIDENTIAL CANDIDATES

Finest quality CRAYON LITHOGRAPHS, on extra quality and weight of paper. Size, 21x28 inches

Lithographers, whose facilities are limited, will find it to their advantage to have us execute their large orders for color and commercial work.

We run *eighteen* lithograph presses, sizes 17 x 22 to 44 x 64 inches (your imprint on your orders).

Trade work is one of our specialties.

GOES LITHOGRAPHING COMPANY

Sixty-First and Clark Streets

CHICAGO

1-2



"Buffalo Inks always work"

Not the Oldest
Not the Largest
Nor the Only
} Printing Ink Works in the World

But—

One that makes ink that satisfies both printer and customer.
One that makes the prices right.
One that delivers the goods promptly.
One that has a constantly increasing trade.
One that you can "tie to" with safety.

Buffalo Printing Ink Works
Buffalo, N. Y.

E. F. Rychen, Proprietor.

AMERICAN IDEAS

AMERICA IS NOT LARGE ENOUGH TO HOLD AMERICAN PRINTING INVENTIONS

These find a ready sale on the British market, which presents a field as remunerative as it is world-wide. **Walker Bros.** have absolutely unrivaled facilities for placing well-tested inventions on the British market, and are open to take up sole agencies for approved lines.

The British Market

WALKER BROS., of Bouverie Street, London, are known throughout British printerdom as the suppliers of everything, from a bodkin to a mammoth news press. Their staff of representatives moves in the best trade circles, and by them Great Britain and Ireland is systematically worked. **Walker Bros.'** house circular, "*The Printers' Engineer*," mailed gratis monthly to every known printer in the British Empire, is not only read but kept for reference. It is questionable if any house in the world has better means of reaching the trade at home and abroad.

WALKER BROS.

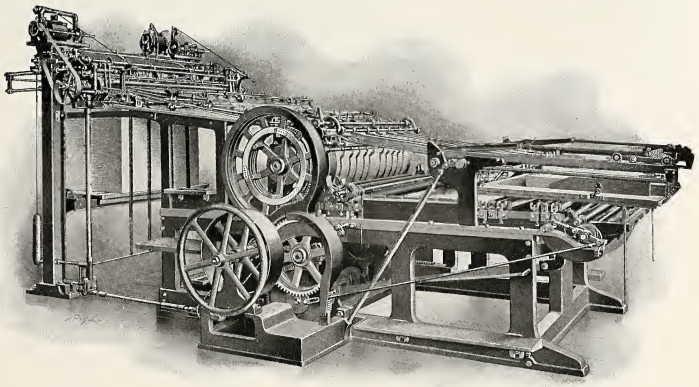
Printers' Engineers and Sundriesmen

31 BOUVERIE STREET, E. C., LONDON, ENGLAND

CORRESPONDENCE INVITED

FULLER AUTOMATIC FEEDERS

NEW MODEL



For Printing Presses, Folding Machines, Ruling Machines, etc.

Accurately feeds all kinds of paper, light or heavy.
Can be attached to any make or style of Printing Press working flat sheets.
Adapted to all classes of letterpress, lithographic or color work.

WE GUARANTEE AN INCREASE IN PRODUCTION OF TEN TO TWENTY-FIVE PER CENT OVER HAND FEEDING, PERFECT REGISTER AND SAVING IN WASTAGE OF STOCK.

Thousands in successful operation.

FISHER BUILDING CHICAGO **E. C. FULLER COMPANY** 28 READE STREET NEW YORK

GEO. E. CRANE Pres't & Mgr. JNO. DRURY. Secy. & Treas.

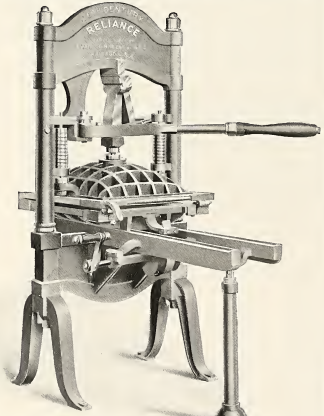
CHICAGO ROLLER CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

114-116 SHERMAN ST., CHICAGO, ILL.

The 20th Century RELIANCE



PAUL SHNIEDEWEND & CO., Chicago, U. S. A.
Sold by KLIMSCH & Co., Frankfort a. M., and A. W. PENROSE & Co., London.

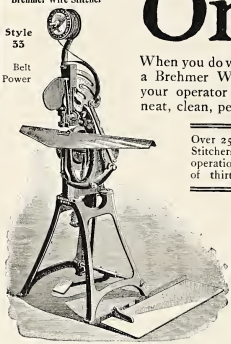
Get One

DURABLE WIRE STITCHER

Brehmer Wire Stitcher

Style 55

Belt Power



When you do wire work on a Brehmer Wire Stitcher your operator produces a neat, clean, perfect stitch.

Over 25,000 Brehmer Stitchers in successful operation. A choice of thirty-six styles.

PRICES

No. 58—Special Gauge for calendar pad stitching, $275

No. 33—For calendar work and printers' general stitching, $150

No. 20—For printers' general stitching and calendar work. Treadle power. Bench style, $80

CHAS. BECK PAPER CO. Ltd.
609 Chestnut Street, PHILADELPHIA, PA.

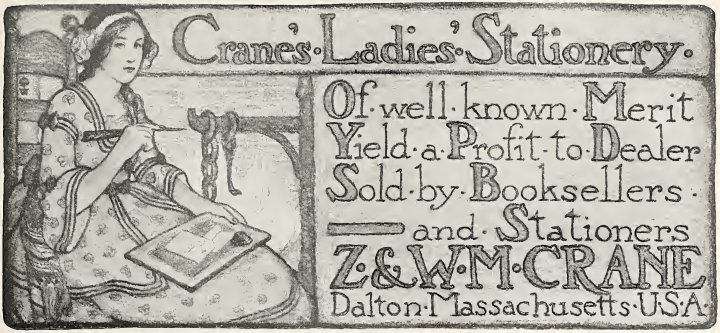
BE PREPARED FOR FALL TRADE WITH OUR SAMPLE SETS,
preventing orders being placed with out-of-town parties.

Wedding Invitations
Calling Cards
Embossed Stationery

Our Sample Sets are the finest in the field. Write for information.

Commercial
Letter Headings and
Business Cards

WM. FREUND & SONS, 174-176 State Street, CHICAGO, ILLINOIS
Exclusively Copperplate Engraving and Steel-Die Embossing



If you would like to know how others succeed with our

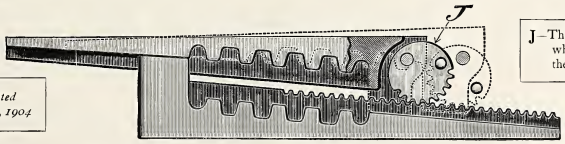
METALLIC OVERLAYS

PATENTED JULY 19, 1904

Write for circular "As Others Found It, So Will You."

GILBERT, HARRIS & CO., 334 Dearborn Street, CHICAGO, ILL.

PERFECTION QUOIN



J—The segment which locks the Quoin.

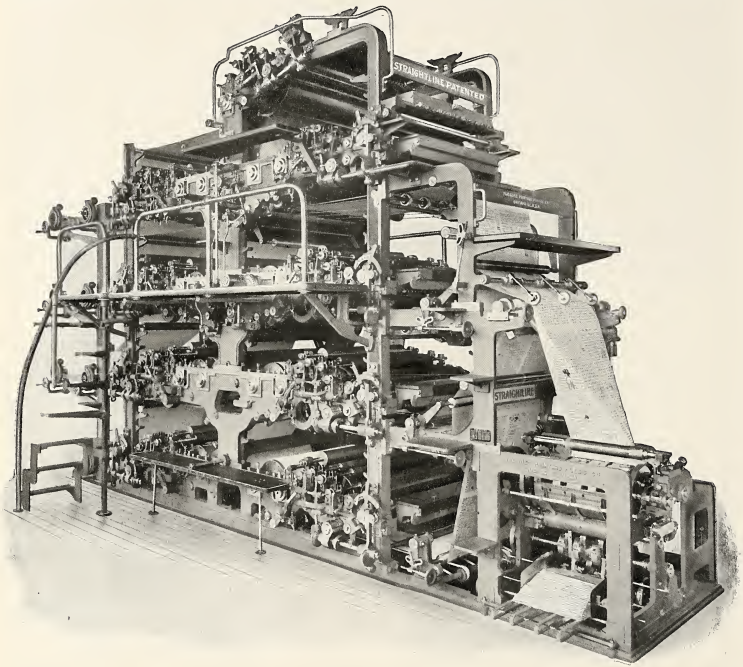
Patented June 28, 1904

A GLANCE at the illustration will show the perfect adaptability of the device for locking the quoin. After the segment is inserted it is impossible for the quoin to loosen itself. All in one piece so no time is lost in looking for pieces or plugs. Operated by any of the standard keys. Equally efficient on platen or cylinder presses. Endorsed by all who are using them.

SMALL SIZE, ... $5.00 PER DOZEN. | LARGE SIZE, ... $5.50 PER DOZEN.

Manufactured by **PERFECTION QUOIN COMPANY, Milwaukee, Wis.**

The "GOSS STRAIGHTLINE" No. 37



SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotype or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
12.000 20, 24, 28, 32 page papers per hour.

One extra color can be printed on the outside pages of any product or section of collected product.

Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.

Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

NEW YORK—312 Temple Court. CHICAGO, ILL. LONDON—90 Fleet Street.

JENNEY MOTORS A WORLD POWER



JENNEY MOTORS are to-day driving the wheels of hundreds of varied industries the world over. But in no industry are they so largely used as in the printing trade—in fact, the Jenney Motor has become known distinctively as

The Printer's Motor

On account of the loose belt and idler feature used on these motors in driving cylinder presses, the smoothest running conditions are obtained, and the wear and strain on the motor and press are reduced to the minimum.

This means better printing, fewer repairs and increased life of motor and press. And as long as you run your plant without Jenney Motors you are paying out too much for power. These motors are extremely economical from every point of view. Write us for estimate on equipping your entire plant, or any one machine. Ask for photos of printing equipments.

Jenney Electric Mfg. Co.
Indianapolis, Ind.

Designs for all Purposes

Engraving by all Methods

GLOBE ELECTROTYPE CO.

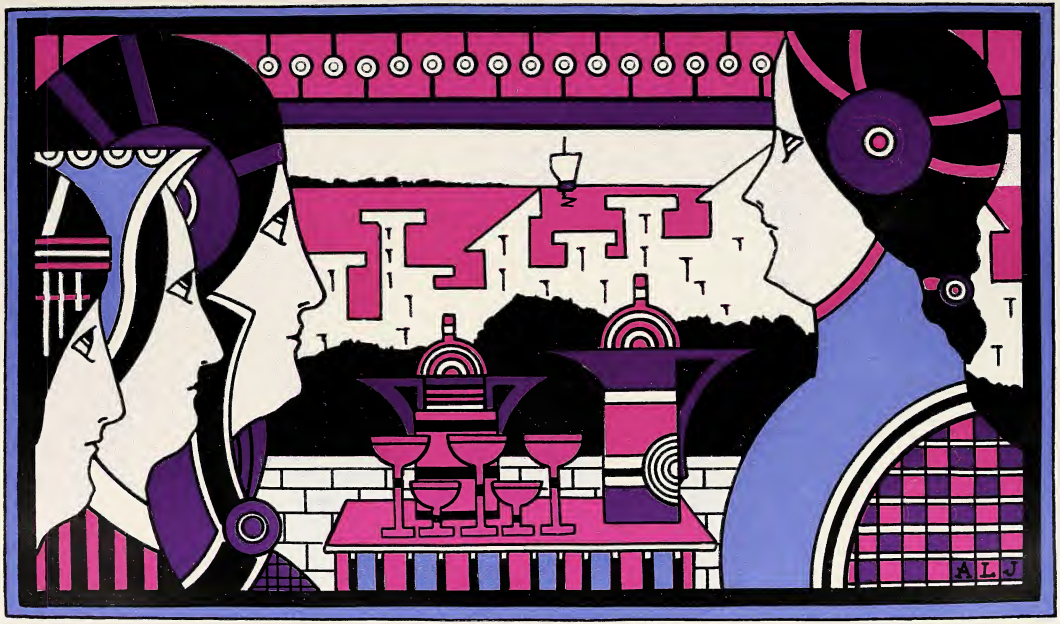
GLOBE ENGRAVING & ELECTROTYPE CO.
407-427 Dearborn Street, CHICAGO.

Largest Electrotype Fdy. on Earth

GEO. H. BENEDICT & CO. ENGRAVERS

Samples and Estimates on Request


"COTTRELL"
THE history of great inventions and improvements in printing machinery is simply the record of the demand for them. With the rapid growth of publications of all kinds and enormous circulations there has always come the improved printing machinery to make it possible to handle the output easily and economically.
The C. B. Cottrell & Sons Co. have aided the printer and held his confidence in these matters for nearly fifty years—WHAT A SPLENDID RECORD.—During all this time thousands of Cottrell Presses shipped all over the World, have met every demand for increased production and superior press-work—FIFTY YEARS of press building—FIFTY YEARS of wisely watching what printers wanted and needed—FIFTY YEARS of inventive experience and skill have trained and qualified us as the leading Printing Press Manufacturers in the World today.
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THE QUEEN CITY PRINTING INK CO.

PRINTED ON No. 1 PURE WHITE COATED PAPER, MADE BY THE CHAMPION COATED PAPER CO. HAMILTON, OHIO

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147 Pearl St., BOSTON
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And again we say....get the habit ....Queen City Ink habit....it pays

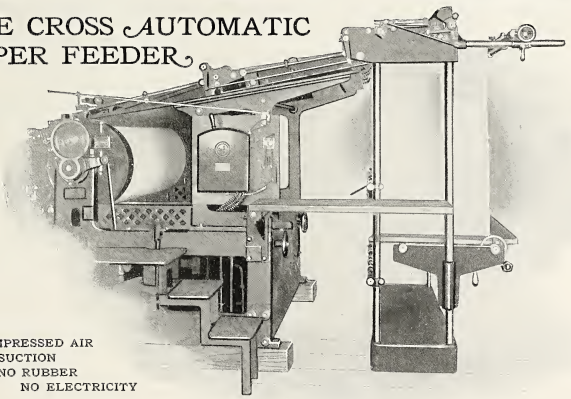
THE QUEEN CITY PRINTING INK CO.

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Save pi—Save money by ordering some



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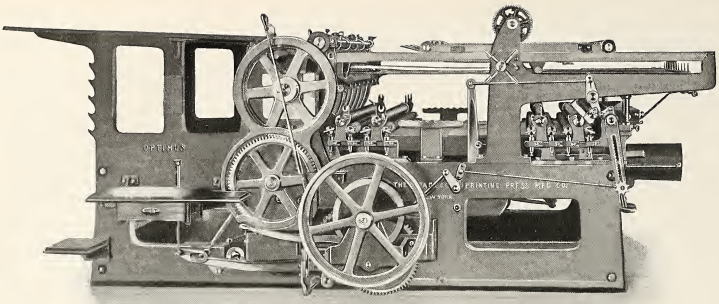
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They're guaranteed. Special sizes for railroad offices a specialty.

Write for circular and quantity prices. We will mail a sample midget galley upon receipt of fifteen cents in stamps.

We also make CHALLENGE PLATE ZINC GALLEYS—they're cheaper.

SOLD BY DEALERS EVERYWHERE	Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Michigan	SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

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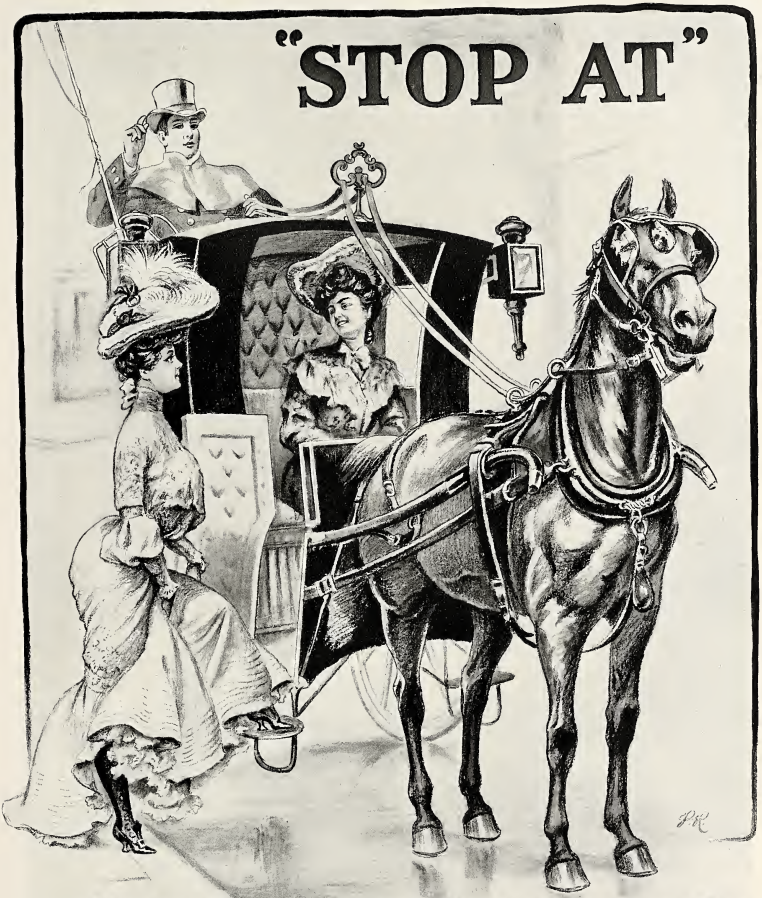
THE OPTIMUS
THE OPTIMUS
THE OPTIMUS

The line of contact between cylinder and form in printing is one-half inch wide. The pressure required is about six hundred pounds per square inch for heavy forms. On a forty-inch form the total pressure is nearly twelve thousand pounds, or six tons.

Whether a press is well designed to withstand the intermittent strain of impression, which comes as a blow, is best told by the absence of guttering. Judged in this way the Optimus stands alone. It is the only press that does not gutter. Guttering is the evidence of weakness. It is the spring of the parts under strain. It is lack of rigidity.

The Optimus is rigid. A tissue overlay counts for much. Just why this is so is due to the original, simple and effective means adopted to meet the conditions, and was told with detail last month. It lies in construction and direct simplicity. The Optimus differs to be superior.

SET IN BARNHART BROS. & SPINDLER'S CASLON OLD ROMAN



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MAKERS OF Highest Grade Half Tones AT LOWEST PRICES.

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¶ A Beautiful Old Style Antique Letter. ¶ Complete in All Sizes from 6- to 72-Point Inclusive. ¶ Cast STANDARD LINE UNIT SET

¶ Send your orders direct or to our nearest branch. ¶ Booklet, showing all sizes, with practical specimens, sent on application

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60-Point	4a	3A,	12.20	L. C.	4.70,	C. 7.50
48-Point	4a	3A,	7.50	L. C.	2.90,	C. 4.60
36-Point	6a	3A,	5.00	L. C.	2.45,	C. 2.55
30-Point	9a	4A,	4.25	L. C.	2.30,	C. 1.95
24-Point	10a	5A,	3.50	L. C.	1.85,	C. 1.65
18-Point	15a	8A,	3.25	L. C.	1.70,	C. 1.55
14-Point	22a	10A,	3.00	L. C.	1.65,	C. 1.35
12-Point	26a	14A,	2.75	L. C.	1.40,	C. 1.35
10-Point	30a	15A,	2.50	L. C.	1.30,	C. 1.20
8-Point	35a	18A,	2.25	L. C.	1.15,	C. 1.10
6-Point	38a	20A,	2.00	L. C.	1.05,	C. 0.95

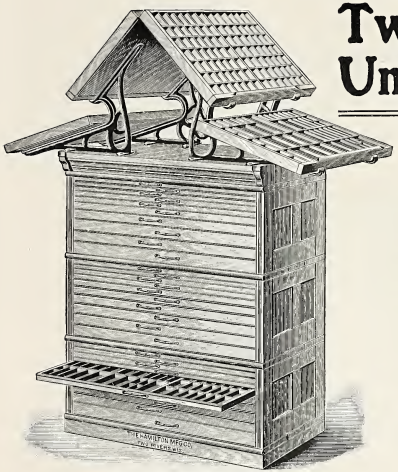
Weight fonts in multiples of 25 lbs. up to 36-Point, or multiples of 50 lbs. over 36-Point, at job type prices

AN ALL-AROUND LETTER SUITABLE FOR COMMERCIAL AND FINE BOOKLET WORK

INLAND TYPE FOUNDRY

CHICAGO — SAINT LOUIS — BUFFALO

Twentieth Century Unit Type Cabinets

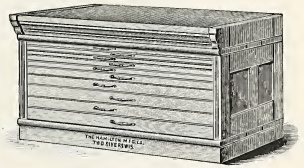


Three Units with Top and Base.
Arranged like the Window Cabinet. Two pairs New York Brackets and two pairs News Cases on top.

TWENTIETH Century Unit Type Cabinets with steel runs and "New Departure" cases. The Unit Type Cabinet represents a great stride in cabinet construction. Heretofore the unit system has not been applied to type cabinets. Its adaptability is at once apparent. Units can be added from time to time as required, and there will never be many cases not in actual use. The Units can be built up in sections around windows and doors where it is not possible to put another cabinet, and it will prove a great saving in floor space. No matter what number of units are in use, the whole will always present the appearance of a complete cabinet. The height of each unit is 12⅝ inches, the top and base each add 3 inches. The distinct feature of these cabinets is the **VARIOUS DEPTHS OF CASES.** It is a new feature not found in other cabinets. The Idea originated with Mr. L. A. Burton, Gladbrook, Iowa. The cases are arranged in series of ten so as to readily take all sizes of type from 6-point up. Every printer knows how difficult it is to "fish" for small type when lying on the bottom of deep compartments. The shallow depth for small fonts will prove a saving on the nerves and patience of the compositor and will save lots of time for the proprietor.

The Style B Cap Piece has a drawer 3 inches in depth. This drawer is filled with small wooden sort boxes; size, 3 x 3 inches—a total of 60 boxes. These sort boxes are movable and any sort unit can be taken from the drawer and carried to the stone or type case.

A cabinet made up of three Style A Units, with the Style B Cap Piece, gives 30 type cases and a practical sort cabinet in a height of 43 inches—something unprecedented in type-case construction. It represents a gain of 39 per cent in case capacity over the best steel-run construction heretofore devised.



A Single Unit, Style A, with Top and Base.
Occupies floor space 34½ x 20½; height with Top and Base as shown, 18⅜ inches.

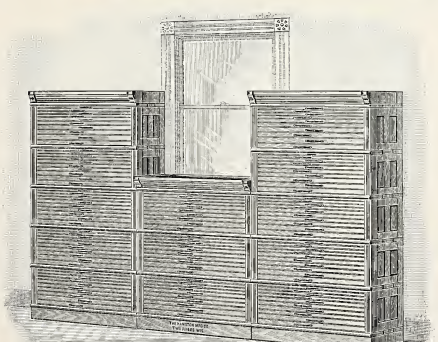
TWENTIETH CENTURY UNIT TYPE CABINETS

ARE MANUFACTURED EXCLUSIVELY BY

The Hamilton Mfg. Co.

EASTERN WAREHOUSE
MIDDLETOWN, N. Y.

MAIN OFFICE AND FACTORY
TWO RIVERS, WIS.



Thirteen Style A Units.
Occupies floor space 103½ x 20½ inches; 130 cases.
The highest case 64 inches from the floor.

PRICE LIST OF UNIT TYPE CABINETS

WITH FULL-SIZE CALIFORNIA JOB CASES

Unit A, 10 cases of various depths	$17.50
Unit B, 8 cases, 7 of regular depth	15.00
Unit C, 8 blank cases for electrotypes	13.00
Unit D, 8 indexed electrotype cases	16.00
Cap Piece, Style A, plain	3.00
Cap Piece, Style B, drawer and 60 sort boxes	7.50
Base Piece	1.50

In ordering, care should be taken to specify Cap and Base Pieces, as they are not included with order for Units unless specially mentioned.

The Style A Unit has ten cases of five different depths. The three top cases have an outside depth of ⅜ inch; the next two, ¾ inch; the next one, 1 inch; the next three, 1⅜ inch, which is our regular case; and the bottom case has an outside depth of 1¾ inches. This case is very convenient for large poster fonts.

The Style B Unit has eight cases, 7 of which are of the standard depth, as put in all of our regular cabinets. The top case is shallower and has an outside depth of 1 inch.

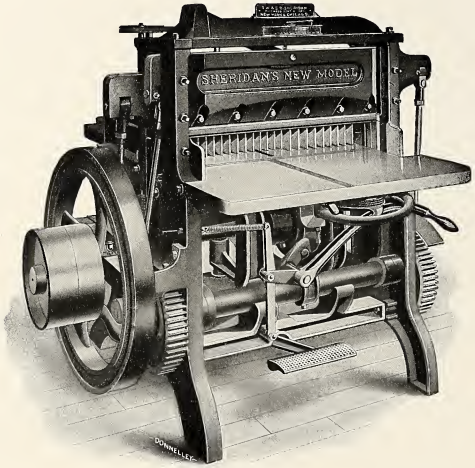
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SEND FOR COMPLETE DESCRIPTIVE CIRCULAR

FOR SALE BY ALL DEALERS

A valuable line gauge, graduated to picas and nonpareils, sent free to every printer who will ask for it.

SHERIDAN'S NEW MODEL



Automatic Clamp, built in sizes 36 inches to 70 inches.
Write for particulars, prices and terms.

Selling Agents for Martini and National Book Sewing Machines.

WRITE FOR CIRCULARS AND DESCRIPTIVE MATTER.

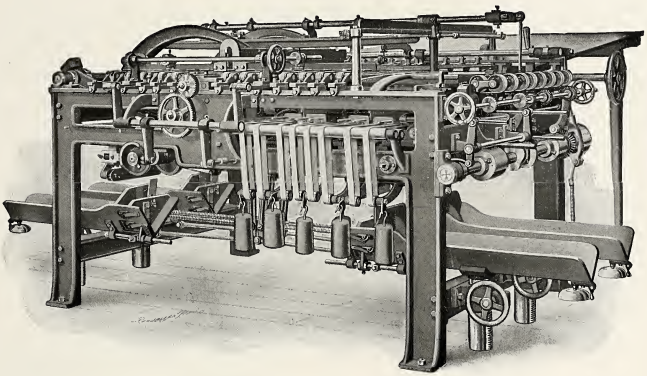
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56 Duane Street	413 Dearborn Street	46 Farringdon Street

THE LATEST

Quadruple 16 Book Folder

Double Thirty-two



All folds are at right angles. All "buckling" is relieved.

MADE BY

BROWN FOLDING MACHINE CO.

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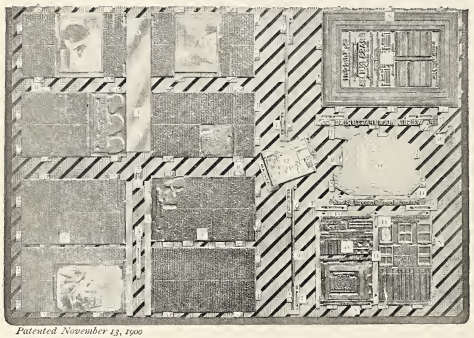
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Wesel Pays the Freight

Not on everything, but on a large proportion of the Wesel manufactures most commonly used by printers. Wesel publishes a list, with discounts, showing all the advantages of buying direct from Wesel. Wesel Printing Materials excel in accuracy and quality. Galleys, Chases, Brass Rule, Stereo. Blocks, and hundreds of necessary articles are delivered to you freight paid, at lowest market prices.



Patented November 13, 1900

WESEL

PATENT

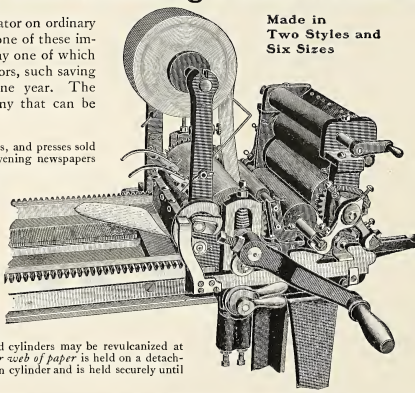
Iron Grooved Block

Nothing introduced by Wesel for the aid of printers has benefited printerdom quite so much as this unequaled block. Hundreds of the best printers consider it indispensable. A study of the illustration will show its great range of usefulness. It is absolutely safe and reliable. Send for descriptive circular, list of users and testimonials.

Wesel Self-Inking, Self-Feeding Proof Presses

No concern employing more than one operator on ordinary galley proof presses can afford to be without one of these improved labor-saving automatic proof presses, any one of which will save the wages of from one to four operators, such saving frequently equaling the cost of a press in one year. The quality of work done is greatly superior to any that can be done on the ordinary proof presses.

Made in Two Styles and Six Sizes



These presses have been on the market for six years, and presses sold six years ago are still working on daily morning and evening newspapers in New York City, doing good work to-day. The printing mechanism is illustrated by the accompanying sectional engraving. There is an *ink fountain*, in which the flow of ink is controlled perfectly. Below the fountain is a *composition ductor roller*, carrying the ink down to an *iron distributing cylinder* with a vibratory motion, which in turn supplies *two composition inking rollers*. The *inking apparatus* and impression apparatus are all held in a strong movable frame, which travels on *square sliding guide blocks*, fitted in runways at each side of the bed, all being moved by the handle. The *impression cylinder* is geared, made of iron, and is covered by a seamless vulcanized rubber (not a blanket), which gives a sufficiently soft and pliable printing surface. The vulcanized rubber covering will last with ordinary care for about two years, and cylinders may be revulcanized at small cost. The impression is adjustable. The *roll or web of paper* is held on a detachable spindle, and the paper passes around the impression cylinder and is held securely until the impression is taken.

WESEL makes and sells everything required for Electrotyping, Stereotyping and Photo-Engraving.

F. WESEL MFG. CO. 82-84 FULTON STREET, NEW YORK
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LOOK YE! HARK YE!
GOOD PRINTER MEN ALL!



MITTINEAGUE PAPER COMPANY

H.A. MOSES PRES. & TREAS.

MITTINEAGUE MASS., U.S.A.

"IT'S THE MITTINEAGUE QUALITY"

Strathmore Parchment:

ON the other side of insert we announce the debut of two new colors, *Sepia and Chocolate,* to the *Rhododendron* family in an entirely original finish, *"Telanian."* Every one will recognize the unlimited possibilities of these two colors and particularly the unexcelled surface of *"Telanian"* finish. *Rhododendron is an Ink Saver;* that is one difference between a good cover and a cheap one. The difference in cost between a cheap Cover and Rhododendron is "sponged" up in ink. Why not buy a *Good* cover to begin with and have a *Good* job to end with. It won't cost any more and you have made a permanent customer.

Rhododendron

is the synonym for *Best* in the Cover line, so is *Strathmore Parchment* in the Bond line. ¶ *Strathmore Parchment* is a strictly A No. 1 Bond in all respects being manufactured from Selected New Rag Cuttings imparting to the paper the strength and character, as well as the feel and snap, of a purely high grade Bond. As *Rhododendron gives the best results* for cover work so does *Strathmore Parchment* for all high grade Commercial Stationery and Advertising matter. Carried in three finishes, Glazed, Linen and Telanian, (The Telanian finish has the same handsome and distinctive appearance on *Strathmore Parchment* as on *Rhododendron* and will not be effaced by dampening), two colors, White and Blue and in the regular sizes and weights. Envelopes can be furnished to match. ¶ Write for sample book to our Agents or ourselves.

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IN THE PRINTING AND ALLIED INDUSTRIES.

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FROM THE REMINISCENCES OF "EIGHTH MEDIUM" BILL.

BY ARTHUR E. TAYLOR.

WHEN I was working in St. Louis I had a job with one of the big houses there; I suppose they employed maybe one hundred and fifty hands, and there was a comical old codger worked there as a sort of a general utility man; if anything would go wrong they'd always send for Jonas Deacon. Man with a big load of paper on a truck would break through a weak place in the floor with one of the wheels; the first thing he would do after the paper was straightened up would be to send for old man Deacon, who would get his hatchet and saw and put a patch on the floor — patch usually about a half an inch thicker than the rest of the floor, so it always took two men to pull a truck over one. Then if a washbasin would get stopped up, you'd see old Jonas go out and borrow a force pump from a near-by plumber until he had the basin put to rights. He did pretty nearly every thing, from putting new firebrick in the boiler to tinkering around the house telephones, and it kept him pretty busy.

Well, they got a new foreman in the composing-room, and Jonas took a liking to him, I suppose more than anything else because he could never hit it off with the man who had charge before. The old foreman never liked to have Jonas around; used to tell him his face was a picture of bad luck, that he never used to see him anywhere excepting where there was trouble; he and a breakdown always went together, and all that sort of talk. Told him he wanted him to keep out of the composing-room — 'fraid he'd pi something. Jonas didn't like that pretty well, so as soon as the new man came on he set out to make himself agreeable.

Most of the compositors were sort of sore because the new man was trying to make a record, and all of them were pretty thick with the old foreman, anyhow, so that didn't make it any easier for the new man, and when he found old Jonas more than half-way agreeable and sort of sympathetic and all that, why he just naturally took to Jonas like a sick kitten to a warm soapstone.

First, the new foreman changed the position of all the lead racks and metal furniture cases; told Jonas he'd figured it out at home the night before, that the way they were before, a man had to walk eighteen miles to set seven bill-heads and a window-card, and thought it would have to be either to build a trolley line or to move the cases. Old Jonas agreed with the new foreman that his predecessor didn't have enough sense to walk on the shady side of the street in August, and he helped the new foreman put things to rights, and then he began to monkey with things out of his line. One day the foreman brought the old man one of the old-fashioned rule cases — you know them — as big as a full-sized case, and wondered if he couldn't take some of the slats out and put in others so as to make a case for a font of combination border. Well, Jonas was tickled to death. He let on to doubt if he could fix it; never did anything of the sort, and all that kind of talk, but finally he took the case down in the basement where he had his shop, and nobody saw anything of him for pretty nearly a whole day, and then he lugged his case up to the composing-room and showed it to the foreman. Well, the old man had made a pretty neat job of

it, considering, and, while some of the comps. made fun of the Cuban landscapes in seven colors and gold still on the strips of cigar boxes for slats, it was a fair piece of work, and the way the foreman thanked him made him feel good for a week.

That settled it. From that time on, when the foreman wanted any new furniture of any kind, from a leader box to a frame for an imposing stone, the old man was right on hand, and no matter what else needed fixing around the place, the composing-room always had the call. And the things he made! I'll never forget a cabinet that Jonas constructed. He got the foreman to order the cases, not that he couldn't make them, but he just didn't have time. When he got it finished, it looked fairly well if you didn't go too near. The foreman told him he ought to make it as near dust-tight as possible, so he put slats across between the cases, and if you tried to pull out a full case the probabilities were that before you were through there would be a good sprinkling of "a's" in the "o" box, and "m's" in the "e" box. It would just scrape the tops of the boxes off level, and no two of the cases fitted alike; one would be tight and another loose, and you always had to be tacking from starboard to port and back again to get the case out at all.

But about the craziest idea Jonas had was about a new-fangled cap. case. He got to lying awake nights thinking about it, and he got it through his head that if you made a cap. case that you could move forward nearer the compositors, it would result in a wonderful saving of time in typesetting. Jonas seemed to have an idea that it was a terrible strain on a short man to reach after fractions, reference marks and braces, let alone caps. and small caps. He went to work experimenting, and he finally rigged up a sort of contraption on a single stand, with a lot of levers and slides so that, when a man wanted to set from the cap. case, all he would have to do would be to press a lever with one foot and it would slide the cap. case forward about ten inches, and when you took your foot off the case would go back to its proper place. All the men in the place made lots of fun of it, and only one man would set from that case, and he was a little sawed-off and hammered-down runt who was about half way through his trade. Jim Wilkins, who was holding copy in the proof-room, told me that one day when this chap was setting out of the new-fangled case, a boy going by the end of his alley dropped a box of about fifty pounds of Linotype metal, and it fell on the end of the improved foot lever, and that cap. case shot out about fifteen feet in the air, knocked the compositor half way across the room and rained upper-case sorts all over that end of the office. After that, nobody wanted anything to do with the new-fangled arrangement, and Jonas stopped experimenting.

All this time the rest of the place was going to rack and ruin. One of the freight elevator gates was smashed. They put a board across two boxes to keep any one from falling down the shaft, for Jonas was making a lot of letter-boards; and for three weeks you couldn't run a truck across the fourth floor by the end of the folding machine, for a big hole in the floor; but old man Deacon couldn't be disturbed; he was making a make-up bank from a half-dozen cracker boxes and a secondhand bureau. The things he made used to remind me of the easy chairs made out of a sugar barrel, and the barrel-stave hammocks you used to read about in the old *Farm and Home Companion*. The old man seemed to be clean daffy, and I guess he'd been at it yet if the boss hadn't started a new kink in the place by installing, as he called it, a "cost system." And you should have seen the row it started! Everybody had eight or nine different kinds of blanks to fill out about twice a day, and when they were printing all the different forms it kept the job department busy for two weeks. One of the pressmen told the foreman that he didn't see how they would have time to fill out all the different reports; but the foreman, who was a prime jollier, told him that after the first of the month they were going to run all day and until 10:30 at night, taking the day time to make out the reports and every night from 7 to 10:30 they would do their work.

And there was a cross-eyed Scotchman they had for sweeping up. The first day they brought him one of the forms to make his report out — it was a blank with about eleven columns, and across the top in big letters "Unclassified Work." He said to the foreman, "Hev I thot tae do every day?" "That's the orders," said the foreman. "Weel, then, if that's the orders, ye can count me out at 12 o'clock; I was nae hired fer cleerical work," and he wouldn't hear to it a little bit. One of the pressmen who heard of it thought maybe the Scotchman couldn't write, and was going to give up his job to save his pride; so he took one of the forms and offered to fill it out for him, and you should have seen the look of scorn in Sandy's eye. "Ye think I canna write?" and with that he took the stub of a pencil and in about two shakes he had a spread-eagle with the name "Donald MacCampbell" in a scroll held in the eagle's beak, and it was all done in a style like you used to see on the covers of copy-books. "But, mon, I'm nae paid for it; nay, mon," and Donald never darkened the door again. But Jonas had no kick coming; he took his "Unclassified Work" blank and it was: "3 hours 45 minutes work on stone frame; 5 hours 35 minutes new lead rack; 4 hours new style of rule case." It was pie for Jonas, and everything went all right for about three months, but one day the boss sent for Jonas to come down to the office.

"I guess the old man wants me to go out to his house to do some work," said Jonas. But it wasn't. When Jonas walked in the private office, which was called the "hell-box" by some of the men who knew what they were talking about, the boss was looking over a lot of Jonas' time-sheets.

"Jonas, just draw up your chair there; I want to talk over some of these time-sheets. You've been pretty busy lately, they tell me?"

"Yes, Mr. Nichols, I've been working on some jobs for the composing-room."

"So I see, so I see. When you get a chance I think it would be well to fix that elevator gate at the freight lift; I came near falling down there last night. But as to these slips. Let me see: You draw about thirty-five cents per hour, I believe. We'll take that twenty-five-case cabinet. Now, the cases are worth about eighteen dollars and seventy-five cents; lumber — "

"There wasn't any lumber bought," said Jonas; "I made it from packing cases."

"Very good. How much did you pay for the handles? A matter of two dollars? That's very reasonable. Just hand me that catalogue. This cabinet here would answer the purpose, I suppose, wouldn't it? It has twenty-five cases, steel runs, projecting front; seems all right, doesn't it? Well, Jonas, with your time your cabinet cost me forty-two dollars."

"I dare say, I dare say," said Jonas; "but that's below the catalogue price, forty-five dollars."

"Yes, let me see," going to the 'phone. "John, what's the discount on cabinets?"

"Twenty-five, ten, five and three for ten days."

"Thanks. Jonas, there's a slight discount comes off that price. We lose about fourteen dollars on that. Let's look up that imposing stone."

And with that he went down the list, new imposing-stone frame with letter-boards, new style rule case, galley cabinets, chase racks and about fifteen other items, and, after Jonas' time was counted up, if they didn't cost twice as much as you could get all right stuff for, the old man usually found they cost three times as much. And Jonas — well, he began to think his time had about come, and, although he'd been a long time around the place, he was that scared he didn't know whether to resign right off or wait and get fired. But the boss was feeling pretty good and he turned round and said to Jonas, "Hereafter whenever they want any new furniture in the composing-room, I think I'll economize by getting it from the supply houses. I don't believe I can afford any more of that Roycroftie mission style furniture of yours up in the composing-room; and, Jonas — don't forget to fix that broken elevator gate!"

ADVICE BY AN AUTHORITY.

Theodore L. De Vinne, America's foremost printer, in a recent letter, wrote: "Your 'History of Composing Machines' reached me to-day, and I have spent two hours in its examination. I compliment you on the book as one of great value and as a model of careful research and condensation. It should be read by every printer who loves his art."

OCEAN JOURNALISM.

EDITORIAL.

Our last week's issue had to be omitted,
A circumstance that gives us much distress.
A tidal wave came leaping through our office
And pied the forms before we got to press.

PERSONAL.

Bill Jones, our ever-gallant quartermaster,
Is still on deck, despite a recent spill.
The next time some one tries to ride a sea-horse
He'll get a bridle first. How 'bout it, Bill?

ACCEPTED POSITION.

Tom Brown, who everybody will remember,
Aboard the Grampus has a fine new berth,
His many friends regret that he must leave us;
Of such good men as Tom there is a dearth.

LOST AND FOUND.

A stranger in our midst from Cincinnati,
Who asks us not to mention him by name,
Lost six or seven meals in quick succession,
And offers nothing for return of same.

EXCHANGES.

That worthless sheet, the *Siren and Propeller*,
Is telling what the sailors' wage should be.
The truth about the matter is apparent;
The *Siren and Propeller's* all at sea.

ANNOUNCEMENT.

Professor Prewins, scientist at Princeton,
Will write next year exclusively for us.
"Do sea-dogs ever have the hydrophobia?"
Is one of many questions he'll discuss.

— *Baltimore American.*



TAGALOG MOTHER AND CHILD.
Photo by Knight, Manila.

Written for THE INLAND PRINTER.

NEW AND INGENIOUS USES OF THE TYPOGRAPHIC NUMBERING MACHINE.

NO. II.— BY GEORGE SHERMAN.

IN last month's article I made the claim that all the possible combinations produced by specially constructed numbering devices could be accomplished with the ordinary consecutive machines.

I now propose to demonstrate how it is even possible to exceed the performances of special machines with the common typographic numbering machine. Up to the present time no machine has been specially constructed to print any figure any number of times and then advance to the next higher figure, and print this an entirely different number of times, all at the command of the feeder, without losing an impression or without stopping the press. Truly, jobs requiring numbering of this kind are scarce, but when they do bob up the printer contents himself with printing the figures from movable type, lifting the form and making the changes by hand. I recently came in contact with a job of tickets for a drawing that were to be printed and numbered in series as follows: One hundred tickets to be numbered 1; fifty to be numbered 2; twenty-five to be numbered 3; twenty-five to be numbered 4, and ten to be numbered 5. This ratio of quantities was to be repeated for every five following figures; that is to say, from 6 to 10, from 11 to 15, and so on, until number 250 was reached, making a total of 10,500 tickets and 250 distinct changes. To produce a machine that would perform such evolutions would entail no end of cost, and when finally completed its duties would permit of no wider latitude of changes than those particularly noted.

Here is where ingenuity saved the lifting of the form 250 times and at once reduced the running time on the job to about one-tenth.

Up to that time I had printed a multiplicity of oddly numbered jobs, and I at once perceived that the only way these tickets could be printed with an ordinary consecutive machine was to find some means by which the operation of the plunger could be stopped indefinitely and then, at any moment, be made to perform the function of progressing the numerals.

I locked up the numbering machine with the type form, as though it were a conventional job of numbering. After the job was put to press I had the pressman lower the screws on the bed so that the maximum quantity of packing could be placed under the tympan. This packing was of the good, hard, unresisting kind — mostly pressboard. By cutting deeply into this packing directly under the plunger impression and removing a square piece all the way through to the metal platen, it is plainly to be seen that the operation of the plunger was discontinued. The printed sheet, under these circumstances, would naturally receive an indentation or prick, by reason of the plunger forcing it into the opening thus cut. This was overcome by beveling the edges of the hole in the packing, so that it sloped gradually to the surface of the tympan. An oiled-paper tongue was pasted to the gripper to obliterate the printed effect of the plunger. Even this resort is unnecessary when it is possible to lock the numbering machine with the type in such a manner that the plunger strikes just off the edge of the stock. If the numbering consists of four figures or less, there is ample margin to do this with a five-wheel machine.

By setting the numbering machine at 1 it is evident that, by this method, the number would be repeated indefinitely, unless the plunger were forced to act by some mechanical means. The accompanying illustration shows the means by which the action of the plunger is produced automatically at the desired moment (Fig. 4).

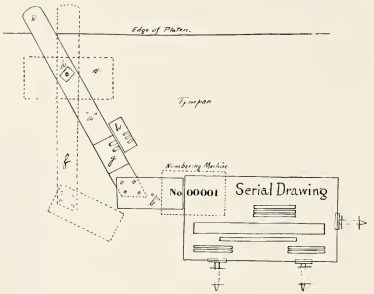


FIG. 4.

"A" is a lever, made from a piece of regular two-point brass rule. The attached extension "B" is a piece of very thin steel composing rule, no more than one point in thickness. This arrangement is pivoted to the tympan by means of a small pin soldered to a twelve or fifteen em piece of brass rule, "C." By gluing the rule under the tympan and then pressing the pivot through the surface "D," a very rigid fulcrum for the lever will result. A small nut screwed to the head of the pivot will hold the lever in place. Adjust this nut so that the lever can be moved back and forth with the greatest ease. An application of oil to the tympan over the surface covered by the lever will facilitate its action. The feeder is now ready to proceed with the numbered job, having complete control of the action of the plunger. By feeding in the conventional way, from right to left, starting at No. 1, it is only necessary, with one operation, to allow the little finger of the right hand to come in contact with that portion of the lever which extends over the bed of the press "E" as soon as the required number of tickets in that series has been printed. The result causes the one-point steel projection of the lever to cover the hole in the packing, thus at once giving action to the plunger.

When the machine has been advanced to the next higher figure by this means, the lever will return automatically to its original position "F," thus causing the machine to remain inactive until progression to the next higher number is desired. "G" is a twenty-four-point two-em quad soldered to the lever in the position illustrated, and acts as a weight, causing it to fall back to its horizontal position the moment the impression is released, as above mentioned. The quad "H," pasted to the tympan, regulates the advance of the steel rule over the plunger.

With this arrangement it is possible to print any figure any number of times and to advance the numerals at the will of the feeder, without losing an impression.

In printing numbered work, it is necessary that the best feeder available be set to the task — vigilance being a vital factor to the prevention of error. When a job is printed in series of miscellaneous quantities each, by this method, it is always best to make out a schedule that should be placed within easy view of the feeder. By attaching the press counter to the feedboard it will be an easy matter to keep a tab on the quantities to be printed in each series, and the plunger can thus be caused to operate at the proper moment without any danger of error.

Further practical and ingenious uses of the typographic numbering machine will be illustrated in the next issue of THE INLAND PRINTER.

(To be continued.)

Written for THE INLAND PRINTER.

MODERN MONOTYPE METHODS.

BY LEON IVAN.

TIM HOGAN, the official devil at Lockett & Moldem's, comes rightfully by his title, for he has more tricks locked up in his form than half a token of kids his size. The other day a new comp. was hired and given some author's galley proofs, in eight or ten point Monotype modern, to correct. He began by cursing because the matter was on the galleys upside down, and wondering what kind of prints they had around there that did not know how to dump their sticks. Hogan, who was taking leads out of dead matter, soon discovered that Green was from a little patent-interior village and had never seen a Lanston or any other machine before, and in a friendly sort of way told Green, who was carefully distributing his guidelines and corrections, that "you'll get trimmed if the boss sees you dissing that stuff."

"What should I do with it?"

"Trun it in the box. We never diss. dead Mono. You see the em quads ain't muts. They's eighteen units; and the three-em spaces is all five, six and seven units and won't justify, and you'll pi the case."

"Think I don't know enough to sort my spaces? I worked in a print-shop before you ever saw one, and I guess I know my business."

Hogan thought a minute and concluded that Green did not know it all, so he got industrious and offered to help the deadstone man to clean up his dead forms. He loaded up a galley of brevier Mono. and, taking it over to Green's alley, called his attention to the weight of the galley and the fact that it was all new type; then he accidentally pied about half of it.

"Hully gee! What'll the boss say if he sees this?" ruefully inquired Hogan. "Don't say anything and I'll hide it." At the same time he pushed the galley between the cases in Green's frame.

A few minutes later he appeared with another dead galley and pied that before he put it down, in spite of Green's admonitions and offers to help. A third and fourth galley shared the same fate. Hogan told Green not to get scared, as he could soon fix them, and kept



KUNIMYAMA,
320-pound Japanese Wrestler.

busy until he had about a dozen galleys all more or less pied in the alley. Then putting "alive" signs on them, he walked off and told the other men to rubber and see what Green would do, for the poor man was almost frantic.

"How on earth did you do that?" inquired the first man who went into the alley, and to help out the joke, poked his fingers into the matter and said it was not set up very strong.

"The kid did it," said Green, "and don't you see you are making it worse?"

"You stick to that and perhaps the boss will believe it," he replied, stirring it up a little more. The next man did the same thing and advised Green to duck before the foreman came around. Others followed, each adding to the devastation and keeping Green busy explaining how it happened. By the time they all had a say, Hogan returned with a big box and the dago errand-kid.

"It's no good trying to save any of this, is it, Mr. Green?" Hogan inquired, picking out the worst galley. "I don't think you can do much good with it. Well, in she goes," philosophically returned Hogan, as he pulled out the leads and dumped the metal into the box.

"I'll bet you a nickel I can lift as big a handful as you can," exclaimed the dago.

"You can like fun," retorted Hogan, and putting two galleys across the box, they began preparations to decide the wager. Each pied several lines before he got a chunk that would lift. Hogan had a couple of sticks up before the dago could get a handful to suit him, and Hogan advised him to drive a Dutchman into it or he would never get it to lift. When each had his handful up they commenced disputing as to their respective sizes, and appealed to Green to decide which had the bigger piece, but the latter was too horrified to have anything to do with them or their wager. So they agreed to measure, and in getting their hands together, Hogan gave the dago a sly push and knocked the type out of his grasp. In retaliation, the latter poked his finger through Hogan's handful and it all fell into the box.

"You did that on purpose," said Hogan in a stage whisper, "and I am going to pi yer galley." So, suiting the action to the word, he squabbled the whole thing, and the dago, not to be beaten, retorted in like manner. This was too much for Green's nerves, and he ran over to the deadstone man to tell him what the kids were doing, for he had never seen such destruction before.

"It's all dead and it don't matter; besides, the boss is rich and he can stand it," was the information he received, as the man brought the quoin-key smartly down half a dozen times on the face of the dead form before him.

Green returned to his frame wondering if he was dreaming or had broken into an insane asylum full of maniacal printers, so he determined to lick both the kids if they did not quit monkeying with the type in that manner. Hogan defied him to do his worst, and picked up another galley of type. Green tried to take it away, but it all went into the box before you could say Jack Robinson. Mr. Johnson, the foreman, knew there must be something wrong when he saw Hogan so industrious, and being a bit of a josher himself, thought it was time to take a hand. No sooner had he reached the alley than Green began telling how the kids had pied all the type, pulling the leads out and fooling with it, but the boss cut him short with the remark, "Don't let a little thing like that worry you," and told the kids to clean up the muss at once. They immediately dumped all the galleys into the box and Green's eyes stuck out with astonishment, which was increased when Johnson, pointing to the case in the rack, told Hogan to dump that also, as they had too many eight-point mod. Mono. cases around. Green by this time was trying to guess whether he had 'em bad or was among a lot of typographical maniacs, and felt like bolting down the fire-escape, for by this time there were several hundred pounds of new type, worth, he calculated, about 50 cents per pound, in the box, for everybody had been dumping dead metal into it.

All the morning, Green had been correcting author's proofs, and according to instructions, carefully saving all the matter killed in the galley proofs. "What is this on this galley?" asked Johnson.

"It's the dead matter."

"Take a proof of it and mark it killed."

Green tied it up and took a proof which he brought back and inquired what he should do with it. "Pin the proof to the ticket and throw the metal into the box," was the answer he got, so he smoothed off the pi in the box and slid it in very carefully.

"You ain't going to throw away the leads and slugs, too, are you? Take off the string and pull them out."

"But it will all pi."

"What do you care. You don't seem to catch on to our modern Monotype methods. Shake the leads and slugs out and then take a revise of the other galley."

Some time later Johnson returned to see how Green was getting on and the latter handed him the proof.

"Where is the galley?"

Green pointed to the utensil standing by the leg of the frame.

"But where is the type?"

"In the box."

"What?"

"I pulled a proof of it and dumped it in the box."

Green saw by the look of horror and amazement on the foreman's face that there was going to be something doing in a minute and, seizing his hat and coat, made for the door. Johnson grabbed a side-stick and started after him, shouting:

"You had better duck; you can't get out of here any too gol darned quick, either. You infernal idiot, that galley was alive that you dumped."

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

VII.—INTERPRETATIVE DISPLAY—AN APPLICATION OF PRECEDING LESSONS.

THE purpose of display, it was early stated in these articles, is twofold. One effort of display is to attract attention, to ornament the bare setting of type, to please the eye; the other aim is to help the reader to understand quickly and easily what is given to the compositor as copy. Both ends may often be attained at the same time and frequently through the very same means. Yet the aim at form and style does not necessarily produce clearness (as we see in

The

Practical Principles

of

Typographical Display

Illustrated with Examples
Furnished in Twelve Parts

The latest views on *Effective Arrangement* of Printed Work

FIG. 1.

Fig. 3), nor does the attempt to plainly interpret the sense of copy always bring about an attractive display (which is quite evident in Fig. 1). In Fig. 3, form is put much above interpretation; in Fig. 1, interpretation is undertaken with little thought of form.

In all actual work there should be a blending of these two features, but the lessons of this series so far have treated only of display in its capacity for interpreting copy to the reader, i. e., helping out the mere words by forms of arrangement, like an extended system of punctuation, or in a manner imitating the good services of oratorical inflection and gesture.

In spite of the fact that the devices of display which attract a reader's notice come first in order of actual service, the interpretative qualities seem more fundamental. These, therefore, have been presented in advance of the subjects of balance, pattern, ornament and the like, not as though interpretative display could do without them, but as forming a basis upon which the devices of form should logically be built up. Further than this, the majority of compositors and designers of display already better understand the art of "eye-catching" than the art of "showing up the meaning," and for this reason need to consider especially how the sense rather than the sight of things can be furthered by display.

Numerous means of making composition clear, direct and certain have been noted and explained in Lessons II to VI; among these may be recalled the following, which for convenience are given the following reference marks:

The Unconscious. He who knows and knows not he knows is asleep. Wake him.

FIG. 2.

(*a*) The selection of legible faces.

(*b*) The use of a single series or a few harmonious faces for unity of effect.

(*c*) Effecting distinction or emphasis by using contrast of "black and white."

(*d*) Effecting distinction or emphasis by using contrast of "big and little."

(*e*) Effecting distinction or emphasis by using contrast of "far and near."

(*f*) Effecting distinction or emphasis by using contrast of "different faces."

(*g*) Subordinating lesser parts in order to give the chief points recognition at first glance.

(*h*) Presenting "one thing at a time," or maintaining logical order among parts.

(*i*) Treating a complex piece of display as made up of lesser portions, each a simple piece of display.

(*j*) Placing white space between lines, making indentations, etc., for the sake of "illumination."

(*k*) Providing margin as a preserver of unity.

(*l*) Using capitals in headings, for emphasis and dignity.

(*m*) Making changes between capitals, lower-case and italic, for emphasis or distinction.

Now, all these possible elements or factors of display may not always be needed, for there is frequently a choice to be made between means, as for instance among the contrasts (*c-e*), whether to set important lines in a blacker face or simply larger size. Yet it is surprising how many of these are applicable even to a simple job, each taking its part with some advantage to the whole.

The Practical Principles

of

TYPOGraphical display. Illustrated with examples. The latest views on effective arrangement of printed work

FURNISHED IN TWELVE PARTS

FIG. 3.

As an illustration of this, the matter in Fig. 2 is offered, set in its one paragraph, undisplayed. At first perusal one is likely to find himself making a pause in some wrong place, and for a moment uncertain how to read it.

The same matter may be displayed with symmetry and pattern and a generous margin, as in Fig. 5, yet be no clearer in the first reading. In fact, Fig. 5 seems harder to read than Fig. 2. Thus, display for form's sake does not necessarily better one's understanding of the copy delivered to the printer.

Fig. 4 is prepared with some care as to "interpretation." Any one can read this easily and quickly and be certain of the meaning.

In the first place, it is made legible (*a*) by the use of a plain old-style roman, topped off with a single line of black-letter — a little black-letter is read easily enough, though much of it is confusing. Then it has unity, which is assured chiefly by the margin framing it (*k*), though also by the harmony of the type-faces introduced (*b*). As the matter is brief, subordination is not pressed much beyond the point of bringing out the heading, which is done mainly by a contrast of faces (*f*), although the distance, comparatively greater between lines 1 and 2 than between other lines (*e*), augments the emphasis, with the assistance of a slightly larger type-body (*d*) in line 1.

Much emphasis, or greater clearness, is given to all the lines in Fig. 4 by the apportionment of white space (*j*) throughout the display. If an all-surrounding margin (*k*) gives unity to the whole, and, as we shall see later, makes it attract far more attention, subordinate or interior margins placed around the various lines show up these lines in a way comparable to the admission of light among any collection of dark objects. As words are set off by spaces in order to help our recognition of them, so lines may be set off by leads or other blank-producing material to help us recognize the groups of words. This is in addition to the lines being broken into various lengths, which is (or should be) for the same purpose.

The Unconscious: He Who Knows and Knows Not He Knows is Asleep. Wake Him!

Fig. 5.

1 **The Unconscious**

2 He Who *Knows*
3 and
4 *Knows Not He Knows*
5 is Asleep

6 *Wake Him!*

Fig. 4.

It will be noticed in Fig. 4 that lines 3 and 5 are very short compared to their neighboring lines 2 and 4; furthermore, that the spaces which extend in from the sides and stand below or above the greater part of these longer lines, 2 and 4, are of very appreciable value. In fact, the larger spaces flanking the little word "and," between the lines 2 and 4, separate the phrase "He Who Knows" from the phrase "Knows Not He Knows" with quite as good distinction as if an almost equal distance lay between them with the space entirely open. Line 5 is removed farther from line 4 because "is asleep," being longer than "and," does not allow sufficient space immediately beneath line 4 without the extra leading.

While apportioning space for the sake of a general illumination of the job, there are other reasons for varying the spaces which must not be overlooked. These may possibly be satisfied by the first arrangement, or a new adjustment may be needed. In Fig. 4 the increased space between lines 4 and 5 marks off the complete subject of the sentence from the short predicate which follows. This we may justify as having grammatical authority, even if it is not demanded by punctuation. In speaking, we would naturally pause before "is."

It is indeed the duty of display to give

to printed matter, as far as possible, the clearness of speech. As yet we can not attain to this, for oratory has set a high mark and typography has but lately conceived the aspiration. The practice of display may yet develop with its numerous elements and possibilities a facility of expression that may make the "art preservative" the art *presentative*, if we may so put it, for we now are depending more and more upon type and less and less upon speakers.

Under this view, it is not amiss to have set Fig. 4 in such a manner as to follow the pauses and emphasis that would be given in speaking.

The subject is distinctly and strongly announced in a tone and manner somewhat different from that given to the rest. This is accomplished in display, as we have already seen, by a contrasting face of type (*f*) and little larger body of type (*d*) and a distinct separation by white (*e*).

"He Who Knows" (included in one line) is a speaker's natural first division of the matter, with emphasis placed upon "Knows" — marked in our display by change to italic (*m*). After "Knows Not He Knows" would come another pause, and this is also a separate line in the display, repeating the emphasis placed upon "Knows" by resuming italic (*m*), which as a compact running letter might even be adopted to suggest the speaker's inevitable hurrying or "huddling" of the words.

"Is Asleep" would be spoken deliberately, followed by a dropping of the voice (*e*). "Wake Him!" as an ejaculation, takes a little stronger letter (namely, eighteen-point in place of sixteen-point), and being isolated in the display has a force possibly equivalent to the spoken words.

These points may be drawn a little fine, because the specimen (Fig. 4) is brief in matter and does not allow the bolder contrasts which are so commonly employed in display work. The principles, however, apply not only to small jobs and refined composition, but to larger and complex work — to closely set matter as well as to very open display such as Fig. 4.

To illustrate some of the ways in which these principles are adapted to close or condensed work, Fig. 6 has been prepared, not as an example *par excellence*, but as an ordinary instance.

In Fig. 6, subordination is pre-eminent. There is no doubt, judging by the contrast of size (*d*), that the chief line is that containing the words "Compton Case," nor that the next in importance is "Scientific Typesetting" (*f*). As this represents an advertisement of one who desires to make known his specialty in the printing line, it is thought best to force the reader to notice (*g*) first the name, and next (*h*) the specialty. After these "Advertising . . . Copy" naturally would follow in the attention, being close to the heading and introduced by a commanding initial. "Compositor and Printer" can be left to be noticed any time, and the quotation being thrown in parenthetically, so to speak, is reduced to ten-point.

The contrasts of distance (*e*) are not of such value here as they were in Fig. 4. To be sure, space is used to emphasize the first line and the next to the last line, but otherwise the matter is much condensed. If heavy rules were placed where the larger spaces now are, the composition would look far more crowded than at present. As to style, rules here would be pleasing, but as to the matter of assistance in reading they would be somewhat detrimental. The present arrangement has the effect of placing the work in stronger light (*j*).

Freedom is observed in the mixture of capital lines with lower-case lines. The advertiser's name and occupation are given the dignity of full capitals (*l*), but the heading, as it was desired to be in one line, is placed in comparatively narrow black-letter, the full capitals of which can not well be employed.

There would have been temptation to mark a few more points of emphasis in the body of the matter, had the Cheltenham series an italic. But such detail is not necessary; in fact, a reader may be offended by the offer of verbal pabulum that is altogether predigested.

Lesson VII, now, has grouped together many of the

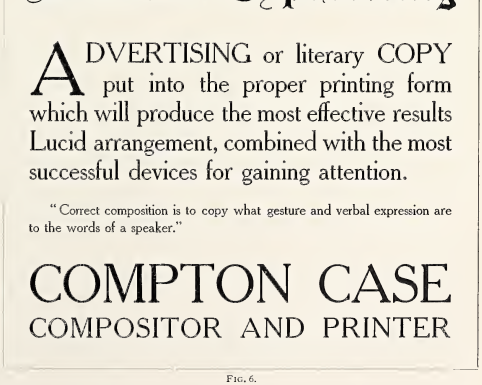


FIG. 6.

points brought to notice separately in previous lessons, to show how they work side by side and hand in hand to develop the meaning of the text. The lessons which follow may be expected to show the way in which good form and pleasing style may be added to the plain composition which endeavors first and mainly to clearly declare the meaning. Many elements already noted will reappear, only in new rôles. Most fortunately for display, they are able to perform double service and work for attractiveness and clearness at the same time.

(To be continued.)

Written for THE INLAND PRINTER.

GOVERNMENT NEWSPAPERS AND MAGAZINES.

BY ARTHUR F. BLOOMER.

NO. III.— MONTHLY WEATHER REVIEW.

THE most pretentious in appearance of the periodicals of the Weather Bureau, Department of Agriculture, is the *Monthly Weather Review*, a quarto of sixty-four pages, of which Prof. Cleveland Abbe is the editor. While it is largely devoted to meteorological observations as affecting the agricultural interests, it is eminently scientific and deals with abstruse questions concerning atmospheric conditions, as a few titles from the number before me will show:

Disposition of Rainfall in the Basin of the Chagres.
Solar Halo of February 4, 1904, at Milwaukee, Wisconsin.
A Brief Discussion of Conditions Contributing to Freshets in the James River Watershed.
Studies on the Circulation of the Atmosphere of the Sun and of the Earth.
The Temperature Element of the Climate of Binghamton, New York.

These are copiously illustrated by equations, diagrams and maps. There are many other interesting articles, reviews and statistics, with eight pages of full-page meteorological maps at the end.

CLIMATE AND CROP SERVICE.

These quartos are issued monthly for each State and Territory, the number for Nebraska for February containing a map showing the monthly mean isotherms and prevailing winds, and another giving the total precipitation during the month, with articles on "Snowfall in the Mountains," "Crop Conditions," and "Climatology of the Month," containing large tabular statements. These are enlarged and amplified and published annually also.

Another edition of *Climate* and *Crop Service* is issued weekly for each State and Territory, the copy before me being for Texas for April 11. This is a single large sheet, giving a general summary of weather and crop conditions, with reports from correspondents located in the various counties.

CLIMATE AND CROP BULLETIN.

This is a single sheet, the size of a newspaper page, containing a number of temperature and precipitation maps and data bearing on the same subjects. It is issued weekly during the summer and monthly in winter. It contains more matter than an ordinary eight-page pamphlet, but is printed on a single sheet for convenience in hanging it up.

WEEKLY SNOW AND ICE BULLETIN.

This is issued only in winter, of course, and its title sufficiently describes its purpose.

MONTHLY METEOROLOGICAL CHARTS OF THE GREAT LAKES.

These are issued only during the season of navigation and pertain particularly to the storms and prevailing winds.

DAILY WEATHER MAP.

These are printed for and distributed at all the principal points of the country, and they are too familiar to all to need further description.

Those desiring any of the above publications should apply to the Chief of the Weather Bureau, Department of Agriculture. The price of the *Monthly Weather Review* is 20 cents.

UNITED STATES OFFICIAL POSTAL GUIDE.

The *United States Official Postal Guide* is a monthly, consisting of a large number, issued in January, containing lists of all the postoffices in the United States and its possessions — as a whole, by States, and by counties — with the postal regulations, notices as to foreign postage and mails, and all manner of postal information, and smaller numbers for the other months, giving the circulars and decisions of the Postoffice Departments, postoffices established, discontinued, names changed, etc. The contents of the May number are as follows:

Dispatch of Two or More Registered Letters or Parcels in One R. P. E. (registered package envelope).
Tracer Inquiries.
Return of Undelivered Request Matter.
Postmarking and Money-order Circulars.
Discontinuance of Printed Stamped Envelopes.
Louisiana Purchase Commemorative Postage Stamps.
Changes in International Money-order List.
Money-order Changes.
Registry Changes.
Postoffices Established, Discontinued and Names Changed.

There is much other information for postmasters and other postal officials, to whom the *Postal Guide* is furnished free, the price to the public being $2 per year. The January (1904) number contained 1,108 pages, while those for the other months average about fifty pages. This is the only Government periodical that is not printed by the Government, it being executed under contract by George F. Lasher, of Philadelphia, who is authorized to sell to others than those connected with the postal service.

PUBLIC HEALTH PUBLICATIONS.

Public Health Reports is a weekly issued by the Public Health and Marine Hospital Service, a bureau of the Treasury Department. It is what its name indicates — a record of the public health not only all

over the United States but throughout the world, with statistics showing the ravages of diseases, what maladies are raging and where, giving special reports from regions where epidemics are prevailing. Special articles of interest to the medical world are published from time to time, and often reprinted separately as supplements, the titles of some of which now before me being as follows:

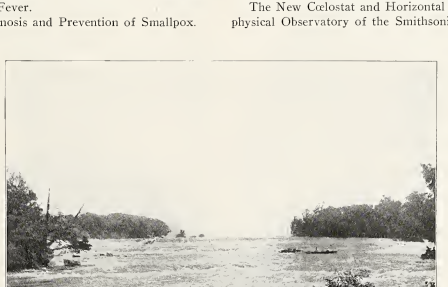
The Prevention of the Spread of Scarlet Fever.
Concerning the Geographic Distribution of the Yellow Fever Mosquito.
Plan of Organization for Suppression of Smallpox in Communities not Provided with an Organized Board of Health.
Précis on the Fly and Mosquito as Carriers of Disease.
Précis on the Management of Outbreaks of Smallpox, Diphtheria and Scarlet Fever.
Précis upon the Diagnosis and Prevention of Smallpox.
Prophylaxis against Yellow Fever.

In connection with the *Public Health Reports* two classes of bulletins are issued — Hygienic Laboratory and Yellow Fever Institute bulletins — of which there are about ten per annum. Among the titles, taken at random, of the former are the following:

Inefficiency of Ferrous Sulphate as an Antiseptic and Germicide.
An Experimental Investigation of *Trypanosoma lewisi.*
A Statistical Study of the Intestinal Parasites of 500 White Male Patients at the United States Government Hospital for the Insane.
A Parasitic Roundworm in American Mosquitoes.
The Type Species of the Cestode Genus *Hymenolepis.*
The Bacteriological Impurities of Vaccine Virus.
Spotted Fever (Tick Fever) of the Rocky Mountains.
The Antiseptic and Germicidal Properties of Glycerine.
Report upon the Prevalence and Geographic Distribution of Hookworm Disease.

Two of the titles of the Yellow Fever Institute bulletins before me are "The Early History of Quarantine: Origin of Sanitary Measures Directed Against Yellow Fever" and "Report of Working Party No. 1, Yellow Fever Institute; and a Study of the Etiology of Yellow Fever," with many fine illustrations.

The publications of the Public Health and Marine Hospital Service are sent to exchanging medical and scientific societies, laboratories, journals and authors, and also to non-publishing societies and individuals "in case sufficient reason can be shown why such societies or individuals should receive them," applications to be made to "Surgeon-General, U. S. Public Health and Marine Hospital Service, Washington, D. C."



THE RAPIDS ABOVE NIAGARA FALLS.
Photo by John S. Thompson.

"SMITHSONIAN MISCELLANEOUS COLLECTIONS."

The only periodical issued by the Smithsonian Institution bears this title, being a quarterly of about one hundred and forty-four pages. It is filled with scientific articles by the best living writers, profusely illustrated, and is of the greatest value to the student. The "Contents" of the number before me show the character of the articles:

Seventy New Malayan Mammals.
Recent Studies of the Solar Constant of Radiation.
The New Coelostat and Horizontal Telescope of the Astrophysical Observatory of the Smithsonian Institution.
On Some Photographs of Living Finback Whales from Newfoundland.
A Skeleton of Hesperornis.
Shell Ornaments from Kentucky and Mexico.
On the Glacial Pothole in the National Museum.
Notes on the Herons of the District of Columbia.
Preliminary Report on an Archæological Trip to the West Indies.
Form-Regulation in Cœlentera and Turbellaria.
New Genera of South American Fresh-Water Fishes, and New Names for Some Old Genera.
Notes on the Rocks of Nugsuaks Peninsula and its Environs, Greenland.
Korean Head-dresses in the National Museum.
A Notable Success in the Breeding of Black Bears.
Chinese Medicine.
A New Plesiosaur.
The Hodgkins Fund of the Smithsonian Institution.

Among the authors are such noted names as Gerrit S. Miller, Jr., C. G. Abbot, Frederick W. True, Frederic A. Lucas, W. H. Holmes, George P. Merrill, Paul Bartsch, J. Walter Fewkes, C. M. Child, Carl H. Eigenmann, Foster H. Jenings, Helen Waldo Burnside, Arthur B. Baker, James M. Flint and W. C. Phalen. The quarterly issues are sent out about the 1st of January, April, July and October, and the four numbers combined make the regular annual issue of the *Smithsonian Miscellaneous Collections.* They are chiefly circulated through scientific associations and exchanges with foreign institutions.

(Concluded.)

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XII.— THE GRAMMAR OF VERBS.

VERBS are modified, according to variations in sense, sometimes by change in form, sometimes by association with certain words called auxiliary verbs. The word that asserts what is done is the principal verb, and any other one that helps or modifies it is auxiliary. A verb that is changed in form by adding a suffix is called regular, and one that undergoes other



"For the Thoughts of Youth are Long, Long Thoughts."

changes is irregular. The various forms are called principal parts, because they are the chief forms in the conjugation, or entire scheme of modifications, and they comprise the simple verb form, that with *ing* added, and the one with *ed* added or with internal change that gives it the meaning given by *ed*. "Walk" is regular, its series being walk, walked, walking, walked; "sing" is irregular — sing, sang, singing, sung. We learn far more of these distinctions from hearing and reading than any books or persons can teach us, and in any case of uncertainty the dictionary may be consulted. Regular verbs are also called weak, and irregular ones strong.

Inflected forms are called participles, because they partake also of the nature of adjectives. Some grammarians have even made participles a separate part of speech, and it is not uncommon to define them as Meiklejohn does. He says: "A participle is a verbal adjective. . . . The participle partakes of the nature of a verb." On the contrary, it *is* a verb in so far as it is one more than the other of the two parts of speech, since it often has no truly adjective nature, and always is verbal. William H. Maxwell is misled by this false classification into citing the line "And children coming home from school" as showing "coming" as an adjective, whereas it is purely a word of action, having no adjective quality whatever.

Another phase of the verb is subjected to unduly minute distinctions of classification. The form that merely indicates being or action is called the infinitive, because it is not subject to change for person or number. Some grammarians call this the infinitive mode, but it is not now generally classed as a mode. Maxwell says: "In only one case is the infinitive form of the verb really a mode — that in which it is preceded by a subject, a noun or pronoun in the objective case; as, He advised him to proceed. In all other cases the infinitive is either a noun, an adjective, or an adverb." In fact, the infinitive is never any part of speech other than a verb, but it differs from all other verbs in being infinitive or unlimited, while others are finite, or limited by considerations of manner or mode, time or tense, person, and number.

The mode (or mood) of a verb is its manner of expression. There are three modes — indicative, subjunctive, and imperative, the nature of which is clearly shown by the names. By far the most frequent in use is the indicative, or that which merely indicates, without any implication of doubt or contingency. What some grammarians call the potential mode is really indicative, expressing power, potentiality, or necessity by means of such auxiliaries as may, can, and must. Doubt or contingency constitutes a subjunctive feature, noted by peculiar use of the verb. While we say in the indicative I am, you are, he is, I was, you were, he was, in the subjunctive we say if, lest, or though I be, you be, he be, I were, you were, he were.

Dr. Hodgson, in "Errors in the Use of English," says: "The mood in which mistakes are commonest is the subjunctive, a mood that as a separate inflection is dying out in the language, the tendency being to merge the distinction between it and the indicative. . . . Our present blunder is the use, not so much of indicative for subjunctive as of subjunctive for indicative." A literary review, casually glanced at just after writing that quotation, furnishes this example: "From whatever cause, Symonds's splendid scholarship and noble aims in life were undoubtedly crippled, and the pity of it is the greater if the tragedy were, as Dr. Gould declares, wholly unnecessary and avoidable." The sense of this demands "if the tragedy *was*," etc. "Were" should be used in such a case only when a denial is implied, and then the clause should say "would be" or "would have been" instead of "is."

Tense is the time indicated by the verb form, as present, past, or future. As action or occurrence may be considered as complete, as incomplete, or as indefinite (i. e., absolute, without limitation), various tense-names are used accordingly, and thus the three just

named are called primary or chief tenses. Many grammarians say there are six tenses, but they do not all name them alike. William Chauncey Fowler gives the three primary tenses and three as secondary — present perfect, past perfect, and future perfect. Some writers hardly use the name past tense at all, calling it always the preterit; Fowler does not even define preterit except by saying once, "the past tense, or preterit," thus showing that they are synonymous. Fowler does not mention either imperfect or pluperfect, which some employ altogether instead of past or preterit and past perfect. What has been said sufficiently exemplifies differences in treatment of the subject. The six tenses as here named comprehend all necessary distinctions as to time, and the names convey their meaning so plainly as to need no further definition.

Verbs in the present tense are often used in narratives of things that have happened, and sometimes interest is heightened in this way. Not infrequently this method is adopted in alternation with the more literal past tense — one tense in a sentence or two, and then the other, with no apparent reason for the change. Frequent change is not advisable, to say the least.

Verbs in the past tense are often used in reference to present occurrences, and naturally sometimes misused. This use is correct in the following: "It was admitted by several leaders that the nomination was likely to go to one of three men, of whom one was considered almost sure to win, because he was the most popular, was the smartest politician, and would go into the convention with the largest support." Although the reference after the first verb is to present opinion, and once to a future event, "was" and "would" are the verbs that almost every one uses in such a sentence. One editor on a certain newspaper insisted that such use was according to one of the simplest rules of grammar, and the editor of the same paper almost always changed just such verbs to "is" and "will." The latter would have changed the preceding sentence to "such use is according," etc. As the matter is not so simple, the right procedure for compositors and proofreaders is to leave such sentences as written, letting the editors have the responsibility, which is rightly theirs.

Verbs are said to have person and number, but the real fact is simply that one form is used with a noun or pronoun of the first or second person singular and always with a plural of any person, and another form with the third person singular. Thus we say I speak, you speak, he speaks, we speak, you speak, they speak. In the past tense there is no change. This is true of all verbs except "be." We say I am, you are, he is, we are, you are, they are; I was, you were, he was, we were, you were, they were.

(To be continued.)

SPORTING EDITOR — Our best football reporter is sick and can't go to the game.

Managing editor — Never mind; we'll send the war correspondent.—*Judge.*

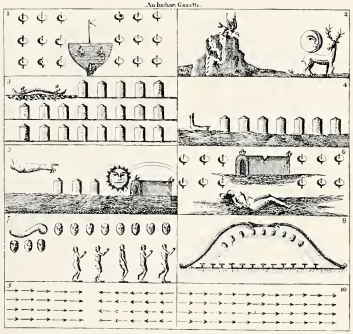
Written for THE INLAND PRINTER.

HIEROGLYPHICAL NEWSPAPER ISSUED BY AMERICAN INDIANS.

BY DANIEL C. SHELLEY.

ABORIGINAL Americans of centuries ago had means of disseminating the news of great occurrences which, to them, answered the purposes of the great daily newspapers of to-day. True, they did not have the means of flashing over land and under sea accurate accounts of battles fought in far-away Manchuria or remote Korea, but in their own way they reached their people with gazettes which told the stories of conflicts with tribal enemies, and with hieroglyphical pictures instead of movable types they gave understandable accounts of how the victories were won by their valiant warriors.

The modern newspaper is a marvelous production, but the ancients had newspapers which, no doubt, were marvels to them. Researches indicate that the Chinese circulated gazettes in very remote periods of time. The ancient kings of Persia had their scribes, who copied the public dispatches, which were carried into the one hundred and twenty-seven provinces of the Persian empire by "posts" which were not unlike our mail-carriers of to-day; and, it is very likely, they transmitted accounts of remarkable occurrences in the same manner. The early Romans liked to read a "good story" that had a sensational turn to it, for the historians of printing and newspapermaking say that they



HIEROGLYPHIC NEWSPAPER

had a custom of sending into their distant provinces written accounts of victories gained and other unusual events which occurred in that empire.

Reproduced herewith is a copy of an engraving of an Indian gazette, decidedly hieroglyphical, but nevertheless full of interesting information for those into whose hands the original was placed. The engraving is reproduced from Thomas' "History of Printing,"

published in 1810 and based on data furnished by Mr. Thomas. It was taken by a French officer from the American original more than two centuries ago. The hieroglyphics relate the story of an expedition of a body of aboriginal Canadian warriors, who, soon after the settlement of that part of America, took up the tomahawk and bow and arrow in behalf of the early French settlers of the present English-American provinces against a hostile tribe that adhered to the early English settlers.

Crude as were the methods of transmitting the news of wars and the rumors of wars two hundred years ago, there certainly was just as great eagerness then for accurate information about such occurrences as there is to-day about the important conflicts between the armies of Russia and Japan in the Far East. From day to day every civilized nation on the globe is kept informed of the progress the Japanese are making toward the capture of Port Arthur. To the people of each nation the story is told in their own language, the accounts given in the Russian prints being just as unintelligible to the English-speaking races as are the narratives printed in the Japanese "extras" which are sold on the streets of Tokio or Yokohama. Without some person to interpret their meaning, the words and characters in the Russian and Japanese prints are just as much hieroglyphical as is this Indian gazette which tells the story of a battle won over tribal enemies.

The following explanation of the figures and characters shown on the ten divisions of the Indian gazette is handed down by the historians:

Division 1.— Each of the eighteen top-shaped figures represents the number 10. They all signify that eighteen times ten, or 180, American Indians took up the hatchet, or declared war, in favor of the French, represented by the hatchet, placed over the arms of France.

Division 2.— They departed from Montreal, represented by the bird just taking wing from the top of a mountain. The moon and the buck show the time to have been in the first quarter of the buck-moon, answering to July.

Division 3.— They went by water, signified by the canoe. The number of huts, such as they raise to pass the night in, shows that they were twenty-one days on their passage.

Division 4.— Then they came on shore and traveled seven days by land, represented by the foot and the seven huts.

Division 5.— They arrived near the habitations of their enemies at sunrise, shown by the sun being to the eastward of them, beginning, as they think, its daily course. There they lay in wait three days — represented by the hand pointing and the three huts.

Division 6.— After which they surprised their enemies, twelve times ten, or 120. The man asleep shows how they surprised them, and the hole in the top of the building is supposed to signify that they broke into some of their habitations in that manner.

Division 7.— They killed with the club eleven of their enemies and took five prisoners. The former represented by the club and eleven heads, the latter by the figures on the little pedestals.

Division 9.— They lost nine of their own men in the action, represented by the nine heads within the bow, which was the emblem of honor among the Indians, but had none taken prisoners, a circumstance they lay great weight on, shown by all of the pedestals being empty.

Division 9.— The heads of the arrows, pointing opposite ways, represent the battle.

Division 10.— The heads of the arrows all pointing the same way signify the flight of the enemy.

There is every evidence that the American Indians were very expert at engraving, some tribes far more expert than others. There is also proof that they were skilled painters, taking their conception of art as a basis from which to judge of the merit of their work. There is, therefore, no reason for questioning the genuineness of this Indian gazette. But it is very unlikely that the Indians called it a gazette, for the word gazette applied to publications is of Italian origin. Early in the seventeenth century a newspaper was printed at Venice, for which the price charged was a Venetian coin called "gazetta," and hence is derived our English word gazette, the name of the coin having been transferred to the paper. It is not improbable that the Mexican aborigines executed hieroglyphical gazettes, for it is related that when the Spanish invaders, under the lead of Cortes, first arrived on the Mexican coast, some of the subjects of Montezuma II. sent to him such a description of the Spanish ships, men, armament, etc., as not only terrified Montezuma but also astonished the Spaniards themselves. The Spaniards were surprised by the accuracy of detail displayed in the drawings of their vessels when the paintings were afterward shown to them. Cortes, in his first letter to Charles V. of Spain, says that having made inquiry if there was any safe harbor for vessels in the Mexican Gulf, Montezuma presented him with a painting of the whole coast, "from the port of Chalchiuhcuecan, where at present Vera Cruz lies, to the river Coatzacualco." This account is confirmed by Bernal Diaz.

It is related that the early Mexicans painted on paper of their own making "the symbols of their religion, accounts of remarkable events, their laws, their rites, their customs, their taxes or tributes." If they painted on paper "accounts of remarkable events," it is not unlikely that these aborigines of the tropic South, like the aborigines of the frigid North, circulated among their people hieroglyphical news narratives not unlike the Indian gazette which is reproduced and tells the story of how one tribe of the Indians of the North vanquished another tribe in battle.

Printer — The original cut will cost you four dollars and a half and a duplicate electrotype will cost seventy-five cents.

Customer — I'll take the duplicate.

Written for THE INLAND PRINTER.

A STUDY OF IMPOSITION.*

NO. I.— BY CHARLES M. BUTLER.

PRINTING, though of ancient date, is yet in a state of evolution. Among the many branches comprising the printing business, that of make-up and lock-up are the least understood; that of imposition the least of any, owing to the constant changes necessary to meet the requirements of modern folding machinery, which is evolving and improving more than are other appliances with which the printer has to deal.

The books of even ten years ago are of very little use to-day. The demand for more up-to-date instruction for use of apprentices and journeymen is apparent, and to meet this demand these articles are designed. No claim is made as to their being perfect, and it is realized that the subject will never be exhausted, but it is hoped that they will overcome many of the glaring defects of some of the so-called "manuals," while more thoroughly diagramming the later forms in common use.

The plan of marking the nipper edge, the first fold, the cut, and the proper pagination, or position of folios, while not original, is at least new in articles of this kind. The author realizes the herculean task he has undertaken in attempting to make readable articles out of matter that should appear as a collective treatise. Of necessity, many references will have to be made to forms which will be diagrammed in succeeding articles, and a consequent repetition made of descriptions there. Later, reference will have to be made to statements and diagrams which will have been given earlier in the work to avoid duplicating diagrams.

EXPLANATION OF TERMS USED IN "LOCK-UP," WITH HINTS ON THE USE AND ABUSE OF MATERIAL.

The United States is a vast country in point of size, made up of many different nationalities. The terms used in printing describing certain things differ with the different sections of the land. For example, to me an "oblong" page means a page whose printing reads the long way of the page, and the back of which is the short final fold. To some one else in a different section of the world, oblong might mean something different — a page reading the long way and yet binding regular. What to me is oblong, to an Eastern man is "an open end," and to others a "music" style page. So, for the sake of uniformity, I have appended a few explanations of the different terms as I use them.

IMPOSITION.— The science or art of laying printing pages in a peculiar manner, suitable for folding in consecutive sequence for purposes of binding.

FORM.— Any number of pages locked in a chase, as a one-page, four-page form, etc. A designation to denote a class, as, square, long, oblong, etc.

WORK-AND-TURN FORM.— A form complete in itself worked (printed) on one side of a sheet and backed up (printed) on the other side. When printed on both sides, paper is cut in half, forming two complete copies. A regular work-and-turn form is one which permits of the paper being turned end for end, keeping the same edge always on the nippers, but changing feed-guides. An irregular, reverse-nipper or tumble form is one which reverses the edge the short way of stock, but utilizes only one guide in feeding.

SHEETWISE FORM (OR WAYS).— By sheetwise is meant a form which prints only on one side of the paper; a half-form to be backed up by another half-form.

KINDS OF BOOKS.— *Folio* — A sheet folded in two leaves, having four pages, one section or a series of sections, makes a book called a folio. *Quarto* — A sheet folded in four leaves, making eight pages. *Octavo* — Eight leaves, sixteen pages. *Sixteenmo* — Sixteen leaves, thirty-two pages. *Duodecimo* — Twelve leaves, twenty-four pages, etc.

The words "post," "crown," "demy," "royal," etc., used in connection, as "royal octavo," designate the size of paper of which the book is made.

SIZES OF PAPER (commonly designated by name).— Small cap, 13 by 16 inches; cap, 14 by 17; small double cap, 16 by 26; double cap, 17 by 28; double-double cap, 28 by 34; crown, 15 by 19; demy, 16 by 21; double demy, 21 by 32 and 16 by 42; folio, 17 by 22; double folio, 22 by 34; medium, 18 by 23; double medium, 23 by 36, and 18 by 46; royal, 19 by 24; double royal, 24 by 38; check royal, 19 by 28; super royal, 20 by 28; elephant, 23 by 28; double elephant, 27 by 40; imperial, 23 by 31; columbier, 23 by 34; atlas, 26 by 33; antiquarian, 31 by 53. Other sizes not named.

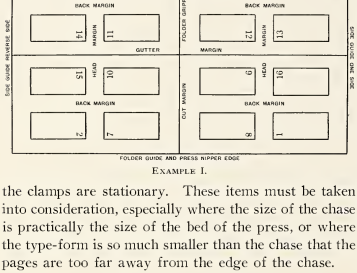
NIPPER EDGE.— The nippers (or grippers) on a printing-press are fingers of steel which hold the paper to be printed upon in position upon the cylinder (or printing surface). The nipper edge is that edge of the paper which is fed to the nippers. It is presumably made straight and invariable during the course of a "run." The bite of nippers is about one and one-half picas, or one-quarter inch, and a sheet of paper must have at least this margin to be printable.

FOLDER GAUGE.— The nipper edge to which the sheet to be folded is fed. Corresponds to gripper edge on press on sheetwise forms, or cut edge on work-and-turn forms. The folder guide is the same as the guide edge on the printing-press.

MARGINS.— The space between pages governing position of one page to another. Back margin is the space between the pages forming the back folds of a book; head margin, that between heads; gutter, that between pages forming a fold not a back; cut, usually, that margin formed by the working and turning of a sheet printed on both sides, and where cut to divide two half-sheets. The cut edge usually becomes the folder nipper or gauge edge on the folding machine, because it is invariable (always the same), while the side-guide on the press varies with the turning of the sheet form end to end. (See Example I.)

* All rights reserved.

Nipper Margin.— The distance between the edge of the bed of a cylinder press and the spot on the cylinder where the printing surface begins. This varies on different presses and presses of different makes, and is changeable even on any press by throwing cylinder back or forward. Two and a half inches from edge of chase to edge of paper is about the average. Some makes of presses are supplied with clamps which permit of a chase overhanging the bed considerably, while on others



Example I.

the clamps are stationary. These items must be taken into consideration, especially where the size of the chase is practically the size of the bed of the press, or where the type-form is so much smaller than the chase that the pages are too far away from the edge of the chase.

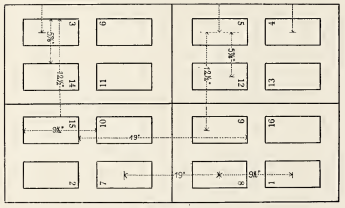
THE MAKING OF MARGINS.

The dominating margin is the back, is the first to be determined, and though practically "fixed," depends upon the kind of binding to be done. The sewing, to be stated, as a "gathered book," which is a book composed of several sections (or signatures) one upon another, piled in sequence and bound either by sewing (which utilizes no back margin) and lets the book lie open flat, or by stapling through the back, which uses from one-quarter to one-half inch in space for this purpose, according to thickness of book.* A third class of binding is called saddle-stitching, and, while not utilizing back margin, yet this consideration has to be taken into account where more than one section enters into the make-up, one inserted within another. The inside sections on work with small margins, or jobs printed on heavy paper, should have less margin in backs than the section comprising the outside form, so that taken together the margins will "look" the same throughout the work.

The making of margins is not governed by set rules, but is a matter of individual opinion or taste. He who handles best the law of proportion makes the greatest success. Some aim to have printed page exactly in center of white space, while others prefer more space sidewise (or front of book) and on the bottom. This last example is commonly called "old-style" bookmaking, and was originally devised to facilitate (or to have room for) the writing in of side references or marginal notes, in use by students and thinkers. Even in attempting the centering of the printed page it is best not to be governed by set measurements, but rather scant the back margins, for the eye sees two margins in the back when the book is open, while one margin only is exposed to view at the outer edge of the work. One must take into consideration the weight of the running heads on pages, whether or no to take into account the heads when estimating the head margins.

In the diagram illustrating the making of margins (Example II), the measurements are based upon a sewed book, trimmed to 6 by 9 inches, printed upon a sheet of paper 25 by 38 inches, as a sixteen-page form. The pages are supposed to be solid, with light running heads, which are estimated as protruding into the margins and are not considered as being wholly a part of the page.

The back margin is first arrived at. The trimmed size being six inches, measure from outside of page 1 to inside of page 16 (forming outer fold) six inches, scanted, to overcome optical illusion, to at least 5⅞ inches. The space between these pages forms the back margin. The gutter margin is next arrived at, measuring from outside of page 1 to outside of page 13 one-half of 25, or 12½ inches. The space between page 16 and page 13 becomes the "gutter" margin. It is a trim margin, the same as the outside pages, like page 1, etc., and should be equal to twice the amount of outside space. Rule measurements are more to be relied



Example II.

upon than to use a folded sheet of paper. Paper as it comes from the mills varies in size, being often ⅛ to ¼ inch larger. This is true of common stocks, the higher grade being less likely to come ragged in size.

The head margin is arrived at in much the same manner as the gutter margin. Head margins and cut margins are trim margins. Less trim is usually taken from head than cut, because there need be no variation to be taken into consideration, while there is a variation of stock to be considered in trimming the bottom and sides or cut margins of books. If the running head is not to form part of the page, measure scant 9½ inches from bottom of page 1 to first line under head of page 8. Nine and three-eighths inches would be about right for an ordinary page with fair margins. A small

* In this class is also the bookbinding machine, which trims the back and uses glue as a means of holding together the individual sheets to form a collective whole.



"A QUIET SMOKE"

This Paper Made by
THE CHAMPION COATED PAPER CO.
HAMILTON, OHIO.

Color Plates and Printing by
THE UNITED STATES COLORTYPE CO.
DENVER, COLO.

Printed with Photo Chromic Colors
Manufactured by
THE AULT & WIBORG COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.

text-page with a great abundance of white space could conveniently measure even less than this. Measuring this way "allows" for the head-line to protrude into the margin. For the cut margin, measure from bottom of page 1 to bottom of page 7, one-half of thirty-eight inches, or nineteen inches.

Pages very often vary in length — a line long or a line short of standard. Be sure that page 1 or any other page you measure by is of standard length in estimating the head margins. To get the cut, it is more accurate to measure from the running head of page 1 to the same point on page 7. In forms composed of pages of varying lengths and widths, like electrotypes, or type and alternate pages composed of illustrations not of uniform size, an infallible system is to measure from the center of one page to the center of another. No matter how small page 1 is, or how large page 16, or vice versa, from center to center is exactly equal to the distance from the outside of one to the outside of another of two pages of equal dimensions if the ragged pages are in proper position with the other pages in the form. In other words, from a given point to a given point is always the same.

To form a straight edge, or to center one page upon another, all one has to do is to measure from a given point, like the edge of a chase, or center of a cross-bar, to the center of the page, and the pages are bound to be in correct position. When one page is thus placed, the others can be readily thrown into position by working from this given point. By the aid of modern measuring appliances, foot-rules, yard-sticks and rules cast to picas instead of inches, it is often easier (or quicker) than to build up individual pages to standard of measurement throughout. This scheme very often saves dividing furniture, often does away with the use of leads and nonpariels, and permits the use of fewer pieces in a form, which is quite an item. The fewer pieces in a form, the less likelihood of furniture "working up," springing or getting out of place.

It is always best to make up full to measure in cut and gutter margins; the folded sheets will present a more uniform and workmanlike appearance. The proper trimming will be facilitated, and, in hand folding, give less trouble to the operator.

TWO TESTS TO VERIFY CORRECT "LAY" OF PAGES IN A FORM.

In Example II, folios (page figures) of odd pages will be on right end of line, with head toward you, even folios on left. If pages are laid in relative position one to another, folios will all be lined up on outside margins and gutter or trim edges of your form, and the aggregate sum of the folios forming the back will total up one more than the total number of pages in the form. The folios of a four-page will equal five; an eight-page, nine; a sixteen-page, seventeen, etc.

HALF-FORMS.

Forms are very often laid in half-forms. For instance, a book may be designed to print and fold in sixteen-page forms. The paper may be large enough for only eight pages, or the "run" or number of copies to be printed may be so limited that to print on one side of a sheet and then back up immediately would cause "off-setting" or blurring, so that it may be policy to print in half-forms (one side of the paper only), instead of working and turning. If the paper is large enough to print sixteen pages, two half-forms will be laid out — two outside forms, backed with two inside forms. This manner of "laying out" saves binding expenses — allows folding of two forms at once on the folder.

Half-forms, or split forms, are simple devices, when analyzed. An outside form starts with page 1, or the first page of a section, and each alternate two pages are dropped, thus: 1, 4, 5, 8, 9, 12, 13, 16, the dropped figures representing the inside half. The outside (odd) section is laid with the first page at the lower left-hand corner of the chase, with head away from you; the inside (even) section is laid on the reverse edge, or lower right-hand corner. This applies to hand-folds. Machine forms usually start at a position from the inside, in order to get a straight edge on page 2 or some other low-folioed page, to suit the peculiar requirements of the folding machine. The pages comprising half-forms, however, remain the same as those in hand-folds.

Theoretically, a half-sixteen outside is virtually the same as a straight eight. Lay the low-folioed page as 1, the next low as 2, etc. A machine sixteen laid in halves is the same as the machine eight. The inside half of a straight sixteen is similar to an eight, beginning the lay of the low folio at the lower right-hand corner, the second low page at the lower, left, etc.

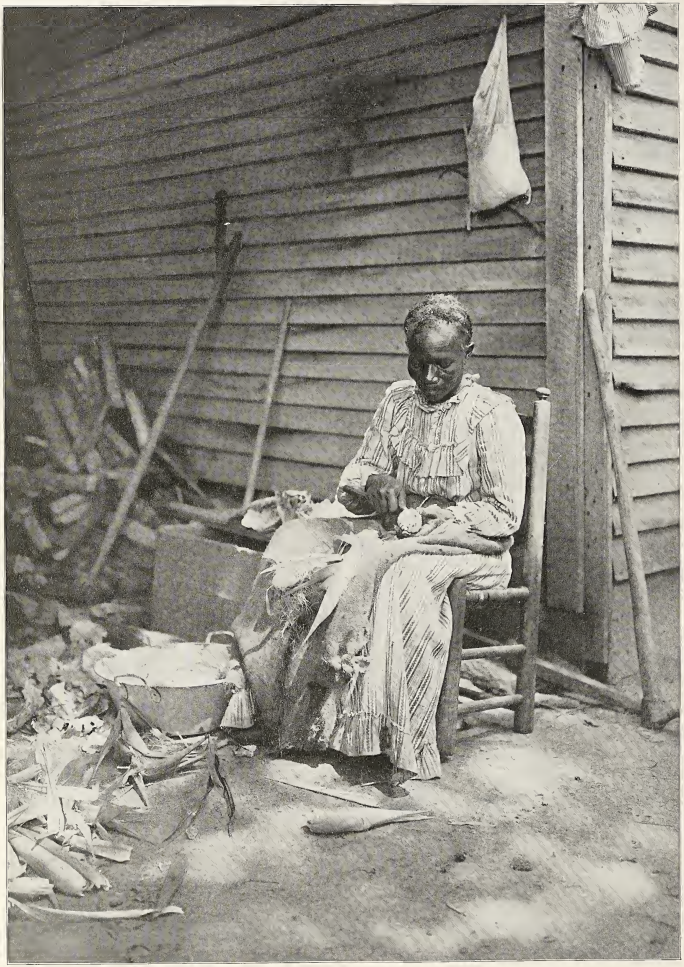
This theory or scheme for simplifying the lay of half-forms is not confined to sixteens or any particular class of forms. Lay the half of an oblong sixteen as you would an oblong eight. The half of a thirty-two laid from lower left-hand corner is but a straight sixteen. Half of a thirty-two from the inside is but the counterpart of a sixteen form in the same relative position. When once the theory of these forms is mastered, it will no longer be necessary to mentally figure an imaginary half-form when imposing "splits."

When machine forms are printed in half-forms, in two sections or parts, the "cut" edges as marked as being "folder-gauge edges" become the press "nipper" edges as well.

HAND FOLDING.

The folios are usually the guides for hand folding. In "laying" (imposing) forms to be folded by hand, the aim is to avoid turning sheet over or around, but to keep drawing the folds toward, not away from, the operator. Two folds in exactly the same direction (roll folds), are to be avoided also. In oblong forms (open-end work), rolling can hardly be avoided, and usually costs a fraction more to fold.

(To be continued.)



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"FIXIN' FER DE WHITE FOLKS' DINNER"



(Entered at the Chicago Post office as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelbdardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

AMONG the unique "demands" that come to the surface incidental to the prosecution of strikes, mention of one is made by our South African exchanges. The typographical union of that far-off country thought the time ripe for an increase in wages, and so "resolved" and "demanded" in due form. The employers demurred, and were most emphatic in regard to the proposed machine scale, saying the output was so poor an increase in wages was not to be thought of. However, they were not spoiling for a fight, and if the union, at its own expense, would import a sufficient number of competent operators, the scale would be agreed to. Of course there was a strike, as the union did not relish having jokes played on it.

IN and around Athens, Greece, there are about sixty printing and lithographing establishments, several of which use the hand press. There is no regulation governing hours of labor, the men working as long as the temporary requirements of the office may demand — practically from "sunup to sundown," to use the vernacular of the farm. But one office — and that is operated by a naturalized German — is said to make an allowance for overtime. In Egypt, conditions are somewhat more modern. At Alexandria and Cairo typographical unions have been organized recently, and while there is no established rate of wages in either city, the length of the working day ranges from eight to ten hours for the better class of workmen. From this we may safely conclude that the Egyptian cities lead their Grecian sister in the graphic arts.

BEGINNING with this month, a new working agreement for the government of printerdom in Holland goes into effect. The scale was prepared by a mixed commission, and, among other things, provides that the rate for overtime shall be twenty-five per cent additional for the first two hours, and fifty per cent after that, with double price for Sundays and feast days. Of other features of the scale, we note that employes are entitled to two holidays with pay during the summer months; fourteen days' notice of dismissal must be given the regular employes, and three days at least to all others. It is also provided that there shall be no discrimination between male and female employes in the matter of wages. The agreement, which holds until December, 1908, disposes of the troublesome workday question by decreeing that ten hours shall be observed as a working day until January 1, 1907, after which there will be a reduction of a half an hour a day.

AMONG the strictest of the world's factory and workshop regulations are those of Germany, where even fly-wheels on presses are required to be covered or enclosed, so as to prevent the rash and foolish from maiming themselves. From our viewpoint, it would seem that in its solicitude for the workman the

German government has rather overdone it, for in stereotyping-room metal can not be mixed or purified while men are working. Then, too, the employer is "to strictly see that every worker washes himself before meals and on leaving work." If such provisions were in an American statute, its reading would be accompanied by the mental reflection that it was another "dead-letter law," but a writer assures us that in Germany "great strictness is enjoined" in regard to the washing-up regulation.

THE practice of bribing subordinates — or "greasing the palm," as the vulgar would say — is not confined to this side of the Atlantic. Even the staid and pushing subjects of the Kaiser declare it to be a commercial curse, and some of their papers have been discussing the subject with a view to devising some means of putting a stop to the unfair practice. Houses which profess to be guided by straight business principles complain that they are frequently excluded from competition for trade simply because they will not stoop to bribing the superintendent, foreman and others who stand between the principals when a contract is to be entered into. The purchaser is the sufferer in all such transactions, as the money for subventions of whatever nature is inevitably added to the cost of the commodity. It is not surprising, then, that the German Association of Newspaper Publishers should regard the matter as one of great moment, for such an evil will, if left unchecked, undermine and destroy the business integrity of the trade. According to the *British and Colonial Printer*, the association has adopted a resolution to the effect that (1) all orders should be given by the principals; (2) complaints ought to be examined by them alone; and (3) all demands for secret commissions ought to be refunded. Whether these regulations are enforceable may be questioned, but if an earnest effort were made to give effect to the principles embodied therein, a long step would be taken toward putting a quietus to a vicious system. Yet the German publishers seem to have overlooked the most potent and obvious remedy — the discharge of employes who accept favors from would-be sellers.

ACCORDING to an Australian correspondent, there are many printers in antipodean public life — the premier and postmaster-general being among those who have wielded the almost obsolescent "silent messengers." The former has always worked as a journeyman, while the latter is described as the proprietor of a prosperous paper. From the same source it is learned that since the assumption of power by the labor element, there has been no exploiting of "wild-cat schemes for the benefit of the workers," as the administration enemies prophesied would be the case. Most of the measures included in the government's policy are said to be of a solid business kind, having for their object the advancement of the interests of all classes of the community. The panic which seized the commercial classes when the change came has passed away, and many of the labor ministers' most bigoted opponents now concede they are not such a bad lot after all. There is doubtless much truth in this. Our antagonists are never as unscrupulous nor as depraved as we in our resentment and anger picture them to be. If the "labor people" in this country were to assume command of the ship of state, there would be few, if any, of those results, the bare thought of which causes many good people and lovers of their kind to shudder. Reason for such a conclusion is found in the fact that it is the almost universal judgment of students of industrial affairs that the most powerful labor organizations are considerate of the rights of others and rational in their demands. W. B. P.

THE members of the Brotherhood of Bookbinders are voting on the question as to whether the officers shall publish an official paper for the organization. If the proposition receives the necessary number of votes, the *International Bookbinder* will in all likelihood cease to exist. Though the *Bookbinder* has been nominally published by the Brotherhood, it is in reality the property of Editor Feeney, who feels that the proposed order of things will do him great injustice, even though admitting that the Brotherhood should have absolute control of its paper. Mr. Feeney says that when he established the *Bookbinder* five years ago he had no intention of reaping pecuniary reward, and that for three years he suffered personal losses. Mr. Feeney plumes himself on having succeeded in establishing a bookbinders' journal where others had failed, and thinks the Brotherhood should restrain its desire to capture a good thing for at least two years, so that he may recoup his losses of the *Bookbinder's* early and lean years. It may be his fellow craftsmen will heed the editor's appeal, but organizations are not noted for the consideration they mete out to individuals who happen to get in the way of their supposedly onward march.

THE UNION PRINTERS' HOME.

THE leading article in THE INLAND PRINTER for November will be a general description of one of the most unique institutions in this country or abroad — the Union Printers' Home at Colorado Springs, Colorado. The article, which will be freely illustrated, will give something of the history of the institution and the events leading up to its establishment, its range of usefulness, its plan of management, and the manner in which it is supported. As a very wide and general interest is sustained in regard to this beneficent institution, indications point to heavy advance orders of this issue of THE INLAND PRINTER. As no reprints are made of the publication, the management desires to advise subscribers and agents generally that additional orders should be placed promptly, as it may not be possible to fill them after the fifth of the month preceding publication.

RECENT STRIKES.

AN analysis of what are known as the Boston and typefounders' strikes may be profitable at this time, now that the elections are over and peace prevails. The latter affair is a "closed incident" in a way, and, though a rather careful reader of craft publications, I have been unable to ascertain just how it happened, or how it was allowed to continue until the defense fund was exhausted. Information can be obtained from anti-union sources in abundance, but it contains so many palpable distortions that to place reliance on any portion is a risky proceeding. But these highly colored reports are better than the suggestive silence in union circles. There must have been something amiss. What was it? At the outset, the representative of the typefounders' unions said in his official report — which was brief and inadequate — that, at a conference, employers presented contracts which "were so drawn up that any member who put his signature to one of them could not remain a union man," which is so much nonsense. From the resolutions presented at the last convention, it seems the employers assumed an arrogant and insulting attitude during the progress of the negotiations. Here, too, we are treated to a flood of assertions, lacking those details so important in reaching a rational understanding of the points at issue. But the convention — following the unvarying rule of those mischievous institutions — undertook to dispose of the matter in a few minutes and, doubtless, in what it thought to be a conservative manner. The International Union's officials were instructed to endeavor to reopen negotiations with the employers, which was the proper thing to do. But the convention did not stop there; it went further, and said that if a satisfactory agreement — satisfactory to the Typefounders Union, presumably — was found to be impossible, the entire funds of the International should be placed at the disposal of the Typefounders' Union "to make it secure against any hostility that may menace its existence." The employers probably regarded this piece of injudicious convention highfalutin' as a threat. How the union officials construed it we are not informed. If, after failing to secure such an agreement as the one outlined, they told the typefounders to go ahead, they are not justly subject to censure, for they followed the spirit and letter of their instructions.

There has, however, been vague talk of the officials not having "done anything" for the typefounders, while friends of the employers whisper that there would not have been a strike if the matter had been "properly handled." Aftermath of that nature does not impress me, and is of little moment now, except that it is important the union should know, approximately at least, the cause of failure. With the *Unionist* (official paper of New York Typographical Union, No. 6), I believe this lost strike, which has been a "dark" one, should not absolve a profitless strike. The loss of money is not troubling me, but the members should know whether failure is due to one of several possible causes. Was it inefficient management or the lack of sufficient money? Was it because of the trust formation of the employers? Or are the typefounders among those quasi-skilled craftsmen who are unable to control their industry except through influencing consumers in demanding the goods? If the skill exercised by the majority of typefounders is so slight that it is an easy matter to fill their places, then, if the union can not create a pro-union sentiment among consumers, it should consider whether craftsmen employing a low degree of skill can be materially benefited by trade-unionism. Though why the typographical union should have taken the typefounders under its wing was always an enigma to me, I am not prepared to say that they are not able to maintain a union. But I am convinced that many persons are forming unions who are working under conditions which preclude their receiving fair return for the time and energy expended. Where unions encourage this sort of thing they are responsible for much trouble and disappointment, which reacts to the lasting detriment of unionism. I suspect unusual conditions made a successful strike impossible, but no recent disturbance furnishes unionists of the craft as interesting a study as this one does, and as nearly $40,000 was expended, there should be something doing. If I believed mismanagement was responsible for the result, it would be a mere incident due to mistaken judgment and unworthy of discussion at this time. It is possible, however, the union is attempting the impossible in organizing the typefounders or is using inefficient weapons, and the only way to determine such questions of vital importance to the union is to open up the subject. When the information is before us, we can make our own deductions as to whether a trust can wallop the union, or craftsmen of a trade requiring little skill can effectively better their condition through economic organization.

The Boston strike is another failure, but one from which the union will recover in a short time; in fact, it is said it emerged from the fray with a larger membership than it had when the gage of battle was thrown into the arena. There is little difficulty here in putting the finger on the cause of defeat. The strikers blame it on the International Union's officials because they did not furnish financial assistance from a depleted treasury, though there is no assurance that they would have endorsed the strike had there been a plethoric fund at their disposal; friends of the officials maintain that had their advice been heeded there would have been no strike. Just the same, in my opinion the International Union is, in part, responsible for the strike — not directly, but indirectly. In the first place, there was no possibility of forming an effective coalition with the pressmen, as they were bound by the Typothetæ agreement, entered into at a time when some of the best-intentioned printers — but short-sighted, I shall ever believe — were declaring there could be no peace between the printers' and pressmen's organizations. The International defense fund had

been bled white by the typefounders' strike, but the book and job men paid little heed to that; perhaps they were not aware of it, for, as a rule, they are not frequent attendants at union meetings, and take but slight interest in union work. Not drilled in the tedious and delicate work of making scales, they were impatient of restraint, and injected into the controversy irritating questions like the establishment of an eight-hour workday and the abolition of piecework — both as yet in the academic stage. These, of course, they had to withdraw, and finally they came down to demanding a scale similar to that which employers had promised at a previous conference should be agreed to in this year of grace. This comes to me from an officer of the union, who was presumably an anti-striker, who also says the employers did not deny having made the promise, nor give any reason for refusing to keep their word. The honesty of my informant is not doubted, but I give the information for what it is worth. At all events, the men thought they were being tricked, and in their anger but six or seven votes were cast against a strike. "Nothing could hold them," writes this correspondent. Unquestionably the sensible thing to have done was to write into the record proof of the Typothetæ's alleged perfidy, and accept the best terms possible, especially as these were an improvement on old conditions. But these men, inexperienced in union affairs and unschooled in labor disputes, except for the misinformation gathered from newspapers, in their anger at being cheated, as they thought, caring naught for the warning from union headquarters and the denial of assistance, or the impotence of the other craftsmen, determined to fight. The employers thought of these things. Had the union treasury been in good condition and the pressmen "foot loose," they would not have treated the union so cavalierly — they would at least have cleared up the breach-of-faith charge and presented a case that would appeal to more than half-a-dozen men on a secret ballot.

Notwithstanding the employers' boast — "We won because we hung together" — I am confident there would have been no strike if it had not been for the weaknesses in the union armor — the inability of the labor forces to get together. If the men had won — which was out of the question in the circumstances — would the gain have been worth the cost? And I wonder if the victors do not regret that the unpleasantness ever occurred.

I do not accept the idea that it was a walk-over for the Typothetæ, for to be six weeks corraling a force of about two hundred men of indifferent capacity, owing to an unauthorized strike, is not evidence of a walk-over. If a thousand men had been needed, or International Union pickets had been abroad wherever men were advertised for, the result would have been less satisfactory to the employers. Surely the "satisfaction" to be derived from posting a few "open-shop" notices or boycotting a score or so of poor devils — even in knowing that their families are hungry — is miserable compensation for the pecuniary loss and worry incident to the struggle. It is not easy to reason out how the International officials were inveigled into signing an agreement. Boston union by its action declared the strike to be a little local affair, and it should have been allowed to retain that status, if for no other purpose than to demonstrate beyond peradventure that, if unions wish the International organization's support, they must heed the advice and suggestions of its representatives — and that before the fat is in the fire. Naturally, the settlement was not received with salvos of applause by the unionists. Some allege that, as two-thirds of the members originally involved were at work, the International Union should have made a hot fight, for the sake of the salutary effect it would have had on employers generally, and just to show there is steam in the old machine. In 1897 this policy was pursued in the San Francisco nine-hour fight, and with such success that to it San Francisco unionists attribute in a great measure their present hold on the eight-hour day. But such a contest requires much money, which is not easily raised for a forlorn hope. The officers evidently did not care to make the appeal on behalf of Boston union, though funds would have been forthcoming were the members of the union convinced the Typothetæ had been guilty of a breach of faith. They probably concluded there was no need of an object-lesson. It must be remembered the Boston employers had the unusual advantage of more than the average number of non-union men, and many non-union women. In the face of this, a local strike made it so interesting the officers thought there was no need of spending more money to demonstrate the union virility.

There is a distinct sound of dissatisfaction in the sympathies extended Boston printers by their fellow-unionists, and this can not be ascribed to the fact that they lost, for the disposition of union men is to sympathize with the under dog — especially if he carries the label. One commentator says it seems to have been a case of looking for fight and getting plenty of it; another ornately opines that when printers hand themselves a bunch of mistakes like unto those of Beantown, they should take it with a smile on awakening. President Higgins, of the Pressmen's Union, says, "While the contest was in its infancy, some upside down ideas got into the heads of our members (pressmen) as to their duty to themselves and their brothers in the composing-room." He explains that the employers "laid off" some pressmen, causing a panicky feeling, with the result that many went on the strikers' pay-roll. Appeals to their sense of honor and prognostications as to the inevitable result were in vain, according to Mr. Higgins, and he assumes an I-told-you-so attitude in referring to the men out of work, philosophically reflecting that "wisdom comes slowly," and hereafter the members will realize agreements are contracts made to be adhered to and not for the fun of the thing. There are many craft writers who espouse the union's side with energy, but we think there is a notable diminu-

tion of that vitriolic expression and bitterness of feeling that at one time characterized such discussions, which is pleasing. That there should be so much sober speaking from union sources is also a good sign — a recognition of the truism that the truth never hurt a worthy cause. W. B. P.

PARK NEEDS FOR CHICAGO.

THE address of Henry G. Foreman, president of the Chicago South Park Commissioners, at Morgan Park, a suburb of Chicago, on Labor Day, evidences a progressive and constructive mind. Mr. Foreman, in brief, proposed that the new Outer Belt Park Commission, of which he is president, provide great parks of forest and meadow, north, west and southwest of the city, and in the Lake Calumet region; and that the parks on the shore of Lake Michigan be connected by a broad boulevard — a park in itself — built in the lake on filled land, with water between the boulevard and the present shore line.

He discussed the great problem of labor, outlined the tremendous growth Chicago is destined to make, mentioned the danger lurking in great populations, and declared that the greater park area was required to afford the immense population of Chicago the recreation imperatively needed for its health, comfort, pleasure and happiness. The address bears evidence of careful investigation and much thought. As president of the South Park Commissioners, Mr. Foreman has become familiar with the park building business. As president of the County Board, he has come into intimate touch with the great charity service of Cook county. He is, therefore, equipped to discuss "The Recreation Needs of Chicago" intelligently, and the people should heed his words of wisdom based on investigation and experience. By all means, let the Outer Belt Commission, now organized, get down to business and frame up a definite scheme to submit to the people. Parks are popular enterprises. The scheme will be approved and executed. By all means let the proper authorities take up and carry to completion the grand scheme for a shore boulevard as outlined by President Foreman. Chicago, even when its present park building is done, will tag behind smaller cities in recreation area. It is time that the citizens awoke to an appreciation of their needs.

MAKING THE AWARDS AT ST. LOUIS.

ONE of the jurors appointed by the World's Fair Commission to pass upon exhibits at St. Louis says that, in comparison with European exhibitors, and especially those of France, Americans are prone to overlook the services rendered by workmen. It is difficult to believe this of the employers of the United States, where so much deference is supposed to be shown to what we tritely, and not altogether appropriately, term "labor." But the juror insists that such is the case, and asserts that in the papers coming under his notice many European firms gave names of employes as being entitled to awards, in case the principal exhibit was deemed worthy of mention, and one of the high officials of the French government — M. Picard — impressed upon the French jurors the desirability and necessity of taking proper cognizance of the value of the services of the workingmen. So thoroughly imbued with this advice were the French jurors that they made a determined stand for awards for the workmen as collaborators, even when their principals were not in competition for prizes, owing to service on juries of award or through other official connection with the exposition. They argued that the workmen should not be deprived of their just dues because their employers devoted some of their time and talents to making the Fair a success.

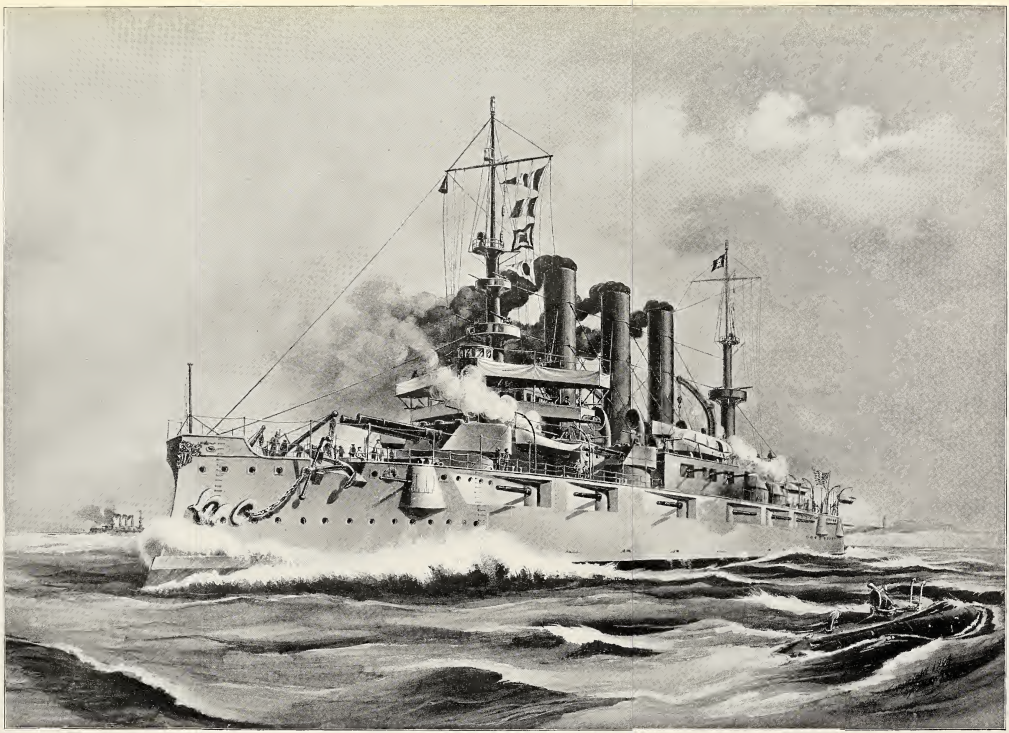
On the other hand, continues this juror, when an American firm requested an award for individuals as collaborators, seldom was the name of a workman mentioned, unless he happened to be the principal inventor, but usually the officers of the exhibiting company were placed before the world in the light of being deserving of recognition. In some instances, the honors were worthily bestowed; in others, the "collaborator" mentioned was never known to give any evidence of inventive genius or even mechanical skill of an ordinary character, his sole qualification being that by some means he had been induced to invest his money in the concern at a critical period. There is no quarrel with the contention that money is oftentimes a necessity to the struggling inventor, or that, without its timely aid, the world would have been deprived of many of its most valuable wealth-producing agencies, but is it not time to awaken to the fact that the angel and the promoter are not "the whole works"? As a matter of fact, the success of many machines has been due to the patience, skill and ingenuity of the operators — not to mention the men who made its parts and put them together — and it seems we might do worse than follow the example set by the French. We are not ignorant of the fact that the leaders of the French laboring classes are important factors in the political situation, and on occasions may be said to hold the life of the government in their hands, which is not really true of the so-called labor leaders of this country. That may be the impelling force in France, or at least may prompt the government to take the strong ground it does, but the position is the proper one, and we commend it from a desire to see the humblest worker given due credit for his meritorious accomplishments. W. B. P.

A VENETIAN printer who was lolling in the lap of luxury was accosted upon the Rialto by a friend who had not seen him for many months.

"How is this?" cried the latter, "when I last saw you your gaberdine was out at elbows, and now you sail in your own gondola."

"True," replied the printer, "but since then I have met with serious losses and have been obliged to compound with my creditors at twenty cents on the dollar."

Moral — Composition is the life of trade. — *Exchange.*



"DAVID AND GOLIATH."

Extreme types of latest naval development: 73-ton submarine torpedo boat, Fulton, and 16,000-ton battleship, Connecticut. The latter is the largest ship designed for the United States navy, and was launched at Brooklyn Navy Yard September 29, where the Government is building her in competition with Newport News Shipbuilding and Dry Dock Company, which is rushing work on her sister ship, the Louisiana. This test is to determine relative facilities of public and private plants for economy and speed of construction.

(Copyright, 1904, by Nicholas J. Quirk.)

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE PRESERVATION OF SAMPLES OF JOB-PRINTING.

To the Editor: NEW YORK CITY, Sept. 5, 1904.

The publication in THE INLAND PRINTER for September of a method of filing specimens of printing should emphasize the importance of their proper display and preservation. While it is customary in the average job office to keep a sample of every job, it is sometimes done in a perfunctory manner. In many instances samples are pasted in a large scrap-book made for the purpose, but more frequently they are hastily thrown between the leaves, or, in the absence of such a book, a cardboard box. Consequently, when a customer desires to see a sample of a letter-head, for instance, it is produced only after much rummaging through boxes or books. This, of course, is a time-eater, and a loss is therefore recorded before the order is received.

On the other hand, with some printers it is with keen delight that samples are preserved and systematically displayed and arranged so that they can be readily produced, because it has been manifested to these (who are, of course, the more successful), that a good line of samples, well displayed, is a marvelously good business-bringer and a good substitute for a salesman when the plant is not large enough to employ one.

It was the writer's joy, on entering a small job-printing office recently, to behold a showcase on the sidewalk at the foot of the stairs leading to the office containing a well-displayed line of up-to-date commercial printing — bill-heads, letter-heads, note-heads, business cards, etc. — and a neatly printed sign which read: "These styles will give you an inkling of what is meant by up-to-date and stylish job printing. They are samples of OUR WORK. If they appeal to you, we can do your printing just as good and will endeavor to do better. Come in and get prices."

Greater was the joy on entering to find another showcase (an unheard-of thing in most job-printing offices) containing all classes of work produced by that office: circulars, folders, brochures, booklets, etc., artistically arranged and displayed, and a neatly printed card bearing prices for commercial printing and soliciting orders for other work. Upon the walls was a goodly display of show-card printing. The showcase was placed in a corner of the office that was partitioned off for the reception of customers, and lent to the office a distinctiveness and businesslike appearance that was appealing, and it showed that the proprietor was possessed of keen business perception.

"That's a good idea," the remark was ventured.

"Thank you, it is. And there is something fascinating about it that appeals to people. Customers peer into it much after the manner that they peer into a jewelry showcase. It has always been my desire to have a ground floor with a large window to be used for purposes of display. Deprived of this, I have hit upon the showcase idea as a happy medium for attractive display, and, figuratively speaking, it has been worth its weight in gold to me. I believe that an attractive display of specimens of job-printing is essential to the right conduct of every job-printing office, be it large or small."

The showcase would not, of course, accommodate all samples produced. The remainder were preserved in file-cases of the single-drawer variety, these being placed on a shelf, with a label on the outside of each, showing contents. This is a most excellent and handy method of filing and preserving samples of job-printing.

Specimen sheets from the typefoundries were placed in separate cases, a label announcing the foundry from whence they issued, while the numbers of THE INLAND PRINTER were preserved in an improvised cabinet, with book-marks for ready reference placed at the specimens of job-printing done at the Inland Printer Technical School.

Another good way to attractively display samples of commercial printing is the folder system. A four-page folder, for instance, is made up of envelopes, note-heads and letter-heads. Cartridge cover-stock is usually employed, as this is the more effective. On the first page the cover is printed in striking design. On the first inside page is pasted, one partly overlapping the other, two or three each of baronial and commercial size envelopes, printed in different styles, some in colors if possible, and one legal envelope, which is placed at the right and the long way of the page. On the opposite page, stapled at the bottom, though they can be pasted, is placed letter-heads, packet note-heads and folio note-heads, one overlapping the other (in different weights, if there is a demand for them), and all neatly printed in up-to-date style. The last page may or may not be blank. Only the two inside pages, however, are utilized for samples.

To those job printers who do not wish to make a special thing of it, the process of printing samples can be accomplished in easy stages by printing overs (as many as desired) on every good job and preserving them until there is a sufficient assortment to make up an attractive folder.

All kinds of commercial printing can be displayed by this method and, judiciously distributed, are great aids in obtaining new business.

First, to do good work, then to advertise it by displaying it — this is the acme of good business methods and a potent factor in the successful conduct of the job office. Try to raise the standard of your work above the commonplace, give it animation and distinctiveness, then bend every effort to let the public see it. It can not but attract and command good prices.

F. F. TURNER.

PHOTOGRAPHIC CAMEOS.

To the Editor: CHARLOTTETOWN, P. E. I., August 15, 1904.

In the June issue of THE INLAND PRINTER I read a short article on making medals by photography, which was so complicated that an amateur would hardly care to undertake it. It reminded me of an article I read on making cameos, with the result that I rooted through my books on photography until I came across the article, which I copy just as printed. I hope it will be of use to some of my amateur friends to help pass a winter evening. The process is simple and the ingredients may be bought at a drug store if there is no photo-supply house handy.

"The making of cameos," says C. E. Mann in *Trade News*, "is not only a simple novelty, but it is one that pays. The process is easily worked and a little practice will enable one to become an expert. I use a 4 by 5 plate, which is sufficiently large. To make a medallion to attach to a watch chain, bracelet or brooch proceed as follows: Pose the sitter in a strong light. Powder the hair, eyebrows and beard, if a gentleman. Have the neck bare to the shoulder and make a profile view, using a black background, about the size of the head of the goddess on a silver half-dollar. Underexpose slightly and develop tolerably hard. When the negative is dry, paste thereon a round cut-out of thin black paper with the opening just large enough to show the head and neck.

Then take a clean glass plate of the same size as the negative and cover it with a very thick solution of gelatin, applying it in the same manner as varnishing a negative. When dry, repeat the operation. See that the plate is coated evenly, and remember that the thicker the gelatin the better the results will be. When the plate is dried, immerse in a sensitized solution of bichromate of potash, ½ ounce; strong water ammonia, 30 minims; water, 8 ounces. This solution must be kept in a dark place; as its keeping qualities are not good, it is advisable to mix fresh each time. The gelatin-coated plate is immersed in the above solution, in a darkroom, by yellow light only, for three minutes, and allowed to dry in the dark. When dry, place in contact with the negative in a printing frame in the same manner as you would use for printing-out paper, being sure that the contact is perfect. Expose to direct sunlight for about ten minutes. The time of exposure depends, of course, altogether upon the density of the negative. An ordinary negative will require about the same timed exposure as for carbon print. After printing, place the gelatin plate in the dark in running water until the bichromate is thoroughly eliminated, then place it in a shallow tray of water, to which a few drops of glycerin have been added. Allow it to remain there for fifteen minutes, when it should be removed and placed in a drying rack to allow the superfluous water to drain off. The image can now be seen standing out in relief. Now, place it in an empty dry-plate box of the same size as the plate; then mix some plaster of paris, not too thick, and pour in the box over the plate. When the plaster has hardened, which will be in about twenty minutes, break away the sides of the box and remove the plate very carefully from the plaster cast. From this cast the cameo is made — almost any metal can be used. For the first experiments, lead is the best metal to use, as it is very easily melted. One can make a few samples of this metal, but my regular orders calling for silver or gold cameos I usually give to my jeweler, as he, having a furnace and crucibles, can secure better and cleaner results. If the seal is wanted, take the plaster cast, warm it somewhat and brush the same way with olive oil, being careful not to use too much oil, and make another plaster impression from it. Use this last cast same as the former one. This process is much easier than it appears at first glance."

CHARLES J. MITCHELL.

THE HEATHEN CHINEE.

In connection with the establishment of a Chinese weekly newspaper in New York, an incident is being recalled which happened during the time of the Boxer troubles. At that time an American journalist produced a daily paper for the delectation of the Chinese inhabitants of New York. One of the great local dailies promptly imitated his example by printing half a page of war news in Chinese every morning. A Chinese journalist of repute was engaged to superintend it, and the new feature was largely "boomed." But for all that it came to a sudden and modest end, for the editor became aware that, instead of translating the war telegrams, his Chinese contributor was publishing a warning to his compatriots, as follows: "This sheet is printed by unholy Christian dogs and owned by a Christian devil. It is unfit to be spat upon by all self-respecting Chinamen. Should any Chinese brother really wish to know what is happening in China, he will subscribe for the only paper published in this city by Chinamen, and sold at 27 Pell street."—*Exchange.*

HIGHLY APPRECIATED.

I embrace this opportunity to express my high appreciation of THE INLAND PRINTER. I should consider it a great hardship — almost a calamity — to be deprived of it.— *W. A. Fiske, Portsmouth, Virginia.*

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR E. TAYLOR.

EDWIN AUSTIN OLIVER.

WHEN Mr. Oliver was asked for a sketch of his life he said:

"The particular brand of modesty with which I am afflicted prevents me from writing anything about myself, but I have pressed my typewriter into the service, and when I say I have pressed my typewriter I want it distinctly understood that the typewriter referred to is of the neuter gender."

Here is what the typewriter produced:

"In this day of stone and bronze and brass — more especially brass — it has become a custom to erect a towering monument or to decorate an historic house with an ornate panel in order to acquaint the wayfarer — though a fool — of the fact that at that particular spot some great man is buried or was born.

"The subject of this sketch was twenty-eight years of age on May 1. Just which May it was is not essential for



EDWIN AUSTIN OLIVER.
Oldest in point of service of the American Press Humorists, and known as the "Father of the Conversational Joke."

the purposes of this article. That it was 'moving day' goes without saying. His first move was made on Thirtieth street, New York city, and on that spot — and incidentally on a number of surrounding ones — is now being erected the largest building yet put up in New York. After the introduction it will hardly be necessary to inform the reader why this building is being erected on the very spot where Oliver was born. It may be said, in passing, that the Pennsylvania Railroad Company have something to do with the erection of the building.

"For several years after he gave up the use of rubber-nippled milk bottles, my master spent his time in wearing out New York public schoolteachers. He was then taken by his indulgent parents to what is now next to the largest city in the United States — Yonkers. He at once began to make

his mark on the public schools there and we believe to this day some of those marks are visible on the walls of the Yonkers institutions of learning.

"When he became old enough to be turned loose on the world he wrote and had the temerity to recite a graduation composition entitled, 'The Future of Our Country.' It is commonly supposed that Mother Shipton's Prophecy was a 'cold steal' from Oliver's composition. Anyway, it is known that about everything prophesied by Oliver and Shipton has come true.

"My master's parents thought New York too warm for Edwin, so they took him to Smyrna, Delaware, where for three years he put in some great licks trying to kill the peach crop. History will prove that he was quite successful, I believe.

"He had often read Greeley's advice to young men to go West, and he was anxious to follow it. In an unguarded moment, when the cattle had been safely locked in the barn and the keyholes of the doors carefully plugged, he wrote these stirring lines:

Away, away to Kansas,
And you'll see
Us dance the lanciers—
But not to Tennasee.

This was my master's first encounter with the muse, but it served its purpose. All of his relatives who heard it laughed at it. When the cows were permitted to hear it they nearly split their sides; and the turkeys, although they didn't really swallow it, they actually gobbled at it. My boss became philosophical:

"'I know it's not good verse, but if I can make people laugh, they will be happy, and if I can make people happy, what better mission can I have in life.'

"Since then it has been his mission in life to make people laugh, and his mission has not been a total failure, I believe.

"The 'Whim-Whams' column was started in *The Statesman* twenty-eight years ago by Mr. Oliver, and has been going ever since. Notwithstanding this fact, Mr. Oliver seems as sane as the average humorous writer.

"The 'Father of the Conversational Joke,' is a designation given to Oliver. While he is not willing to admit that he is the father, he thinks there may be some reason for believing he is one of the incubators. At any rate he was one of the first humorous writers to popularize the conversational joke, and nearly all of his jokes now are written in that style. Among his conversational characters so well known are: 'Crimsonbeak' and 'Yeast,' 'Patience' and 'Patrice,' 'Bacon' and 'Egbert,' 'Church' and 'Gotham,' 'Bill' and 'Jill,' 'The Observer of Events and Things.'

"Mr. Oliver has always been a great lover of sports, excepting the 'mixed ale' variety. For years he was an enthusiastic baseball player, and he was as much at home behind the bat as he is now behind the pen. He is a great golfer, and possibly has lost more golf balls and more patience on the links than any member of the American Press Humorists, or any relative of any member. He is serving his fifth term as president of the Palisade Boat Club, of Yonkers, one of the oldest rowing organizations in this country.

"Mr. Oliver never married, but he says he 'has hopes.' His father, who is editor-in-chief of *The Statesman*, is probably the oldest active editor in this country to-day. He is in his ninetieth year and spends four or five hours at his office desk every day."

BENEFICIAL TO STUDENTS.

Please send me THE INLAND PRINTER for six months. I am an advertising student and have derived unlimited benefit from THE INLAND PRINTER issues of 1898, 1899, 1900, of which I am in possession.—*Henry L. Corey, Kingscroft, Quebec, Canada.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

AD.-SETTING CONTEST NO. 16.—On September 1 there was every indication that Ad.-setting Contest No. 16 would be one of the most popular yet conducted, as at that time, fifteen days before the close, there had been entered forty-seven specimens. Contest No. 14 holds the record with 380 ads., and at a corresponding time before the close there were ninety-nine entries.

UNDER the title of "Put to the Proof," the Racine (Wis.) *Journal* issues a practical booklet relating the experience of a New York advertiser who went to Racine to investigate newspaper conditions. The conversations had with merchants in various lines are given verbatim, thus putting forth arguments for the paper in a form which will be read.

RATE CARD FOR A WEEKLY.—J. T. Overstreet, business manager of the Redfield (Iowa) *Review*, writes as follows:

REDFIELD, IOWA, August 22, 1904.

Inland Printer Company, Chicago:

DEAR SIRS,—We want a schedule of rates that will apply to a country office with a list of 1,000. Will you kindly send us something that will give us a correct idea of a scale that will be suitable for such an office. Thanking you in advance for the favor, we are,

Yours most respectfully,

J. T. OVERSTREET.

Several rate cards for weeklies of this circulation have been published in the past, all of which were made to conform to certain local conditions, which must always be considered. Under ordinary circumstances, where expenses are neither

above nor below the average, a weekly paper with one thousand circulation should secure the following rates:

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ 0.25	$ 0.40	$ 0.70	$ 1.95	$ 3.50	$ 6.65
2 inches	.40	.70	1.30	3.50	6.65	12.75
4 "	.70	1.30	2.30	6.65	12.75	23.25
6 "	1.00	1.85	3.30	9.75	18.00	32.35
8 "	1.30	2.30	4.25	12.75	23.25	41.00
10 "	1.60	2.80	5.20	15.50	28.25	49.00
21½ "	3.00	5.55	10.75	29.75	51.75	90.00

THE Chicago, Milwaukee & St. Paul Railway has been using half-page and page ads. in the Chicago papers to advertise the summer resorts on its lines. It is quite unusual for the railroads to use display space, particularly in such quantities.

"STAND BY PHILADELPHIA."—The following circular letter was recently addressed by the management of the Philadelphia *Public Ledger* to every member of its local and editorial staff. This is certainly a commendable move and one which should be adopted by newspapers everywhere:

STAND BY PHILADELPHIA!

There seems to be a disposition, among many newspaper workers, to magnify news items disparaging to the city's interests, such as: "The Hottest City in the U. S.," "Typhoid Epidemic," "Smallpox Increasing," "Manufacturers Leaving," "City Losing Trade," "Impure Water Threatens City," etc.

We do not wish any news to be suppressed; under no circumstances should we countenance the omission of any actual occurrence because its publication might prove disadvantageous to the city. We want all the news, and shall publish it regardless of personal requests or expediency. But we must be sure it is *news* and is accurate.

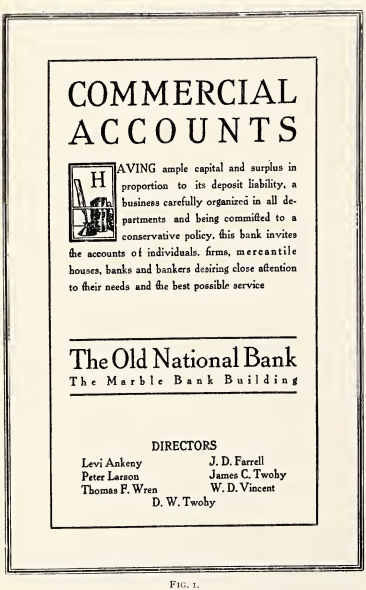


FIG. 1.

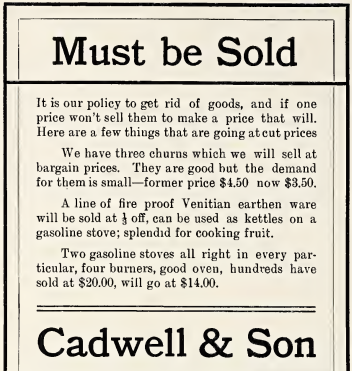


FIG. 2.

The management requests every member of the staff to be on the alert for matters that will encourage our citizens, rather than the contrary. When any item can be had that will promote the city's welfare, use it freely.

If facts develop which are disadvantageous to the city, construe them, so far as is consistent with truth and fairness, so they will do as little damage as possible, but do not suppress them.

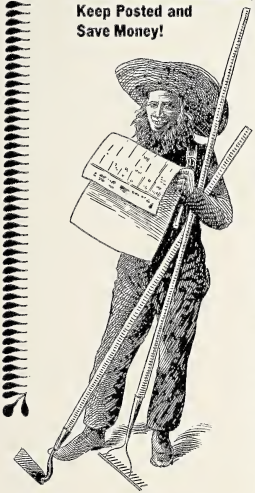
Let us be optimistic and help the town. Let Philadelphia's advantages be our chief consideration, and let us serve the city's best interests in every way possible. By so doing, you will perform a distinct service to THE MANAGEMENT OF THE PUBLIC LEDGER.

AD. COMPOSITION CRITICIZED.—U. A. McBride, of the Warrensburg (Mo.) *Star*, has good ideas of panel arrangement, but makes the mistake common to many compositors of using very heavy figures where no prominence is given the article advertised. Where there is a heading, like "Men's Suits," "Trunks" or "Ginghams," it is well to display the figures opposite the various items following, but where there is a miscellaneous list of articles that are not thus classified, three and four line figures should not be used, as there is nothing about black figures to attract attention unless they are in connection with some article that usually sells for a higher price. Harry O. Butler, of the Franklin (Ind.) *Republican*, uses too large type for body letter; this is also a fault common to many and one which frequently spoils ads. which are otherwise well planned. Edward W. Stutes, of Spokane, Washington, submits an exceptionally good bank ad. (No. 1), set in a style appropriate to the business and the name of the bank. The double panel used by Mr. Stutes is always neat; another form of its use is shown in No. 2, submitted by Earl Gaylord, of Atlantic, Iowa. John J. Altmeyer, foreman of the Maysville (Ky.) *Bulletin*, is doing some good work for his local advertisers, both in writing and setting their announcements. Two of his ads. are reproduced (Nos. 3 and 4). Mr. Altmeyer writes that the cuts he uses are "worked over from plate matter or made outright from patent leather," and it is probable that one of each is shown in these two ads. A smaller border and the omission of the ornaments at either end of "Don't" would have improved No. 3.

THE DAY OF PRIZE CONTESTS.—Newspapers all over the land are taking up the idea of subscription contests, wherein prizes are offered for the largest number of "votes," and there appears to be a rivalry as to which shall make the most liberal offer. It would be almost impossible to enumerate the

DON'T
TRUST TO LUCK!

Read Our Advertisements, Keep Posted and Save Money!



We advised our friends to buy Field Fence early, before the advance. Those who heeded the tip saved dollars; others will have to pay more for these goods now. Gardening will soon begin in earnest. Remember we're in a position to sell you standard Tools at the lowest margin of profit.

FRANK OWENS
HARDWARE
CO.

FIG. 3.

papers which have sent the "most popular persons" to the World's Fair, and prizes of scholarships, pianos, buggies, watches and diamond rings are becoming the rage everywhere. From a mere coupon voting contest these have developed into cash-in-advance subscription contests. The coupon is still used and serves the purpose of advertising the scheme, as it gets every reader of the paper familiar with the offer and keeps them interested by clipping and saving the "ballots." But the main object is to get new and old subscribers to pay in advance, and with this end in view large numbers of votes are offered to the subscriber who will pay one or more months ahead. Where the plan is well managed and properly pushed this works admirably, as it does away almost entirely with the selling of papers for coupons only. Where the number of votes offered for a subscription is larger than the number which would be secured by buying papers, the natural choice of contestants and their friends is to secure subscribers, and thus the paper secures additional readers, many of whom will become attached to the publication before their time expires, if it is the right kind. This plan has an additional advantage over other forms of subscription canvassing, particularly over that of offering premiums to subscribers — it does away entirely with a salary list for canvassers, and yet a much larger corps is kept enthusiastically at work, and their friends will materially swell the number of people interested in pushing the circulation of the paper. The revenue that is being secured through this plan is so great that some papers are offering almost fabulous prizes. The Galesburg (Ill.) *Republican-Register* is conducting a quadruple contest in which $8,000 in prizes are offered: An automobile, a buggy, a trip to Florida, and a gold watch are to be given to the most popular gentlemen in Galesburg or Knox county; a piano and various other prizes to the most popular ladies in Galesburg; the same to the most popular ladies in Knox county; and ten prizes, headed by an automobile, to those who guess the nearest to the total number of votes cast. Each subscription carries with it a title to one hundred votes for each month paid, and a guess is allowed for each dollar. But the Philadelphia *Press* probably heads the list for the grandest offer. Its list of prizes includes a $5,000 house and lot, two $750 pianos, $300 in gold, two $100 diamond rings and twelve $50 gold watches. In all twenty-two prizes are offered to "the most popular employes in any line of business." The *Press* opened its contest in August and will close December 8, and votes cast early have the greater value. As an instance, a year's subscription before September



Would You Like to Earn a Dollar or More Easily?

Money saved is money made. Anybody in Maysville or vicinity can now make money through a simple business transaction. The trick is turned this way:

W. R. SMITH & CO.,
SHOEMEN,

Second street, near Market, need money to raise the assigneeship of the firm—they want it in a hurry, too. In order to raise the necessary CASH quickly, they offer their entire stock at GREATLY REDUCED PRICES. Goods have been marked so low that present prices represent only a portion of their true value. It's money in your pocket to buy SHOES at SMITH'S now.

☞Remember the place and come before the best bargains are picked up.

FIG. 4.

29 will count one thousand votes, before October 20, nine hundred, and at the close seven hundred and fifty. Then, too, the number of votes is graduated from thirty-five for one month and eighty for two months to twenty-two hundred for two years. These are two variations from the straight voting plan to get the vote in early and to encourage long-term subscriptions. These prize contests for increasing revenue and circulation are not only popular but profitable, and newspapers located where they have not been used will find them a great help, but should not go in too heavy at first, as the second and third offers must be better than those preceding, in order to keep up the interest.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.

NEWSPAPER CRITICISM.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

SISTERSVILLE (W. Va.) *Oil Review.*— Make-up and presswork need attention. Some of the columns are uneven at top and bottom, and several of the rules extend beyond the type.

BRYAN (Ohio) *Democrat.*— Transpose head rules, grade items of correspondence, and run paid local items separately.

Johnson County Star, Warrensburg, Missouri.— There is a poor distribution of ink on your paper, which is the only point that needs attention. Ads. are good.

MAYSVILLE (Ky.) *Bulletin.*— A nicely arranged little paper.

Cohocton Valley Times, Cohocton, New York.— A paper particularly well filled with local news and correspondence, which would be much improved by grading headed articles as well as news paragraphs.



FIG. 10



FIG. 11.



FIG. 12.



FIG. 13.

Compton County Chronicle, Cookshire, Quebec.— It would be better to adopt one style of box heading for double-column heads, and also for single-column heads. The subheads used in your present boxes are superfluous and the heads could be made to look better without them.

CASSOPOLIS (Mich.) *Vigilant.*— A commendable paper in every way. A couple of larger display heads would improve the first page.

FARMER CITY (Ill.) *Journal.*— Put a three-story display head in every other column on your first page, alternating with your present doubles. The *Journal* deserves particular commendation for good presswork and careful make-up.

Pawnee Chief, Pawnee City, Nebraska.— Your publishers' announcement would be more dignified without the panel. A. E. Ovenden, of the firm of Ovenden Brothers, publishers of the *Chief,* which, with two other papers, is printed in a town of about two thousand inhabitants, demonstrates that all the talent for good ad. display is not confined to the larger towns and cities. I reproduce several of his ads. (Nos. 5, 6, 7, 8, 9, 14), as showing effective panel work and a proper conception of primary and secondary display, and also the right use of white space.

WAKARUSA (Ind.) *Tribune.*— You could improve your ads. by studying some of the papers commended in THE INLAND PRINTER.

ANNA (Ill.) *Democrat.*— Presswork lacks register and a clear impression. More care should be taken with plate matter, making it up as carefully as type. In some instances short headed articles are run above longer ones, and in several places dashes are omitted.

Valley County News, Glasgow, Montana.— Head rules on first page should be transposed. Your double and single column box heads are about as neat as could be devised, and two of each are reproduced (Nos. 10, 11, 12, 13). Ads. are exceptionally well displayed.



FIG. 9.

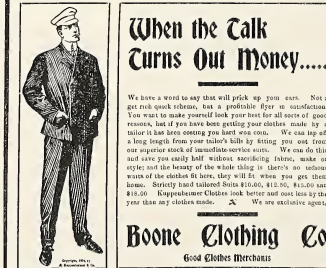


FIG. 14.

DRESDEN (Ont.) *Times.*—"Ontario" should be included in your date-line; it was only after a careful study of the legal ads. that I discovered the location of Dresden. More care should be exercised in the make-up of plate matter, getting columns even at the top, cutting out superfluous dashes, and spacing evenly between articles.

Cayuga Chief, Weedsport, New York.—The color is uneven, and a few of the ads. would be improved by the use of smaller body and more prominent display, particularly those of Henderson & Co., Fuller, and the Abram Walrath Company.

THE BETTER AD.—Where there is a variance of opinion between compositor and advertiser, oftentimes it is merely a question of personal preference, or both ads. may have their good and bad features about equally divided. The following letter, however, brings up a question a little out of the ordinary and is given in full, together with reproductions of the ads. in question:

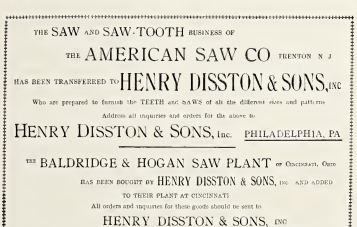
Mr. O. F. Byxbee: SEATTLE, WASH., Aug. 19, 1904

DEAR SIR,—I send you herewith two proofs of an ad. No. 1 was set from manuscript, unaccompanied by any specifications or restrictions upon the compositor's fancy, a proof being called for by the advertising agent. It was rejected, and a very carefully prepared pencil sketch of



No. 1.

the ad. (of which No. 2 is as near an exact reprint as could be made in type) was submitted, together with specifications in minute detail of the kind and sizes of type to be used throughout. This was brought to the composing room by the agent, who remained and personally saw the ad. reset, and O. K.'d it. The agent freely stated that he thought No. 1 the neater ad., but claimed that No. 2 would prove to be a much better business puller, since it would be noticed and read through by a larger number of people. When asked to point out the qualities of No. 2 which



No. 2.

made it a better ad. than No. 1, he merely replied that such was his opinion. I can not see, after careful study of the two proofs, wherein lies the alleged superiority of No. 2 over No. 1. Can you?

Yours respectfully, ORVILLE ESPY.

Here are two distinctive styles of display, each perfectly proper when used for suitable matter. Leaving out of the question entirely the selection of type and material, there should be little hesitancy in pronouncing No. 1 the better style for this particular ad. In No. 2 the firm name appears four times in four different sizes of type; in No. 1 this is reduced to three with the two at the bottom alike and very properly subordinated to the main line, which is well brought out. The arrangement of the matter in this way was certainly a good idea and most appropriate. If the flame ornamentation had been omitted, there would be little about the ad. but to commend.

A POPULAR young lady asked us the other day what was the difference between a man who dyed sheep and an editor. When we gave it up she said, "The one is a 'lamb dyer' and the other is—just an editor."—*Pointers.*

A PRIZE AD.—Last February the National Blank Book Company, of Holyoke, Massachusetts, offered three prizes, $50, $30 and $20, respectively, for the best three advertisements of their goods. There were over twelve hundred ads. submitted, and the one reproduced herewith (No. 3) was awarded first prize, the money going to R. S. Bauer, the agent at Lynn. This bears out the arguments for correct display as often advocated in THE INLAND PRINTER.

THE EDITOR WAS SORE.

The following valedictory appeared in an Indian Territory paper: "With this issue the *Herald-Banner* folds its lily-white hands upon its bosom and turns its pink toes to the daisies, and Milburn, I. T., U. S. A., is without a paper, having witnessed the death of two. It has cost the present firm $253 to advertise the town, the beautiful blue and fertile soils, and we now throw up the sponge and vacate to make room for another sucker. Ta, ta, au revoir, good-by. We are going to do something for you that the devil will never do—that is, leave you.—*New York Tribune.*

WE certainly do not wish to have our name dropped from your list, as we enjoy THE INLAND PRINTER more than any other magazine that comes into our office.—*Duluth Lithograph & Printing Company, Duluth, Minnesota.*

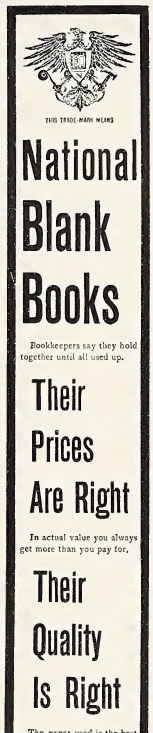


FIG. 3.



THE CASTLE, KUMAMOTO, JAPAN.

Photo by K. Ogawa, Tokyo, Japan.

Cloister Black

Now Ready in Thirteen Sizes 6 to 72 Point Cut and Cast American Line



5690A, $1.25

All Printers who have used the beautiful Caslon Oldstyle made by the American Type Founders Company, will appreciate this new Cloister Black, a series now obtainable in thirteen sizes. ¶ The old Priory Text, heretofore used most effectively, alone and with the Caslon, is made in only very few sizes, and yet it has created a demand that induces the re-cutting and completing of the original series herein shown, and known as the Cloister Black. ¶ Being one of the old English letters of early printing, built upon soundest principles of design, its continued usefulness has established it a standard, and it is difficult to conceive of a time when it will not be as popular as it is at the present. From the small business card, notehead, announcement and church work, up to the more pretentious commercial, book and catalog printing, there is never a day goes by in almost any office that does not make a demand upon this letter. ¶ This being a fact, not only should every printer have the complete series, but he should also have it in fonts of generous quantity, for its use will cease only when the cases are empty of letter ¶ Shown with this new Cloister Black is a series of Borders, designed from ancient wood blocks of the period or time of Wynken de Worde. In this limited space it is impossible to make anything like an adequate showing. Enough has been done, however, to suggest their great possibilities. At this time, when Borders are again coming into vogue, a series of this nature, in perfect harmony with popular types, should be in the possession of all modern up-to-date printers



5690A, 75 cts.

Designed, Cut and Cast on American Line by the

American Type Founders Company

Carried in stock and for sale at its selling houses and by its special dealers covering Two Continents

Patent and Registration applied for, 1904, by the American Type Founders Company

Old Cloister Borders

Being a collection of sundry little ornamental characters from early printed volumes and manuscripts rare, now made for decorative use with the Cloister Black letters or any of the strong texts or romans approximating in cut the letters of the early designers. ¶ The shapes and weights are of such variety as to admit of wide scope in the color treatment, while combinations of the characters, for headbands and tailpieces, produce mosaic designs that are both attractive and unique

The Cloister Black and Cloister Borders

were designed and
are cast by

American Type Founders Co.

They are kept in stock
and for sale at
all salesrooms and
special dealers

Font Schemes

72 Point Cloister Black — 3A 5a $12.00

Cloister

60 Point Cloister Black — 3A 6a $10.00

American

48 Point Cloister Black — 4A 8a $7.50

Black Lines

42 Point Cloister Black — 4A 9a $6.25

Great Scheme

36 Point Cloister Black — 4A 10a $5.00

Nominal Prices

30 Point Cloister Black — 5A 12a $4.25

Usable Every Hour
Desirable Attractive

24 Point Cloister Black — 6A 15a $3.50

Handsome Combination
Dignified for Pamphlets

18 Point Cloister Black — 8A 20a $3.25

Original Readable Typograph
Rush Work Quickly Formed

14 Point Cloister Black — 10A 28a $3.00

Cloister Black is Very Desirable for
Book and General Commercial Work

12 Point Cloister Black — 12A 36a $2.75

Business Cards, Noteheads, Announcements
Neat Religious Printing, Stock Certificates

10 Point Cloister Black — 14A 42a $2.50

Every Printer Should Possess the Entire Series
Duplicating Several Fonts of the Smaller Bodies

8 Point Cloister Black — 16A 48a $2.25

The Cloister Borders Represent a Collection of Numerous Little Mosaic Ornamental Characters from Early Printed Manuscripts

6 Point Cloister Black — 18A 55a $2.00

Many Combinations of the Cloister Borders Produce Attractive Headbands Unique Tailpieces, the Shapes and Weights of which are Readily Controlled

The Cloister Black is Cut and Cast on American Line

Set in 6 Point Cloister Black

Sorts

Set in 8 Point Cloister Black

There can be but little doubt that the man at the case finds in his types his greatest source of inspiration, for, however extensive may have been his study of printing, or however keen may have been his appreciation of the work of others, at no time are his thoughts as spontaneous and clear as when brain and hand work in unison in the building up of his design. In selecting type it is wiser to limit the number of faces rather than the number of sizes. Not only should a display type be purchased in its complete number of sizes, but it should be installed in fonts of such size as will preclude the possibility of want of sorts. Every printer knows there can be no return for the time consumed in hunting for letters to complete a line, and the necessity for such practice can be avoided at comparatively slight expense by buying in quantities proportionate with demands likely to be exacted

The Printing Press

There all the sacred Nine have tribute poured;
And Intellect, Culture, and Refinement stand,
With hearts inlocked, beside the ascending shaft;
While Genius bows a reverential front,
As Progress there his sealed orders brings.
The royal hands of married Steel and Steam
Wear day by day new treasures to the spot
Where, grander than earth's grandest monuments,
Rises thus dome of domes, the Printing Press.
Oh burn the fervid fires of Eloquence
Beside this vast and universal shrine
At which the nations of the world bow down.
And where, on high, Art's loving hand hath traced
The immortal name,
Johannes Gutenberg.

Showing how the **Cloister Borders** may be used with pleasing effects in great variety and in such simple manner as will enrich the **Master Printer** and please his patrons

The History of Printing. 47

Set in 10 Pt. Cloister Black

Wynken de Worde, the Famous Master Printer, was a foreigner, born in the duke dom of Lorrain, as appearing on the patent roll in the chapel of the Rolls. ¶ Our first printer, Caxton, when resident abroad, did probably meet with him there, and engage him to come over to England for a servant or assistant, like John Faust, at Mentz, had his lad or assistant, Peter Schoeffer, whom they chose for ingenuity or promise, and their after works show they were not mistaken in their choice. ¶ He continued in several capacities with Caxton, till his master's death, 1491, and printed at his house situated in Westminster afterwards. Whether he was ever married or no, or had relations that came across with him, does not appear by his will; yet we find in the church-warden's general accounts, for St. Margaret's, Westminster, an entry made in the year 1498: "Item, for the knell of Elizabeth de Worde, vi pence. Item, for iii torches, with the grete belle for her, viii d." By his dwelling with Caxton he naturally fell into the company of and acquaintance with the learned and noble of this kingdom, on account of this new art, as quickly appeared by the first works he printed, styling himself, Printer to Margaret, etc., the King's Grandame. He printed the Acts of Parliament, and dwelt at Caxton's house at least six years

American
Type Founders Company
Covering the
Continent

Font Schemes and Prices of the Cloister Borders

8 Point 835 50 inches $1.50

8 Point 838 50 inches $1.50

8 Point 840 50 inches $1.50

8 Point 842 50 inches $1.50

10 Point 1035 40 inches $1.50

10 Point 1038 40 inches $1.50

10 Point 1040 40 inches $1.50

10 Point 1042 40 inches $1.50

12 Point 1235 36 inches $1.50

12 Point 1238 36 inches $1.50

12 Point 1240 36 inches $1.50

12 Point 1242 36 inches $1.50

18 Point 1835 30 inches $1.50

18 Point 1838 30 inches $1.50

18 Point 1840 30 inches $1.50

18 Point 1842 30 inches $1.50

24 Point 2435 20 inches $1.50

24 Point 2438 20 inches $1.50

24 Point 2440 20 inches $1.50

24 Point 2442 20 inches $1.50

30 Point 3035 20 inches $1.50

30 Point 3038 20 inches $1.50

30 Point 3040 20 inches $1.50

30 Point 3042 20 inches $1.50

36 Point 3635 18 inches $1.50

36 Point 3638 18 inches $1.50

36 Point 3640 18 inches $1.50

36 Point 3642 18 inches $1.50

8 Point 836 50 inches $1.50

8 Point 839 50 inches $1.50

8 Point 841 50 inches $1.50

8 Point 843 50 inches $1.50

10 Point 1036 40 inches $1.50

10 Point 1039 40 inches $1.50

10 Point 1041 40 inches $1.50

10 Point 1043 40 inches $1.50

12 Point 1236 36 inches $1.50

12 Point 1239 36 inches $1.50

12 Point 1241 36 inches $1.50

12 Point 1243 36 inches $1.50

18 Point 1836 30 inches $1.50

18 Point 1839 30 inches $1.50

18 Point 1841 30 inches $1.50

18 Point 1843 30 inches $1.50

24 Point 2436 20 inches $1.50

24 Point 2439 20 inches $1.50

24 Point 2441 20 inches $1.50

24 Point 2443 20 inches $1.50

30 Point 3036 20 inches $1.50

30 Point 3039 20 inches $1.50

30 Point 3041 20 inches $1.50

30 Point 3043 20 inches $1.50

36 Point 3636 18 inches $1.50

36 Point 3639 18 inches $1.50

36 Point 3641 18 inches $1.50

36 Point 3643 18 inches $1.50

12 Point 1237 36 inches $1.50

18 Point 1837 30 inches $1.50

24 Point 2437 20 inches $1.50

30 Point 3037 20 inches $1.50

36 Point 3637 18 inches $1.50

Cloister Types and Borders are property of

American Type Founders Company

and all persons are cautioned that its rights therein are exclusive and will be so maintained

12 Point 1244 36 inches $1.50

18 Point 1844 30 inches $1.50

24 Point 2444 20 inches $1.50

30 Point 3044 20 inches $1.50

36 Point 3644 18 inches $1.50

RUGGED BOLD

IN DISPLAY WITH

MISSION TOYS



¶ The Rugged Bold is a new and strong letter for attractive Job Work and Advertising display

¶ The Mission Toys are a series of ornaments with a mission to brighten up printed matter

CUT AND CAST ON AMERICAN LINE

By AMERICAN TYPE FOUNDERS CO.

EVERYWHERE

RUGGED BOLD SERIES

c-o

6 Point — 15 A $0 95 — 30 a $1 05 — $2 00

EXCLUSIVE MAKE OF THE AMERICAN TYPE Founders Company, Leader in Letter Fashions 312

8 Point — 14 A $1 10 — 28 a $1 15 — $2 25

WEARING QUALITIES ARE UNEXCELLED Adaptable for Heavy Work or Long Runs 76

10 Point — 12 A $1 20 — 26 a $1 30 — $2 50

THE IDEAL LETTER FOR ADVERS It Attracts Attention at First Sight 54

12 Point — 12 A $1 30 — 25 a $1 45 — $2 75

IN STOCK at all our Houses 345

14 Point — 10 A $1 45 — 20 a $1 55 — $3 00

Series Complete in 14 SIZES

18 Point — 7 A $1 50 — 15 a $1 75 — $3 25

POINT LINE and Set 7

24 Point — 5 A $1 90 — 9 a $1 85 — $3 75

Show CARDS 32

30 Point — 4 A $2 35 — 6 a $1 90 — $4 25

GOLD Miner 5

36 Point — 3 A $3 10 — 5 a $2 15 — $5 25

Throughout

42 Point — 3 A $4 00 — 5 a $2 75 — $6 75

Printers 9

48 Point — 3 A $5 20 — 4 a $3 05 — $8 25

Brussels

54 Point — 3 A $6 10 — 4 a $3 75 — $9 85

Styles 7

60 Point — 3 A $7 55 — 4 a $5 10 — $12 65

Carpet

72 Point — 3 A $10 90 — 4 a $6 80 — $17 70

New 5

The Rugged Bold

A Series for Display



MISSION TOYS

The Mission Toys, here given an advance showing, are a series of ten characters made in three sizes—48, 72 and 120 Point. They are all cast on type body (not electrotyped) making a practical and exceedingly useful ornament for all classes of type display. "From Grumbletown to Joyville" is the name of a little book showing the three sizes of the series in display composition.

Now in press and ready for mailing early in October.

ANNUAL
SUPPER
TICKET
25 CENTS 25



Town Hall November 24

GIVEN BY THE YOUNG FOLK OF
M. E. CHURCH
DULUTH, MINN



INTERIOR FURNISHING

OWING to the ever increasing tendency toward the use of plain colors in interior furnishing we have made our importations of the celebrated English

Angora, Corona and Saxonia

plain carpets larger than usual. Noted for their rich, deep tones and admirable qualities for wearing, these floor coverings may be obtained in widths up to 12 feet inclusive. Their sale in America is controlled exclusively by this firm.

JOHN H. STEIN
SCHOOL & BROWN STS.

"An egg to-day is better than a hen to-morrow"
—Poor Richard

J. SMITHER
Butter, Cheese and Eggs
QUINCY, ME.



Telephone
Westchester 2078

Cast
American Point Line by

American
Type Founders Co.

EVERYWHERE

HATS

$2.00 Formerly **$5.00**



MINES
384 Chatham Square

Manhattan

An Ideal Series
for the

Job

Room



1904

Made by and for sale at all Houses of

American Type Founders Co.

Everywhere

Manhattan is just such a letter as will be found almost indispensable to the job room. For letterheads, billheads, receipts, statements, checks, business cards, booklet covers, title pages, announcements, circulars, and, in fact, any form of type display requiring strength, legibility and beauty, the Manhattan has few letters its equal

The Manhattan Series

10 Point 12 A $1 00 45 a $1 50 $2 50

Much interest was experienced at the Bern Academy of Science, some time since, by the exhibit of certain specimens of mineral ore much resembling radium 79

12 Point 12 A $1 15 40 a $1 60 $2 75

We could have no more convincing proof of the supremacy of the United States on the sea 23

14 Point 10 A $1 30 32 a $1 70 $3 00

Advertising booklets are now as familiar to the Home as the daily newspaper 14

18 Point 8 A $1 50 24 a $1 75 $3 25

Our fall sale of blankets, spreads and comfortables begins to-day 6

24 Point 5 A $1 60 16 a $2 15 $3 75

Astronomical observation of the planet Jupiter 98

30 Point 4 A $2 00 12 a $2 50 $4 50

Precious gems found in the Congo mines 7

36 Point 4 A $2 45 10 a $2 80 $5 25

Modern Style for Program Work 5

48 Point 3 A $3 70 8 a $3 80 $7 50

Manhattan 8

60 Point 3 A $4 70 6 a $5 45 $10 15

American 1

72 Point 3 A $7 50 4 a $4 50 $12 00

The Best

Manhattan a Job Letter

Cast American Line by

American Type Founders Company



Just a word more about

Mission Joys

The ten characters comprising the Mission Joys series are shown in this specimen with number and price. In addition to the sale of single characters, the 48 and 72 Point series are also put up in fonts as follows:

48 POINT

Complete font, two each character, for two colors, Nos. 1 to 10 ..... $3 00
Single character, for two colors..... 20
Single character, for one color..... 10

72 POINT

Complete font, one each character, for two colors, Nos. 21 to 30..... $3 00
Single character, for two colors..... 30
Single character, for one color..... 15

120 POINT

Single character, for two colors....$ 90
Single character, for one color..... 45

These Joys should be in the possession of every printer

Programme

Amateur Dramatic Association

Of Bangor



"Dr. Merryman"

1904
December Fifteen
Town Hall

Ticket of Admission

50 Cents

Amateur Dramatic Association

of Bangor



Town Hall
December Fifteen
1904

In stock and for sale at all houses of the

American Type Founders Company

Everywhere







Dear Old Manhattan Isle

As Sung in F. C. Whitney's PIFF! PAFF! POUF!

They may sing in praise of farms,
Country life and rustic charms;
They may sing about the meadows and the hills;
Of their old Kentucky home,
Or of lands across the foam,
The babble of the brooks and rippling rills.
But to me there is a spot
Dearer, yes than all the lot,
And I'm sure it beats all others by a mile;
For the sun shines night and day
On a road they call Broadway,
In the little town of old Manhattan Isle.

Dear old Manhattan Island,
Sweet Manhattan Isle;
Where the sidewalks seem to greet you with a friendly smile.
Where pleasure reigns supreme,
And life's a golden dream;
It's no idle talk
There's but one New York
It's dear old Manhattan Isle.

In the future we'll be found
Riding swiftly underground,
For we have too many overcrowded cars.
For that day my poor heart pines,
Safe away from all the signs,
Omega Oil and Jackson Square cigars.
To Harlem is the cry
In the sweet, sweet bye and bye,
Where for little money you can live in style;
But for Harlem I don't care
Give me good Long Acre Square,
In the little town they call Manhattan Isle.

Dear old Manhattan Island,
Sweet Manhattan Isle;
Where the sidewalks seem to greet you with a friendly smile.
Where pleasure reigns supreme,
And life's a golden dream;
It's no idle talk,
There's but one New York
It's dear old Manhattan Isle.

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ALL RIGHTS RESERVED.



Machine
Composition
Job
Composition
Presswork

Proof-reading by
correspondence



A. H. McQuilkin
Manager

Inland Printer Technical School

120-130
Sherman Street
Chicago

Examples of Job Composition by Students

Burke's Restaurants

and Lunch Rooms

96 Halsted Street — 111 Halsted Street
261 Halsted Street — 426 Halsted Street
121 Canal Street — 252 Canal Street
546 Madison Street

A. WAYNE GREEN, Manager — Chicago

ADMIT ONE

Tabor College Conservatory Recitations

FALL TERM 1904

The Messiah

Given by
The Tabor Oratorio Society

Congregational Church
At Tabor, Iowa

Thursday
December
22, 1904
At Eight O'Clock

Admission 75 Cents

This ticket may be exchanged by paying extra for reserved seat, which will be on sale at West's jewelry store on December 15th, when the board will be opened to residents of Tabor. Those from other towns may reserve their seats one week earlier than above date.

UNIVERSITY SUPPER

CHRIST CHURCH

Saturday, August 29, 1904
Exactly 6 P. M.

GRADUATION EXERCISES

CLASS OF 1904

San Jose High School

LONG HALL, 10 A. M. JUNE 3

Seats reserved until 9:45 — PRESENT AT DOOR

Blue Label Kitchens are
Famous for Cleanliness

Blue Label Products

Are Famous for Quality

Canned Fruits and Vegetables in tin and glass

Meat Delicacies for luncheons and picnics

Soups, twenty varieties, each a good "Dinner Starter"

Tomato Ketchup—delicious appetizing, satisfying

Write for booklet of original recipes and describing full line of jams, jellies, preserves, plum pudding, syrup, etc.

Curtice Brothers Company
Rochester, New York

Films, Domestic and Foreign Typewriters and Supplies, Electrical Novelties, Stereopticons, Light Outfits, Carbons, Rheostats any voltage.
Electric, Calcium, Acetylene and Oil Lamps.
Reels to hold 1,000 feet of film, Slide Carriers, Lenses any focus, Talking Machines and Records.

Special Agent for H. F. Staiby Company's Celebrated Song Slides and Exhibitor of Moving Pictures for Churches, Sunday Schools, Social and Political Clubs or in private homes.

Films rented by the day, week or month — Films bought, sold and exchanged

Lewis M. Swaab

MOVING PICTURE MACHINES

338 Spruce Street

Bell Phone, Market 24-39W — PHILADELPHIA, PA.

The Frederick J. Quinby Company

(INCORPORATED)

PUBLISHERS AND BOOKSELLERS

BOOKBINDING, PLAIN & ARTISTIC. ALL KINDS OF LEATHER

425-427 FIFTH AVENUE

New York City

Women's City
Missionary
Society

Thirty-Sixth Annual Report

Providence, Rhode Island
November 9, 1903



PAINTINGS BY AMERICAN ARTISTS & NINTH ANNUAL EXHIBITION

THE ART CLUB OF RICHMOND, VIRGINIA



MAY SEVENTEENTH TO TWENTY-EIGHTH, MDCCCCIV

Fine Coffees and Teas, Smoked Meats and Provisions.
Flour, Grain, Hay, Feed and Straw.
Paints, Oils, Colors, Varnishes, Brushes, etc.
Stoves and Ranges, Stove Repairs.
Hollow, Tin, Wooden, Stone and Glass Ware, Crockery and Lamps
Rubber Bucket Pumps and Tubing.

Port Washington, N. Y., ... *190*

M......

Bought of W. H. & F. V. McKEE

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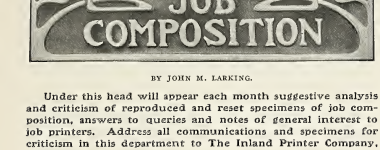
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LOVELAND, COLORADO. 190

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PUBLISHERS OF
LOVELAND REGISTER
C. L. WANAMAKER, EDITOR

FINE COMMERCIAL PRINTING
LATEST AND CORRECT STYLES



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

ART BITS.— A collection of proofs selected from odd issues — halftones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

WHEN a critic begins to believe that his opinion on matters of taste or conduct is final and infallible he is very much nearer the end of his usefulness than he imagines himself to be. Nothing is more helpful and stimulating to the one who occupies the position of mentor than criticism of his opinions or ideas, which at the most are only the expression of a single individual whose experience is only an infinitesimal part of that of his readers. We publish extracts from two letters, the writers of which take exception to some opinions in this department. The first is as follows:

> In your department of the July INLAND PRINTER I notice an ad. of the Union Dairy Company, and also as reset. That it is an improvement from a typographical standpoint, as reset, can not be questioned. Still, in my opinion, the display could be improved upon, and, at the same time, give more prominence to the matter which the advertiser evidently desired to have used as a catch phrase or headline for the ad. This is, I believe, more of an advertising problem than one of typography. In order to demonstrate that the former can be taken care of without sacrificing the latter, I enclose proof of ad. reset according to my ideas. You will note that your plan is followed, with the exception of the heading. I do not like to see a few words in small roman type centered over the display line as the beginning of an ad.; in fact, in the shop where I have charge it is a general rule to avoid this whenever possible.
>
> F. R. CLEMENT, Chicago, Illinois.

The ad. and Mr. Clement's resetting (Figs. 1 and 2) are reproduced in the belief that the contention is right. The personal equation enters largely into all advertising display, which will sometimes interfere with good display, but the two have been reconciled in Fig. 2. The other criticism, in which a question of good arrangement is involved, is as follows:

> I beg to submit herewith a resetting of your cover-page for the Franklin Cream and Dairy Company, which appeared in your department of THE INLAND PRINTER for July. In consideration of the fact

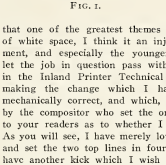


FIG. 1.

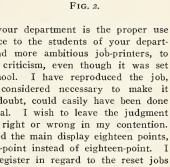


FIG. 2.

> that one of the greatest themes of your department is the proper use of white space, I think it an injustice to the students of your department, and especially the younger and more ambitious job-printers, to let the job in question pass without criticism, even though it was set in the Inland Printer Technical School. I have reproduced the job, making the change which I have considered necessary to make it mechanically correct, and which, no doubt, could easily have been done by the compositor who set the original. I wish to leave the judgment to your readers as to whether I am right or wrong in my contention. As you will see, I have merely lowered the main display eighteen points, and set the two top lines in fourteen-point instead of eighteen-point. I have another kick which I wish to register in regard to the reset jobs in your department, and that is the use of dotted leaders or rule for the blank lines on commercial stationery, which I consider (and believe most good commercial printers will agree with me) is very bad taste.
>
> FRED MELTON, Dallas, Texas.

This contention is correct (Figs. 3 and 4), and the resetting by Mr. Melton is a decided improvement — not mechanically correct, which means the perfect assembling of the

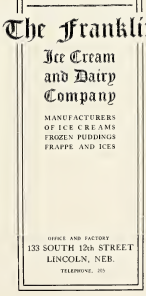


FIG. 3.

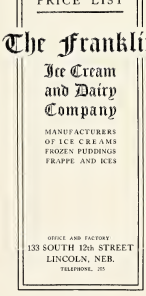


FIG. 4.

material used, joining of rules, etc., but an improvement in arrangement by making the type more distinctive and more pleasing to look at by the better balance given the parts of the page. We were not aware that dotted rule was objection-

able. It is made for the purpose of indicating or guiding the writing and does it as acceptably as a light-face rule would. Leaders are objectionable, because coarse in appearance.

INGENIOUS arrangements or devices should be avoided on most forms of advertising, even if there appears to be a need for such in order to permit a suitable type arrangement. Some way can usually be found to avoid the vagary. We refer to the intrusion of the title line into the side panel in Fig. 5. It may have been so placed through the desire to have the title extend over all the qualifying statements below.

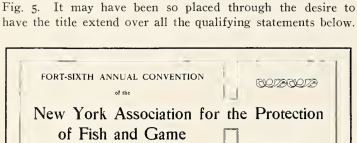


FIG. 5.

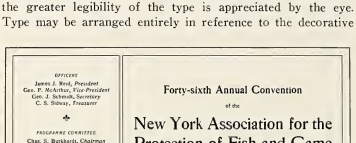


FIG. 6

This is the only apparent reason. A more normal arrangement, which allows a natural division of the title, is shown in Fig. 6. This clarifies the display by placing together the lines that are most intimately connected — the title, date and address — and the rest out of the way in the side panel. The page is rather difficult to compose on account of the list of names. As two titles are shown, there is a doubt as to which one the names belong. They are placed with the New York Association, but if incorrectly placed, the two bottom lines in the side panel of Fig. 6 can be put on top. Fig. 5 is attractively typed and well arranged with the exception noted, which suggests a desire for effect rather than the best and most natural disposition of the type. It may be contended that originality is very desirable and necessary in display printing,



FIG. 7.

but it can find plenty of legitimate ways of expression where it will be less liable to be confounded with eccentricity or oddity.

VERY often after setting a small display job, like Fig. 7, the proof is not so satisfactory as was expected. The error in arrangement may sometimes be corrected by a little respacing or by the resetting of one or two lines in a different size. This card is wanting in those two respects. The type-lines are too nearly of one size and there are too many of them for good contrast. As the two type-faces used are about the same tone, the contrast is not so marked as if a lighter face type had been used in conjunction with the text. In Fig. 8 better contrast has been effected in two ways — by tone between the two faces used, and by resetting all lines except the name and text-line in smaller sizes, thus attaining better size contrast. The clustering of the different statements also tends to better appearance by assisting the eye in its scansion of the card, a courtesy that is always very much appreciated by that handmaid of the mind. In fact, all arrangement that promotes the greater legibility of the type is appreciated by the eye. Type may be arranged entirely in reference to the decorative possibilities of its design, its readability being a secondary consideration, but its use in that way in commercial work is a perversion, because as a medium for the expression of facts it is best that legibility be the first consideration.

THE space between the inside divisions of a panel-design should not be greater than the space between the inside and outside rule. The increased space destroys the unity of the design, suggesting a tendency on the part of the interior panels to get away from each other. In Fig. 9 this error is apparent, which, together with the unnecessary use of a thicker rule for the center panel and the indefinite spacing of the type-lines, suggest changes that would improve its appearance. Those suggested are shown in Fig. 10. A few changes in type sizes have been made, the lines respaced and space

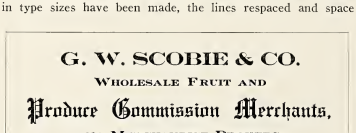


FIG. 8.

between inside panels lessened. In Fig. 9 the second line from the top is too small. It is not a catchline, but part of the title. The top line has too much space between the words. In the center panel one size type would be most suitable for the title, and in the lower one the days and dates would look better if in one size of type. In Fig. 10 the second line in the upper panel has been given the prominence due it as part of the title, and the defective spacing in top line has been corrected. The title in the center panel has been reset in one size and the line below clustered with it, thus giving room for some much-needed white space and helping the appearance of

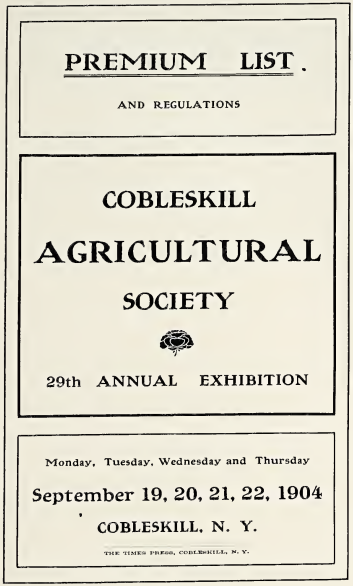


FIG. 9.

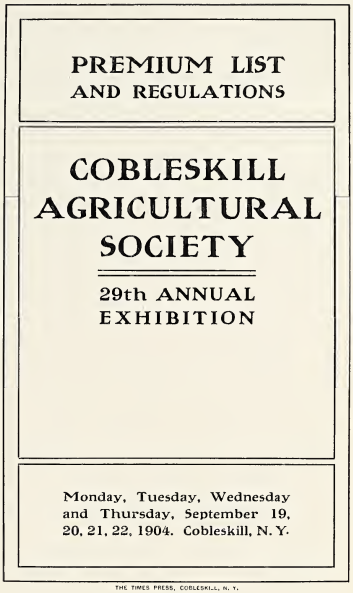


FIG. 10.



FIG. 11.

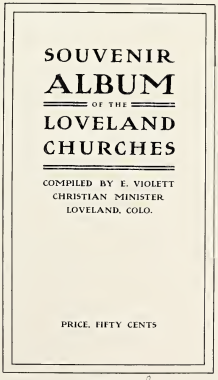


FIG. 12.

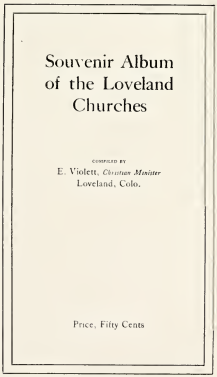


FIG. 13.

the page by separating the type into distinct divisions. The days, dates and address have been set in one size and clustered, thus giving to the rule border its full value and effect, a result not attained by putting as much space between the lines as between rules and type. The imprint is more conveniently placed outside the panel. In the rearrangement, the same type sizes have been used, with the exception of the lines in last panel, which, however, would be acceptable in twelve-point if ten-point was not obtainable. This is to show that arrangement rather than type selection is generally responsible for good display.

The functions of a cover and title-page on a pamphlet are, to a certain degree, somewhat different. The cover is more of an advertisement, designed to attract, while the inside title-page is the introductory page to the text. For the reasons given, and because often printed on rough and dark-colored stock, the cover display should be in heavier type than the inside title. There are exceptions, of course, when the same

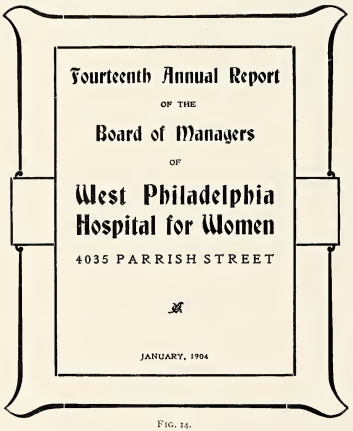


Fig. 14.

setting will do for both outside and inside, but usually the type selection should be different. If the same form is used for both, it should be in the usual style of a title-page. A page is shown (Fig. 11) in which the reverse is true. The title is composed in the style of a cover-page, with advertising features in the way of rulework that are out of place on the inside page. Advertising attractiveness is not required and the arrangement and type selection should conform to the best conventions that govern title-page composition. Suitability is also a consideration that good taste imposes on type display, and the design is rather elaborate for the subject shown. The removal of the superimposed panel would not only be an improvement in taste, but would relieve the type, which seems to be congested or crowded by the panel shape. Fig. 12 is a suggested resetting suitable for a cover-page and Fig. 13 for the title. Roman faces are most appropriate for title-page composition, unless some other face is used for the body of the book, when larger sizes of the same face should be used. The type selection of Fig. 11 is suitable for a cover-page, but the rule design prevents its best expression. Any rule design that crowds the type or interferes with its best appearance should be avoided. It may seem hard to abandon an attractive rule design for the sake of a few type-lines, but, unfortunately, the type can not be given up for the sake of the design. After all, to use a paraphrase, "type unadorned is adorned the most," which should rank as an axiom in type arrangement. Type was not designed to be one factor in the make-up of an artistic whole, but is entirely sufficient by itself as a decorative possibility. Rulework and ornament are sometimes very convenient and necessary in separating or giving distinction to different type statements or even for mere adornment, but when doubt arises as to their utility in these respects, they should be omitted. In the resetting for the cover-title (Fig. 12) a different arrangement of the same type is shown that has not been cramped by the heavy panel. Its readability is improved and type sizes and arrangement selected in reference to the legibility of the entire title, the last two words of which are equally important with the first, which in Fig. 11 are crowded and obscure.

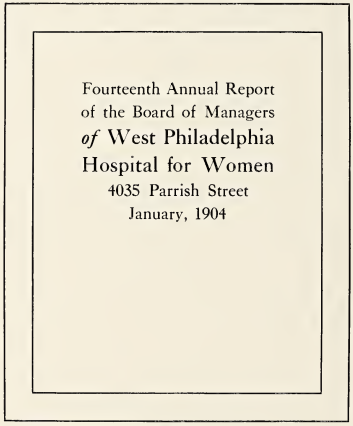


Fig. 15.

The border surrounding the type of Fig. 14 is not exactly adapted as adornment for the title shown. For advertisements or advertising booklets such borders are entirely appropriate, as they contribute to the variety that is deemed essential in such work, but for the title shown, plain rule border would have been the most fitting and tasteful. This consideration of fitness of type and ornamental accessories to the varying classes of display printing is becoming more fully recognized and appreciated now than in former years. In addition to changing the border, the page could be improved, not in type selection, necessarily, but in arrangement. There are many ways of displaying the type, and three phrases that may be displayed with equal justice, but as emphasis of any particular part is unimportant as long as the type is sufficiently legible, the arrangement may depend on the wording. In Fig. 14 the attempt to display the three parts of the title by dividing them by white space and making catchlines of the connectives is not conducive to the best appearance of the type. Clustering the type, as shown in Fig. 15, is an improvement. The spacing of Fig. 14 is defective and the relation of the type to border ill considered.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of the three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

ANILINE DYES FOR THREE-COLOR WORKERS.— H. D. Farquhar, 168 Church street, New York, writes: "I have read with considerable interest your article in the August number of THE INLAND PRINTER, titled 'Pinaverdol for Collodion Emulsion,' and in this you mention the name of Furst Brothers, London, as being agents for these dyes. We wish to advise that we are special agents for Pinaverdol, together with all the chemically pure aniline dyes manufactured by Lucius & Brüning."

BICHROMATE POISONING ONCE MORE.— In addition to the treatment for bichromate poisoning given in this department in the August number, *The British Journal of Photography* adds the following lotion:

Alcohol	5 ounces
Glycerin	½ ounce
Carbolic acid, pure	1 dram

This is to be rubbed into the skin when it is clean and dry. It may smart for a time, but it is recommended to heal the sores made by the bichromate.

THE BOOK OF PHOTOGRAPHY.— Photography enters now into so many arts and industries that it is almost necessary for every one to be acquainted at least with its principles and limitations. To teach in a simple way all that one need know about practical, theoretic and applied photography is the aim of a book edited by Paul N. Hasluck, just coming from the press, in parts, with the title, "The Book of Photography." The introduction truly says: "The man or woman who wishes to be thoroughly equipped in these competitive times, when every one is eager to take advantage of all the assistance that science and technical training can confer, should have at least a slight knowledge of photography. It is sure to be of use at some time or other, and may be perhaps of the very highest value. Even when the study of photography brings no monetary return, a great amount of pleasure and recreation is derived from the pursuit of what seldom fails to become a most fascinating hobby." The book is well illustrated. Three parts have been issued at 30 cents each. It will be complete in twelve parts at $3. Cassell & Co., 7 and 9 West Eighteenth street, New York, are the publishers.

TO MAKE WOOD ACID AND ALKALI PROOF.— A varnish to prevent acids and alkalis used by processworkers from destroying the tables, floors and other woodwork would be welcome. Such a boon is suggested by the *Journal of Applied Microscopy* in describing how to make a wooden tabletop acid-proof. If a table can be made acid-proof, why not other woodwork? Three coatings are required on the wood, as follows:

NO. I.

Iron sulphate	4 ounces
Copper sulphate	4 ounces
Potassium permanganate	8 ounces
Water, sufficient to dissolve	100 ounces

NO. II.

Aniline	12 ounces
Hydrochloric acid	18 ounces
Water	100 ounces

NO. III.

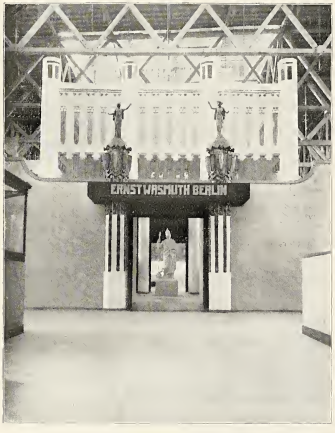
Linseed oil, thinned with turpentine.

The wood to be treated is first cleaned of any varnish or paint. It is coated with No. 1, which, upon drying, leaves a precipitate of chemical salts on the surface of the wood. This precipitate is rubbed off and the second solution painted on. After a few hours the wood becomes an ebony black in color. When the wood is thoroughly dry the linseed-oil coat is applied, after which the wood will be found to take a polish. Strong acids and alkalis are said to have little effect on wood thus treated. After this ebony-colored wood is stained by chemicals it can be washed with soap and water and the above treatment repeated.

UNEQUAL ETCHING OF HALF-TONES.—W. H. Blundell asks *Process Work* the following question: "It is a fact well known to copper etchers that the points in the high lights have a tendency to etch quicker round the margin of middle tones and solid portions of the plate. I have been much troubled with this peculiarity, especially against sky-lines, etc., and would be much obliged if some of your readers could enlighten me as to how to avoid it if possible. I find vignetting is liable to give markings if not very carefully done." The following answer was awarded a prize: In etching a plate with strong tones and solids, with light skies, etc., as described, if the plate is etched in an old bath of about 30° B., face down, taking care that no air bubbles or specks of dust adhere to the face of the

plate, and is left for ten minutes to about a half an hour, according to strength of high lights, this will entirely obviate trouble, and at the same time obtain sufficient depth without further rough etching. For vignetting, do it with a small brush and iron, keeping the plate wet with water, or thoroughly damp, and no hard marks are possible.

"PHOTOGRAPHY IN ADVERTISING" is the title of No. 63 of the *Photo-Miniature* in which Joseph H. Adams tells in a practical way just how he has utilized photography in making advertising attractive. He says truly in the introduction, page 130: "The great difference between the old illustrated advertisements and those of to-day is due, first, to the widespread use of photography as a method of illustration, and, second, to the perfection of the half-tone engraving process and the modern printing-press. By combining these we are now able to illustrate advertisements with reproductions possessing all the beauty of the wood engraving, plus the life and actuality of the photograph. To such a degree of perfection has this use of photography been pushed that the advertising pages of our magazines fairly rival the reading pages in interest and attractiveness." The twenty-five beautiful illustrations in this book show well the new idea in advertising. Mr. Adams closes



ENTRANCE TO EXHIBIT OF ERNST WASMUTH, BERLIN, GERMANY, WORLD'S FAIR, ST. LOUIS.

with a word of warning concerning the fitness of photographs for publication, or otherwise, and quotes the rule printed in this department which he says is "probably as reasonable as anything yet said on the subject and offers a safe guide to all who have to do with the illustrations of advertising matter, regardless of its form or the method of publicity followed." The *Photo-Miniature* is never out of print, and can be had from Tennant & Ward, 287 Fourth avenue, New York.

THAT THREE-COLOR PATENT.—"Electro-Light," New York, asks: "What has become of all that threatening litigation we heard so much about a couple of years ago over three-color process blocks? We used to receive warning legal letters promising all sorts of dire disaster. We became almost fearful of even handling a three-color block at that time. Now our competitors seem to be making color blocks with impunity. Has the matter been adjudicated?" *Answer.*—The threat of suits for infringement of the Kurtz patent has always been a bluff. If you had been a constant reader of this department, you would have reached that conclusion ere this. On page 152 of Jenkins' "Manual of Photo-Engraving" you will find evidence that the Kurtz patent is not valid. On page 555 of THE INLAND PRINTER for July, 1903, you will find more evidence of the same kind. But the call of the bluff is shown in Mr. Edward Stern's letter, printed in this department for November, 1903, page 236. This last was a solar plexus blow to the whole pretension. The Kurtz patent covered the use only of single-line screens crossing at angles of 60°. All three-color blockmakers use cross-line screens, so the patent is not infringed. Then the angle of 60° is not essential. If the lines in the red and blue plates are made to cross at 90°, then the yellow lines can cross at 45°, though some workers using red and blue plates made with slit diaphragms at angle of 90° find it best to make the yellow plate with a round diaphragm. So that even if the Kurtz patent was valid, no three-color blockmaker would go out of his way to infringe it.

HALF-TONE BORDERS.—J. H. Bowman, Boston, asks: "There were a number of St. Louis Exposition pictures in the August INLAND PRINTER that looked as if they were made on blocks of ragged-edged granite. The line "Patented, July 5, 1904," was printed under each one. Will you please tell me what was patented about these pictures and what is the advantage in them, anyhow?" *Answer.*—The editor of THE INLAND PRINTER aims to give the novelties each month in engraving and printing. These ragged-edged pictures, as you call them, evidently attracted your attention, consequently they were worth printing. As to the advantage of them, personally I can not see any. If pictures can be made to appear as if they were on blocks of granite, why not, with equal appropriateness, make them look as if they were on a Swiss cheese, or buckwheat pancakes? Still, there is no accounting for tastes. Suppose the pages of THE INLAND PRINTER were indented so as to give the type a ragged edge instead of the perfect alignment as at present. It would be a novelty, of course, but with no more reason than to ragged edge a half-tone. Make a mat of paper, with a square opening 2¾ by 3¾ inches, and lay it over these granite blocks, as you term them, so as to hide the ragged edges, and see if it does not improve them. Another thing you will notice is that three square inches of valuable half-tone on each cut is given to the ragged edges. In my own work, some eight years ago, I removed the line entirely from half-tones and found the idea adopted by leading papers. For rough print of half-tones and for long runs it is better to have a line around the half-tone to keep the fine half-tone dots from becoming battered, and I think the line should be kept as inconspicuous as possible. The patent is on the method of marking and registering the contact prints.

THE CARE OF HALF-TONE SCREENS.—*Zeitschrift fur Reproductionstechnik* calls attention to the fact that half-tone screens are one of the costliest features of a photoengraving plant. After telling how carefully they should be handled and always kept in a cool place, the following is given as the best method of keeping them clean. The translation is that of the *Process Photogram:* "In cleaning a screen it is very easy to entirely ruin it. A single bad scratch renders the screen unfit for use, and even one or two slight ones seriously affect the result under certain conditions. In order to reduce the necessary cleaning to a minimum, it is chiefly necessary to protect the screen from dust as much as possible, and not to clean it in such a way as to render it attractive of dust by electrical excitement. Paper or a silk handkerchief should not be used. The following mode of procedure is advised: The screen should never be cleaned while in the camera, nor while in the hand, but always in a proper screen case. The surface is first carefully dusted with a broad, flat, camel's-hair brush. Then a pad of linen, kept by itself, clean and away from dust, is

moistened with a few drops of alcohol, and when evenly moist led over the surface of the glass with gentle pressure. When it is seen that all the particles of dust have been removed in this way, the screen is cleaned up with another pad of soft linen, to which a trace of moisture is first imparted by breathing on it. It is taken across the glass slowly and with quite moderate pressure, thus avoiding electrification of the glass, and the screen is clean. If tiny threads of linen adhere to the glass, they are taken off, not by quickly and repeatedly going over with a camel's-hair brush, but by slowly brushing with some pressure, and by applying the strokes side by side. In the event of markings from silver-bath splashings on the screen, the glass is treated before cleaning with a linen pad slightly moistened with thirty per cent nitric acid, and after this it is quickly polished with a similar pad moistened with ammonia, and then, as before, with the alcohol. Those who will observe the above precautions need never complain of scratches on a screen.

THE LATE SAMUEL P. AVERY.—Beginning life as an engraver, Mr. Avery studied and cultivated art judgment as he worked at his trade. He illustrated several humorous works; the title-page of one of them, published in 1858, is

THE

HARP OF A THOUSAND STRINGS;

OR,

Laughter for a Lifetime.



KONCEIVED, COMPILED, AND KOMICALLY KONKOKTED, BY SPAVERY, AIDED, ADDED, AND ABETTED BY OVER 200 KURIOUS KUTZ, FROM ORIGINAL DESIGNS KAREFULLY DRAWN OUT BY MCLENAN, HOPPIN, DARLEY, HENNESSEY, BELLEW, GUNN, HOWARD, &c., TO SAY NOTHING OF LEECH, PHIZ, DOYLE, CRUIK-SHANK, MEADOWS, HINE, AND OTHERS.

The Whole Engraved

BY S. P. AVERY.

AN AVERY TITLE-PAGE.

reproduced here. After twenty-three years' work as an engraver he opened an art store in New York in 1865, from which business he retired in 1888 with a fortune. His love for copperplate and wood engraving never left him, and to him is due the collection of seventeen thousand engravings and books presented to the New York Public Library. Another monument to his memory is the Avery Architectural Library at Columbia College. He died recently at the age of eighty-two, showing, notwithstanding an exceedingly active life, that engravers are a long-lived race.

I BELIEVE if I had not read THE INLAND PRINTER since it came to me sans cover to the present day, and other publications made possible by its pristine success, I would be numbered among the "has-beens."—*W. A. Davis, Chicago.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $2, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET —

That the stopping and safety pawls must be adjusted so that there is a distance of fifteen-sixteenths of an inch between right-hand edge of cam and nearest side of both pawls.

That this is regulated by screws in the pawls.

That the small, square-headed screw holds the supporting rod of vertical levers in place and that the rod can be swung right or left to make the stopping pawl rest on the vertical stop lever one-quarter of an inch.

That the two screws in the plate on stopping pawl are for the purpose of spreading the parts until, when the line-delivery carriage is over to full stroke, the roller will cause the pawl to move off the stop lever and clear it a sixty-fourth of an inch.

That the eccentric on the controlling lever is now adjusted to rest lightly against the lug on vertical starting lever.

That the upper lug on vertical starting lever is next adjusted by means of one screw from the front and one from the rear, so that when controlling lever is pulled out the lug will throw pawl off stop lever one sixty-fourth of an inch and retreat when lever is released far enough to clear pawl one-thirty-second of an inch.

There are over one thousand composing machines in use in Germany.

There are two Linotype machines in the office of the Manila Publishing Company, Manila, Philippine Islands.

The Japanese government is using Linotype machines, as are also the papers printed in English published in Japan.

The Monotype machines for the Government Printing-office have been installed and composition of type for the Patent Office begun. The composition is in fourteen-point roman, on sixteen-point body, thirty-three picas wide, for the *Patent Office Gazette*, which is, before being printed, reduced by



LINOTYPE BORDER DESIGN.

photo-lithography to ruby size. This is the first type set by machinery for the Government Printing-office and marks the transition from hand to machine work in this big printery.

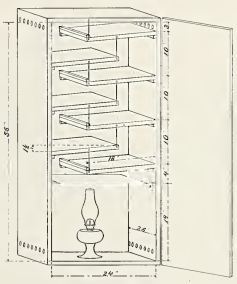
The Mergenthaler Setzmaschinen-Fabrik, Berlin, Germany, manufacturers of the Linotype in that country, informs The Inland Printer that the item published in these columns that every Berlin newspaper is set by hand is not correct, as the Linotype is used on at least nine daily papers in that city.

High Lines and Other Troubles.—R. T. J., a Southern operator-machinist, writes: "If any machine was ever on the bum this one surely was, and the conditions stated herein will prove it, I think. The pot regulator was giving a variety of slugs, mostly spongy bottoms. When I got that regulated I could not get the bottom of slug trimmed right; about every other slug would be trimmed too much. I then took off the back knife and had it properly ground, and adjusted the mold disk, but could not get it exactly true. Then I set the knife again. However, the disk, not being true, the knife would not touch all points on the disk, but touched lightly and evenly across the mold and rubbed very close half way between the mold and the blank mold (or one-quarter of a turn past the mold), but my slugs continued to come every other one too high, or rather trimmed too much on the bottom. Then, to my surprise, I discovered that the pot-lever spring was broken in two and the pot was not locking up every time. I ordered a spring at once and put it on and the slugs are all right now, but how can I true the disk perfectly? The disk must be sprung, for every effort to make the knife touch evenly all around has failed me. (2) A fin appears on the bottom of each side of the slug, due to blacksmith scraping the metal off of the back of mold with a file. How can I remedy this? (3) What causes metal to drip under pot when pot is never kept full—is not the crucible solid? (4) Should the round holes show in the center of the slug or a little to one side? (5) The second elevator arm is three-eighths of an inch out of line to the right and bangs away all the time and catches very often and is wearing fast. The 'boss' says it has been that way for a long time; could it be possible for it to have been that way for a long time; could it be possible for it to have sprung? (6) To add to my trouble we have put on a coal-oil burner under the metal pot. Now, should the holes under the front of pot be closed up or not?" *Answer.*—(1) The screws in the split bearing of the mold disk are for the purpose of contracting the bearing to compensate for wear and thus prevent wabbling of the disk. If the spindle or its bearing becomes worn, the disk, of course, will not run true and these screws can be tightened to correct this. Care must be taken to avoid tightening this bearing so as to prevent the spindle revolving freely, as otherwise the mold disk will work loose on the spindle and revolve on it instead of the spindle revolving. (2) If back of mold has been damaged and the

edges of mold cell rounded by misuse, there is practically no remedy for it—a new mold is in order. (3) Metal will leak through the pores in the iron crucible while metal is melting when burner underneath is first lit up. The crucible is one solid piece, but will crack sometimes, due to too rapid expansion of the melting metal within. To prevent this, the heat should be applied gradually, but this is seldom done. (4) The holes should only show full in the center of the smallest slug and close to the edge of the smooth side of all other slugs, and not in the center. (5) The second-elevator lever can be sprung back in place if out of line. Do this carefully to avoid breaking it. (6) The holes pierced through the pot jacket beneath throat of metal-pot can be closed with asbestos if coal-oil burner is used.

THE Linotype plant of the Government Printing-office at Manila, Philippine Islands, has been increased by the addition of four additional pica machines and two double-deckers, which have just been installed. This office now has ten Linotypes in operation.

CLEAN AND DRY TYPE NECESSARY.—Type which is loaded into the Simplex machine must be clean and dry. This is an absolute essential to its proper working. Attention must be given to washing the foot of the type as well as the face, and thoroughly rinsing and drying it before placing it in the loader. Under no circumstances should it be placed in the loader when wet, and as a means for drying the type is a matter of some difficulty, especially in the summer months, it is well to be provided with a drying cabinet, such as is used in the office of the *Daily Standard*, Cortland, New York. The illustration fully shows its construction, and it can be made by any carpenter. White pine is preferable. A cabinet to hold fourteen of the regular brass galleys should be 4 feet 8 inches high, 24 inches wide and 26 inches deep, with a door in front. Inside are seven shelves, each one wide enough to hold two galleys. These shelves do not extend across the full width of the cabinet, but are cut off on alternate ends as shown in the cut. One end and the back of each shelf rests on and is fastened to



TYPE-DRYING CABINET.

cleats attached to the sides and back of the cabinet, the free end of each shelf being supported by a rod fastened to the shelf above. The shelves are about three inches apart, and have a narrow ledge on the free end for the galleys to rest against. Beneath the lowest shelf is a piece of sheet iron, so supported that there is a free space all around its edges, thus allowing circulation of air. This sheet increases the radiating surface. Holes are bored at the bottom and at the top of both sides of the cabinet to admit air when the door is closed. An ordinary kerosene lamp furnishes sufficient heat, though where gas is available a single gas jet may be used.



THE SMILE THAT WON'T COME OFF.

There was an old printer named Chase,
Who used to pick type from a case;
It's now easily seen
He's got a machine,
Which accounts for the smile on his face.
—*One-Type-at-a-Time.*

THE Wood & Nathan Company, New York city, sole selling agents of the Lanston Monotype, have begun the publication of a breezy eight-page paper called *One-Type-at-a-Time*, in the interest of the Monotype. The arguments for Monotype superiority are interestingly presented by means of facts and cartoons. The paper will be issued monthly for free distribution.

BRUISED LETTERS ON SLUGS.—A machinist-operator in Columbus, Ohio, writes: "Notice last letter on sample slug sent you; same is mashed only when comma or period appears at end of line. Can you give cause and remedy?" *Answer.*—The bruised letter is on the right-hand end of slug and occurs when the slug is being ejected between the knives. That end of slug passes over the lower liner between the knives and a slot in the liner gathers metal until a small amount projects and the face of the slug strikes this and is damaged. Remove knife block and clear the metal from this slot and no further trouble will be experienced.

SPACEBANDS AND VERGES.—The following questions have been asked by an operator-machinist: (1) "What is the rule for ordering verge pawls, as they are all different in thickness? (2) What is the notch on the sleeve of spaceband for just below the inside ear? I have found spacebands in machines that had worked all right for several hours turned the wrong way." *Answer.*—(1) Verges and pawls can be ordered by indicating the letters for which they are wanted—as an "e" verge, "t" verge or pawl, etc. They can also be measured with a micrometer and ordered by their measured thickness. (2) All spacebands for machines other than two-letter matrix machines require the notch beneath the ear. This is because a rail in the first elevator jaw enters this notch, and it is for this reason spacebands must not be reversed in the machine, as the rail will bind the turned spaceband. In the two-letter matrix machines, however, this rail is not present, and spacebands therefore need not have this notch. Turned spacebands

in these machines will not cause the same trouble, though they should always be run with the short sleeve to the right.

Magazine Adjustments.—A Wisconsin operator-machinist writes: "Since our Linotype has been set up I have been having more or less trouble with the keyboard, and have tried everything I knew of without being able to help matters to any noticeable extent, so that I am now under the necessity of asking your advice in the matter. The trouble seems to be in the adjustment of the magazine to the keyrods; the adjustment of the latter to the verges was much more than one-thirty-second of an inch, which prevented the full stroke of the verges. After the adjustment had been made I found it impossible to connect the keyrods to the verges whenever I changed the magazine, so that I had to change the adjustment every time I changed or cleaned the magazine. As near as I can make out, the keyrods are not all of the same length, when placed according to number, as only certain keys fail to work properly. Could you kindly suggest the remedy?" *Answer.*— In changing the height of the lower end of the magazine, a change was made in the relation between the keyrods and verges. With any change in the height of the magazine a corresponding change in the up and down position must be made. If the lower end is raised, the magazine must be drawn backward, and if lowered, the magazine must be advanced a trifle, otherwise keyrods will not connect properly with verges. In the pica machines the keyrods are all of the same length, though in the old model they varied slightly on account of the angle of some of the rods. Some of the keyrods may be binding in the verges if they fail to act properly.

Keyboard Belts.— How many Linotype machinists use one belt for both front and back keyboard rollers? Probably few, though this is the better plan. When these belts become slack there is but one to shorten, and this is not so often necessary as when two belts are employed. Try the one-belt plan. The new pica machines (Model 3) are equipped with this style of belting.

The London Society of Compositors by referendum vote declined to permit machine operators working on time to be called upon to do hand composition during their hours of work, the vote being 7,075 to 681.



LINOTYPE BORDER DESIGN, COMPOSED BY STUDENT IN MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

How Not to Run a Machine.— How some machines are abused in the hands of incompetent operators is indicated by the writer of the following letter: "I might tell a few things that I found around here that would be of some benefit to my brethren in the business. I found two screen-door springs screwed to the floor at one end and the other end fastened to the air-chamber arm to hold the line-delivery carriage from going through the machine when a line was sent in, as the air chamber had refused to work. A small coil spring was attached to the assembling-elevator gate to keep it shut, and the knife wiper had got crippled and was hung up on the wall



H. C. SHELLENBERGER.



F. BRETSCHNEIDER.



LOUIS GIANQUE.



H. C. KLAFFENBACH.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

to rest. Metal had run into the automatic-vise dog and put it out of business, and the mold came up into casting position regardless of where the first elevator stopped — tight line or anything else — and the tops of lower inside ears of matrices were all chewed up. The distributor was not lifting the matrices high enough, and the ears of these matrices were being chewed both at top and bottom. You may easily see what the result was in the magazine. You could hit the keys and then whistle, for from six to twelve matrices were all any channel had. I sent to the factory and got a matrix-tooth gauge and set to work. I now have a full magazine of matrices which I sorted out of a large cigar box full of supposed worthless matrices and am still digging them out by the dollar's worth

in my leisure time. In conclusion, I would like to say I would advise any machinist-operator who is not 'bull-headed' enough to think he knows it all to get the valuable book published by The Inland Printer Company, written by J. S. Thompson, 'The Mechanism of the Linotype.' I got this book several months ago and find it the best on the market and worth double the price."



J. F. O'SULLIVAN.

A RECORD ON PICA.—J. F. O'Sullivan, operator of the double-magazine machine at the Mergenthaler Linotype Company's exhibit at the St. Louis Fair, on September 3 set and corrected in one hour 6,800 ems of solid twelve-point type, twenty-one pica ems measure, from the *lower magazine*. Mr. O'Sullivan's first experience with the Linotype was in the *Daily American* office, Lawrence, Massachusetts, and afterward he was employed as an operator on the Brooklyn *Eagle*, New York *World* and Boston *Globe*. In operating he employs all the fingers of both hands, similar to a piano player, and he often expresses the wish that nature had given him even more fingers and thumbs so that he could give the Lino. a "better run for his money."

RECENT PATENTS ON TYPESETTING MACHINERY.

Double-magazine Distributor.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company. Filed June 10, 1904. Issued August 9, 1904. No. 767,169.

Type Casting and Setting Machine.— J. C. Fowler and J. C. Fowler, Jr., Baltimore, Maryland, assignors to Castotype Machine Company, Chicago, Illinois. Filed June 8, 1903. Issued August 23, 1904. No. 768,565.

Double Mold for Linotype Machine.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 28, 1904. Issued August 30, 1904. No. 768,910.

Machine for Justifying Impressed Matrix Strips.—F. A. Johnson, New Bedford, Massachusetts, assignor by mesne assignments to the Unitype Company, Manchester, Connecticut. Filed October 24, 1899. Issued September 6, 1904. No. 769,168.



GERMAN MUSIC-BOOK EXHIBITION, WORLD'S FAIR, ST. LOUIS.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that often are mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

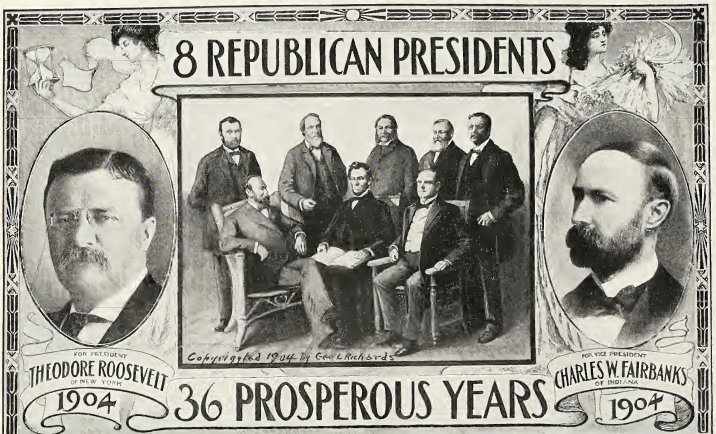
GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

AN ABSURD USE OF CAPITALS.— The following is from an advertising page, and shows capitalization exactly reproduced: "It is made from a String of Fibrous Material Saturated with Beeswax and Wound around a Wooden Center or Core. This Strip is Perforated so that while the Holes are found in each Layer they do not come one over another. The Layers are not Pasted together, but are Attached to the Core at the Ends Only, so that when a Layer is Exhausted it can be Easily and Quickly Removed by Cutting along the Edge of the Band which goes around it." This sort of thing may have been done before, but this is the first time the writer has noticed it. Of course the one who pays for work has a perfect right to have it done according to his desire, even if that

desire is whimsical; but what can be gained by such whimsicality? Such printing should never be done except under absolute demand.

PREPOSITIONS AND POSSESSIVES.—Brooklynite, Brooklyn, New York, asks: "Which is proper — for rent or to rent, subscription for or subscription to, world's fair at St. Louis or world's fair in St. Louis? Also, in the sentence, 'Mother's and sister's last year's gowns,' do the three nouns take the apostrophe?" *Answer.*— As to the prepositions, it would not be right to say in any of these cases that one is proper and the other improper. Grammatically, one is as proper as the other. We may with perfect propriety speak of a house for rent or a house to rent. As nearly as one may decide without actual counting, it is safe to say that "to rent" is more frequent in usage, and "to let" is much more frequent than either of the others. Usage also favors "subscription to" and "fair at St. Louis." All the apostrophes are right.



Mr. George L. Richardson, Caxton Building, Chicago, has designed and copyrighted the unique campaign picture here reproduced. The Republican candidates for President and Vice-President of the United States, and the "eight Republican Presidents" during "thirty-six prosperous years" make a *tout ensemble* that has valuable talking points.

PRINTERS' ERRORS IN THE BIBLE.—The *Periodical*, Mr. Frowde's organ concerning books of his own publishing, says: A good many newspaper paragraphs having lately appeared regarding a guinea reward which is paid for discovering errors in Bibles, and the Bible Society having found it necessary to state publicly the position of that society in regard to the matter, it may be well to give an account of the exact facts. The question was first raised before a select committee of the House of Commons on the Queen's printers' patent — a committee which sat from July 28 to August 4, 1859, "to inquire into the nature and extent of the Queen's printers' patent for England and Wales, so far as relates to the right of printing the Holy Scriptures; and to report their opinion as to the propriety of any future grant of that patent." Mr. John Bright was a member of that committee. In the minutes of evidence taken, we find that Mr. Thomas Combe (who was called as being one of the printers of the University of Oxford) was asked, "Has the University of Oxford offered any prize for the discovery of errors?" "Yes," he replied, "for a number of years; certainly for the last twenty years, and probably prior to that. We offer a sovereign," continued Mr. Combe, "for every error which is discovered in any one of our books." "Has that prize often been claimed?" "I have only paid it three times in twenty years." "Were they important alterations or errors?" "I can not recollect what they were, but they were typographical errors overlooked by the reader." How the pound grew into a guinea can not now be explained; but the rule of the Oxford Press has been for many years to give a reward of one guinea to the first discoverer (not being in the employ of the Press) of a printer's error in the text portion of any Authorized Version Bible printed at Oxford during recent years. It is believed that the other privileged printers — the Cambridge Press and the King's Printers — now follow the Oxford practice; and it is marvelous, considering the extent of the Bible regarded solely as a book, that this reward should be so seldom gained.

DICTIONARIES.— Dictionaries are a subject which have interest for at least one class of the printing trade — the proofreaders. Lecturing on this subject lately at the Royal Institution, Dr. J. A. H. Murray, the editor of the great Oxford work, stated, as we learn from Mr. Frowde's *Periodical*, that in the year 1604 was published the first attempt at a purely English dictionary, the "Table Alphabeticall." The first book with the title of "An English Dictionary" was published in 1623. These works were compiled mainly for the use of "women and other unskilfull persons." In the year 1721 appeared the first attempt at a complete dictionary of the English language, remarkable also for the introduction of the etymological treatment of words — that of Nathaniel Bailey. The special feature of Dr. Johnson's dictionary, based on this, was the quotations, all gathered by Johnson

himself and copied by six assistants. They were printed without verification or reference, and the proofs were not carefully read; hence many curious errors, the confusion, for instance, of coco with cocoa or cacao. The first marking of the pronunciation of words was due to Dr. W. Kenwick in 1791. With regard to the "Oxford Dictionary," Dr. Murray explained that two thousand readers all over the world helped, one hundred thousand volumes were laid under contribution, and six million quotations, weighing six tons, were received. It was found that some words really had no existence, and though put in former dictionaries were merely printers' errors. A case in point was found by himself. In one of Stevenson's books he found "charnel brean." He could not understand it, and wrote to the author, who in reply said he had never corrected the proof, and that the real words were "charnel ocean."

POINTS AND QUOTATIONS.—W. E. J., Akron, Ohio, writes: "Is there any reason why the comma and period should be inside quotation-marks, and the semicolon and colon outside? The question has been frequently asked, but I have not found any explanation. Usage seems not to be universal. If I were publishing a book I should have all the points inside quote-marks." *Answer.*— It is evident that this correspondent is not a regular reader of THE INLAND PRINTER, because the matter has been discussed in these columns more than once. The editor of this department also prefers, in general, having all points inside; and, what is of more weight toward decision, such practice is prevalent. It places usage on a basis of absolute simplicity, and does not involve any risk of ambiguity. A good instance of the occasional exceptions implied is this: "Ah, that is a good song, 'The Heart Bowed Down'!" The fact that such exceptions are occasionally advantageous has led many logical minds to insistence upon such arrangement always when the quotation is only part of the sentence in which it occurs, and some even place commas and periods outside. The objection to this is not logical, but esthetic. Following is from Bain's "Higher English Grammar," and shows the regular style of that work throughout: Some nouns have the same form in both numbers; as 'deer', 'sheep', 'swine', 'grouse', 'teal', 'mackerel', 'trout', 'salmon', 'heathen', 'cannon'. These quote-marks might well be omitted altogether; but it does not seem open to question that when used they look better in the form 'deer,' 'sheep,' 'swine,' 'grouse,' 'teal,' 'mackerel,' 'trout,' 'salmon,' 'heathen,' 'cannon.' Certainly the sense is not obscured. Almost every page of the book cited has something like the example here given in many of its lines, and a queer-looking mess it is. It is a style that could be evolved only by a mind so extremely logical as that of the book's author, who would, for instance, have us consider as bad English the locution "that which," and say instead "that that," and in fact would rule out "which" and "who" from more than half the places where our best writers use them. In "Correct Composition," Mr. Theodore L. De Vinne says: "There is an old but unwritten rule, fairly observed by many compositors, that the closing marks of quotation always should be put after the comma or the period in all places where these points are needed. This practice, proper enough in many instances, seems to have warranted the frequent but erroneous insertion of these marks after every point of punctuation and even after a final parenthesis. The proper place of the closing marks of quotation should be determined by the quoted words only; they must inclose these words, and no more; they may be before or after the points, according to the construction of the sentence. When the quotation makes a complete sentence, put the quotation-marks after the period at the end of that sentence; when the quotation is at the end of but a portion of this sentence which terminates with a colon, semi-colon, or any other point, then put the marks before the point. The mark of punctuation intended to define the construction of the completed sentence should not be made a portion of the fragmentary quoted matter." Nevertheless, it is very convenient to have a practice so simple that no one can fail to understand it, and this is possible only by putting quotation-marks after the points, with very rare exceptions. Many already do this — so many that it is probably safe to say that it is the practice of the majority.

Written for THE INLAND PRINTER.

THE UNINFORMED GUIDE.

BY LEON IVAN.

PRINTING-OFFICES are always regarded as museums of mechanical curiosities to the uninitiated, and the youngest clerk in the business office is usually detailed to show visitors around. Some of the information afforded is unique, to say the least. The other day, in taking a party of customers through the building, the cicerone in the composing-room began: "This is our composition department where the type is set. You will notice that it all has to be set up backwards and the men do it by the nicks in the type, as it is impossible to read the letters. All the letters have nicks to distinguish them, and the compositors, by glancing at these nicks, can tell exactly what letter to pick up. This is the proofroom, where every job is read as soon as printed, to look for errors, but one seldom occurs in our work, as the scientific system of supervision that prevails in the front office leaves practically nothing to the mechanical department but to do the work. Here is where our forms are locked up. We have so many originals of great value that we keep them locked up to prevent them getting lost or damaged. A great deal of our work is run from electric types, which are much better than type, because when the type gets worn it has to be reset, but when an electric plate is worn out or battered up we send it to the foundry and have a new one made from it. In this way we always have new plates to work from. Electric plates are made by pouring hot copper over the type and forming a shell which is mounted on a patent block and sent to press. On the next floor is our pressroom. The pressmen are all smart young men. As soon as one gets old or antiquated in his ideas we let him go, as we can only use up-to-date men who can turn out good work and lots of it. We have several kinds of cylinder presses, including Gordons, rotaries and registers; on the latter we do our fine colorwork. Those two old presses were bought secondhand and ought to be in the junk pile, but they cost good money and the old man will keep them as long as they hold together and turn out a job occasionally."



VARIED EXHIBITION OF GERMAN PUBLISHERS, WORLD'S FAIR, ST. LOUIS.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

ACCORDING to the "Klimsh Allgemeiner Anzeiger für Druckereien," among the 9,616 members of the lithographic fraternity in Germany, the report for the last quarter shows 1,147 cases of unemployment; the expenses for assistance rendered amounting to 19,097 marks. The total statistics of all trades embrace 429,318 persons out of work, showing that there are 14,463 more persons out of work this year than last.

IN enlarging small negatives for poster keys and direct transfer to stone, the negative is placed before a strong light, as in the "magic lantern," through a landscape lens, the shadows being thrown upon a screen. The tracing lines upon the paper are done with a conte crayon. This tracing is finally laid upon a stone and transferred by pressure in the hand press. The traced lines will then appear exactly upon the stone or plate as they followed the shadows of the negative, and a good working key is the result.

BAS-RELIEF BY MECHANICAL MEANS.— According to the *Scientific American*, photography is used to produce an actual relief in a picture. Having photographed the subject in a manner suited to a plastic effect and under a special lighting, the plastic process is accomplished by printing upon a layer of chrome gelatin. This will swell in proportion to the amount of light which it receives, and in this manner artistic relief heads have been produced modeled by the aid of light, and not by hand.

NEW COLOR PHOTOGRAPH PROCESS.—A novel color-printing process which bids fair to become a factor in color photography has been invented by Herr Szezapanik, according to the *Photo Era*. The paper is coated with collodion or gelatin stained blue, next with a coating of same stained yellow, and finally with one stained red. Light destroys these colors, but if they are covered with a colored original during the exposure, say a stained glass, then the colors of the original are preserved in the paper and can be fixed by chemicals. There are yet some drawbacks which the inventor is now trying to remove.

ANONYMOUS COMMUNICATIONS.—A letter received at this office relating to a subject of interest to the lithographic trade can not be published because it lacks that evidence of good faith, a signature. The writer of that communication is invited to send in his name and address, for he can rest assured that his confidence will not be violated; in no instance will it be made known without his consent. The criticism contained is not the cause of its non-appearance, for we are always ready to acknowledge errors if such are pointed out by correspondents who are better informed on certain subjects than the writer.

MULTICOLOR PRINTING IN FIVE COLORS.— J. H. H., New York, who is about to have patented a practical multicolor press, says confidently that in a very short space of time the three-color work of to-day, with its many shortcomings, will be followed by a five-color lithographic method of simple procedure and artistic and pleasing results. For the multicolor system of lithographic printing there is no technic so practical as the stipple method, with its valuable auxiliary, the Ben Day machine.

TRANSFERRING LICHTDRUCK GRAIN TO ALUMINUM.— J. G. Elsas, Germany, writes: "Would inform you that a man in Munich, named W. C. Passing, has discovered a process, which inclosed sample shows, of transferring the gelatin grain of the lichtdruck to smoothly polished stones or plates. This will, I think, revolutionize the artwork of stone and change the present slow method of drawing to the quick process of the type press. As near as I can find out, the method is as follows: A gelatin lichtdruck plate is made with a fine or rough grain, according to the subject, and copied through a negative. From this lichtdruck plate a greasy print is taken, which is transferred to the stone or metal plate."

A DIFFICULTY IN ALUMINUM PRINTING REMOVED.— American paper manufacturers have at last overcome the cause which gave so much trouble to the aluminum printers. It was a well-known fact for years that a certain imported paper gave superior results in lithographic printing from this metal. This favorable result was caused by the extremely fine finish of surface and non-acidulous coating of the paper. Our domestic papermakers have concentrated their attention on the subject and are now producing a paper, such as, for instance, the Sackett & Wilhelms Lithograph Company have used in their recently exhibited work in Austria, mentioned elsewhere in these columns. This paper lifts the color most perfectly, does not cause tinting of the plate, prints sharp and brings out the colors bright and pure.

LACK OF STIPPLE ARTISTS.— B. B. writes from Wilmington, Delaware: "I notice what you say in THE INLAND PRINTER of recent date about the stipple artists on stone. I am connected with a metal-printing concern and I have been told that all the men who do the fine work on our plates have once been lithographers, and it is a matter commented upon with some alarm by our house that no apprentices can be produced to learn this business. They say that it would be impossible for any one to learn the art of stippling on metal. He must begin on stone, and that we must continue to draw our supply of reliable men from the lithographic profession; but if no new blood is furnished, what will be the result?" *Answer.*— It is true that the metal stipplers have been drawn from the lithographic ranks, but these men all had to learn the new principles that governed that process. It is not impossible to teach the stippling on metal to young and intelligent men if they are only willing to learn. America will probably follow in the footsteps of Germany and England and establish schools where apprentices can perfect themselves or new ones will be able to acquire the rudiments of the lithograph trade.

THE AIR BRUSH IN THREE-COLOR WORK.—"Lithographer," Sea Cliff, Long Island, writes: "I have found by actual experience that the plates for three-color work are not only made by extracting the different color values by photographic means, but require a great deal of coaxing, retouching and doctoring. To me the whole thing has been an optical illu-

sion rather than an optical result. As a practical lithographer, I have found a way to avoid all this tiresome and uncertain work. I can show so far very substantial results. The way I do it is this: I obtain three photographic prints and stretch these upon a plate glass; then I prepare a gelatin key, with my demarcations cut in for guides. I dust on the key lines with faint blue powder; then I employ the air brush as the means for obtaining the various delicate or strong modulations of my color plates, of course, all in black. I find that in this way a force and power are obtained that is impossible by extracting the color values simply by optical means. I realize that it is necessary to be a color lithographer in order to be able to do that, but this simply again shows that there is another field open for the chromo artist. The rest of the process is the regular half-tone platemaking from these three drawings given."

Aluminum in Printing Lithograph Poster, Label and Map Work.—At the recent Algraphic Printing Exhibition in Saale, Austria, where thirty-nine firms represented all parts of Germany, the Sackett & Wilhelms Company, one of the largest firms in America, represented the United States, and firms from Russia and many other countries exhibited specimens of algraphic printing, it was demonstrated beyond a doubt that aluminum is the most useful material for posters, labels and charts or mapwork. In the line of chromo lithography it was conceded that the products of Weisenbach, Riffarth & Co. were the most perfect of those shown. It was also demonstrated that for the decoration of tin, aluminum is very useful. The most interesting subjects on exhibition were those shown by the Sackett & Wilhelms Company, of Brooklyn, New York, and especially their fourteen-color work, consisting of 110 labels on one sheet, executed in the most perfect register and printing, which was in every respect equal to lithography, exciting admiration on account of the extensive size of the sheet, the fine quality of the paper and the brilliancy of the American ink used on the work.

Lithographic Apprentices in Europe.—Among the various items presented by the *Lithographic Gazette and Process Worker*, regarding the deliberations of the International Secretariat of Lithographers, held at Brussels on September 15 last, the following appears upon the apprentice question: "For 1 to 5 journeymen permanently employed, 1 apprentice; for 6 to 10 journeymen, 2 apprentices; for 11 to 15 journeymen, 3 apprentices; for 16 to 20 journeymen, 4 apprentices; for 21 to 25 journeymen, 5 apprentices; for 26 to 30 journeymen, 6 apprentices. No establishment to be allowed more than six apprentices, including both the transferring and machine department. Employers to be allowed to have another apprentice six months previous to the expiration of the apprenticeship of the senior apprentice. All boys must be bound or withdrawn within six months of their introduction, and must not exceed fifteen years of age. Length of apprenticeship not less than six years. Apprentices bound to lithographic printing must give a proportioned period of such term to each branch of the trade, namely, transferring, proving in black and color, and printing at machine in black and color. Similarly, apprentices to any branch must go through the whole business."

A New Book on Chromolithography.—Among the notable publications sent to us for review is "Die Chromolitographie." It is laid out upon a comprehensive plan and embraces especially the technics and processes based upon the modern photographic methods as well as aluminum printing. The work is handled in a scientific manner, distancing all other efforts in this particular, giving the results of the various observations made by chemists upon the degrees of porosity or density of the various mediums so far used for lithographic printing. It also gives results of scientific research upon the hitherto unexplored fields of the chemical composition of the lithographic stone. The subject is handled thoroughly and a comparative study of aluminum and lithographic stone is given, placing the former in its proper sphere. The different materials are next reviewed, their uses explained; then the divers utensils are illustrated and described. A full description of the chemicals is given, explaining their uses and stating their origin, etc. Then the various papers and their preparation for lithography are given, followed by the chemical and mechanical preparation of the stone, such as graining, etc. The student is then led on to the making of a tracing and key plate for the manifold manner in which lithography is produced. Several specimens of the finest lithography are inserted. The work is published by Wilhelm Knapp, Halle a. S. The author is Frederick Hesse. It will appear in ten parts at 1.50 marks, and can be ordered from The Inland Printer Company, Chicago or New York.

Printing in Colors.—"Type Printer," Paterson, New Jersey, writes, enclosing samples: "I would like to learn color printing, and I have been told that you give instruction on the subject. I find that in trying a job the other day (a sample printed with a light blue and yellow tint), the leaves were light green, yet when I mixed my colors to the shade of the sample I could not get the desired green, as my yellow,



GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA.
Photo by P. A. Hachet, San Jose, Cal.

when it came over the blue, made a deep, dirty gray, as you will see by the sample sent herewith. Kindly state where the error has been made. I was told to use lake white to reduce the yellow and blue with. Kindly also advise me what to mix with the inks so as to prevent their getting dry too quick or taking too long to dry, for I found that the blue dried too quick and the yellow took too long to dry." *Answer.*—The order of printing the several colors is of importance in getting at results in colorwork. A good green is produced by printing the yellow first and the blue over it. The blue which you have used in this case is too purplish, hence the dirty appearance of the color. Another error was the mixing of white with the yellow, which made it opaque. Never use white if you wish an under color to have any part in forming a new tone. If your varnish or ink dries too quickly, add a small quantity of lard; if, on the other hand, the color does not dry quickly enough, then add a little Japan gold size, or patent dryer. Our correspondent mentions "lake white." There is such a thing as Laketine for reducing colors and maintaining their transparency, but we are not familiar with lake white; it seems that you used "flake white."



PRINTING AND ELECTROTYPING MACHINES.
Exhibited by Karl Kempewerk, Nuremberg, Germany, at World's Fair, St. Louis.

JOHNSON AND HIS DEFINITIONS.

While Johnson had been at work at his dictionary, the French language had been settled by the forty savants of the French academy, upon which Garrick, in an amusing epigram, wrote:

"And Johnson, well armed, like a hero of yore,
Has beat forty French, and will beat forty more."

It was in the definition of words that Johnson showed his genius and learning, though sometimes his prejudices. Thus excise was described: "A hateful tax levied upon commodities and adjudged, not by the common judges of property, but wretches hired by those to whom excise is paid;" and, as if to turn his wit against himself, a lexicographer is defined as "a writer of dictionaries; a harmless drudge."

Though pleased at the praise and honor his great work brought him, he was anxious for the criticisms of the wise and learned, and he wrote Dr. Burney: "If you find faults, I shall endeavor to mend them; if you find none, I shall think you blinded by kind partiality."

A lady once asked him how he came to define pastern as the knee of a horse, and expected to receive an elaborate defense from the great and learned Dr. Johnson, but to her surprise he bluntly replied, "Ignorance, madam; pure ignorance."—*Rocky Mountain News.*

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

PROVING VIGNETTED CUTS.

In taking proof of half-tones that have shaded backgrounds, the latter show up with a heavy border around the edge, which spoils the look of the illustration. This may be avoided by wiping the ink off the edge of the half-tone with the finger after rolling, before taking proof.

LEON IVAN.

HALF-TONE PRINTING.

Artists in making half-tones of buildings or other subjects having rigid outlines often strive to relieve the harshness of the design by introducing clouds and shadows around the central figure to give the picture a more pleasing appearance. Then the pressman, whose ideas of art are often not well developed, goes to work and, by carefully cutting out the overlay, strives to fade away the surrounding surface that has been washed in with so much care by the artist, and leaves the central figure in all its staring unharmonious outlines once more standing gaunt and bare in the midst of the picture. The next time the artist makes a drawing for such an illustration he puts in more shading for the pressman to fade and so the battle goes on — the artist striving to give his work an artistic finish and the pressman to obliterate such inconsequential surroundings.

L. I.

HOW TO TEST THE LOCK-UP.

In locking up type forms, whether for the press or foundry, it is astonishing how much of the matter will be found to be off its feet. In an electrotype foundry the men use a piece of hard eraser to test the forms, and in the printing-office the same thing can be used with good effect. Not long ago two men were locking Monotype for the foundry, and when the plates came down to press, the type in some of them was found to be pretty badly off its feet. Of course, there was trouble and the men were told they ought to have been more careful with their work. Of course, each urged that he had done his part all right, and it must have been the other fellow who fell down. One man used a rubber to test his forms and was sure they were perfectly square and on their feet when he sent them down. In order to prove his assertion he got the pressman to mark off the pages that were bad, in order that they might be compared with the foundry form proofs. In one thirty-two-page form each had sixteen pages, and the pressman marked off twelve of them as being "too fierce for anything." A comparison with the proofs showed that of the sixteen that had not been tested, eleven were off their feet and five were passable, while only one of those that had been tested with the rubber was found defective. As it does not take a second to rub a piece of eraser across a form, it is a wonder that some such test is not oftener applied in the composing-room. In locking Gordon forms, such a test will often show lines more or less off their feet, to the endless distress of the pressman, for while they may not be "bottled" bad enough to show much, the letters will not come up without an amount of squeeze that spoils the look of the job, especially if it is run on enameled stock. A piece of eraser about 1 inch by 2 inches rubbed lightly over the face of a form will polish the lead and show in an instant how the type stands. In Linotype forms it is often necessary to drop in thin strips of card to keep the matter square, and it is generally a matter of guess how many strips should be used. With the use of a

rubber the lithologist could tell in a minute if his form was properly on its feet or not, and thus eliminate the uncertainty.

L. I.

HELPS FOR USING THE HAND PAPER-CUTTER.

In the office where the writer is employed, the work consists largely of duplicate jobs, and there has been more or less trouble in getting the stock the exact size on succeeding runs. The cutter is of the hand-lever kind, with screw-shaft for the adjustment of back-gauge. I conceived the idea that, if the handle on the gauge-wheel was placed at a certain position each time for the same cut, it would bring forth the work to a gnat's heel. Thus the position of the handle can be at perpendicular top or bottom, or horizontally right or left; the space between these points may be divided, giving eight points for the handle in setting the gauge. The moving of the handle from one position to another only moves the back-gauge about a nonpareil.

Another idea which we find an improvement in cutting stock is to use the pica gauge instead of the inch rule; e. g., suppose we have a booklet. The form is set eighteen picas wide to the page, and we want to give three picas margin. We add the width of the type matter, which is thirty-two, plus six for the center margin, plus six for both outside margins, add the trimming of two picas. The same method is employed to obtain the length. When the work goes to the cutter there is no measuring to be done, as any printer can come within a hair of trimming off one pica.

The cutter should not work with too much freedom, as there should be resistance enough in the clamps to insure a tight movement to the knife-bar. All clamps and adjustment nuts should be set firmly.

P. G. D.

WHY JOB COMPOSITION COSTS SO MUCH.

Comparatively speaking, the composing-room should be as profitable as the pressroom. We read and hear a good deal about composing-rooms not paying; compositors take too much time to set type and submit clean proofs. The reasons for this condition of affairs are many. Employers realize the difficulty of getting men who have the ability to turn out first-class work without coaching by some one who has the experience as well as the artistic sense, and realization of the eternal fitness of things.

There is no doubt that the inability or unwillingness of the average compositor to develop the best there is in him has much to do with the high cost of composition and low scale of wages. The frequent resetting of jobs by men who are paid the union scale of wages is an absolute necessity in all large offices where superior work is turned out.

Most really high-grade work is done at a great sacrifice of time and labor; many times the cost exceeds the value of the product. While there are many shortcomings justly laid at the door of the compositor, we rarely hear of the errors of omission of the "powers that be" in the management of the print-shop.

Not all employing printers are competent.

Not all foremen and superintendents are correctly justified in their respective lines.

Not all employers, superintendents and foremen, whose experience should make them capable of successfully grasping those details that make for harmony, success and profit, do these very needful things.

How much profitable work a compositor can do depends upon a great many things, but none are of so much importance as the matters that chiefly concern those "higher up" and are beyond his control.

In the first place, the management should have some adequate methods of ascertaining cost — cost of actual composition; cost of distribution; cost of non-productive labor; cost of rearranging or installing equipment; cost of depreciation; cost of miscellaneous expenses; cost of doing business, and many other costs that can not be specifically mentioned here, in order that an intelligent price may be put upon work done. This cost question is one of the first magnitude.

After a knowledge of cost is obtained, the next step is to see how that cost can be reduced without impairment of prod-



THE SIMPLEX ONE-MAN TYPESETTER AT THE WORLD'S FAIR, ST. LOUIS.

uct or wages. The compositor is often blamed for the seemingly long time taken to do his work. Generally he is handicapped from the start. I will mention some of the handicaps that go to make composition expensive:

Lack of adequate system in the equipment and care of the composing-room.

Lack of material for the volume of work in hand, necessitating pulling of sorts and consequent distribution of time-consuming pi.

Lack of foresight in keeping large quantities of sorely needed matter standing in "live" jobs, mostly for the customers' benefit, or in the will-o'-the-wisp hope of a fat pickup months or years hence, which, of course, means more picking and pi before the order "hot-foots" into the office — if it ever does.

Lack of intelligent preparation or editing of copy.

Lack of office style, or too much style that is neither sensible nor profitable.

Lack of common-sense business methods that allow customers to pull jobs to pieces when proof is submitted without charging for the extra time and labor.

Lack of judgment or knowledge in estimating the time necessary to do the work under the iron-clad conditions of poor management or lack of modern material.

Lack of capital, necessitating expensive makeshifts to fill orders.

Lack of judgment in not selecting the class of work that the equipment can do profitably.

Lack of backbone in not getting full value for the finished product.

These are only a few of the lacks that might be mentioned.

A mere jumble of type and rules selected to please some freakish fancy does not mean necessarily that it is good "publicity printing." Because it is not of the right kind explains to some extent why so much composition has to be done at profitless prices.

Not all the above lacks are applicable to every printing-office, but many of them are characteristic of a large number of offices. In trying to find out why composition costs so much, they should not be overlooked any more than the errors of the compositor.

Many compositors feel that their work is consuming more time than the price warrants, but, work hard as they may, they are unable to overcome the handicap beyond their control. Give good compositors favorable conditions and their work will improve in quality and quantity; it will be more of a pleasure and less of a burden, with greater satisfaction and profit to all concerned. FRANK ARTHUR BROWN.

BORDERS.

Probably no fad in typographical style has done more to diminish composing-room profits than has the rule-border and panelwork now in vogue. Where such work is necessary to satisfy a demand, a pleasing and economical variation on the conventional rule designs may be had by using some of the light-faced, three-point borders with cast corners, which lend themselves readily to such designs and can be more expeditiously handled in panel combinations than can brass rule.

HARLEY BARNES.

HANDLE LEADS WITH CARE.

In displaywork, the use of leads in white space should be avoided. Slugs and metal furniture should be used wherever possible and the forms will be less apt to spring and give trouble about rules and borders matching when locked. Another prolific source of forms springing is the method frequently adopted by hands employed on distribution of straightening up quantities of loose leads by gathering up a handful and jogging the ends on the imposing-stone. A better way of straightening loose leads for putting away in the rack is with short leads to span the ends with the fingers and press them even with one another. Where leads are too long for this, place one end of a bunch against the side of a case or frame and straighten them with pressure (with the hand) against the other end. Few, if any, of the precautions necessary for the protection of make-up material from battering and consequent inaccuracy consume any extra time, but even if they should, the time lost is that of the cheaper class of help employed on distribution and is many times compensated for by lessening the time which the higher-priced typo-architects must devote to accurate justification. H. B.

REGISTERING DECKLE-EDGED PAPER.

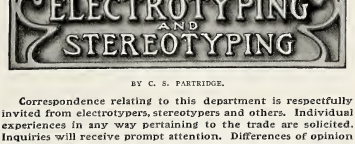
"One of the perplexing problems which has confronted many printers," says a writer in the *Practical Printer*, "is how to do close register work on deckle-edged paper, especially when it is necessary to feed the 'ragged' edge directly to the feed-gauge. I have had some experience in this line of work, and will attempt to describe in this article an effective way in which work of this character may be printed with the most perfect register, even when outline type and illustrations in several colors are used. It was only after many hours of deep study that the method was discovered.

"Make the job ready in the usual way. Place the two bottom gauges in the same position as on an ordinary job, but do not put on any side guide, as is usual. Instead of usual cardboard 'fenders' at the bottom, make the left-hand fender of one-point brass rule, about the regular size. The right-hand one may be of cardboard. Now take the stock, in about five hundred lots, and place each pile under a weight of some sort, then take a sharp knife and cut a slit about a quarter of an inch deep through the entire quantity, just where the brass 'fender' will catch the slit when feeding. Remove the stock from under the weight, and take about fifty sheets and bend the right-hand side of the slit up slightly, so that it will catch the brass 'fender' more easily.

"The brass fender takes the place of the side guide, and the slit in the paper giving a straight edge in the feeding, the register is perfect. Of course, the slit should remain bent open on each color and form until the job is completed, hence there are two straight edges to feed to through the entire operation of printing all the forms. If these directions are followed carefully there may be no hesitation about running the press at full speed, and it will not be found difficult to feed after printing a few. The stock should be a trifle larger in size than the completed job, so that it can be trimmed down to the proper size on the slit edge."



SIGNBOARD OF THE IMPERIAL PRINTING-OFFICE, WORLD'S FAIR, ST. LOUIS.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metallizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

EXPANSION OF CURVED PLATES.— E. D. makes inquiries as follows: "Will you please answer in the Electrotyping Department the following questions: (1) Is there any way known to you to overcome the expansion in curving electrotype plates? (2) Will you please state the best solution for nickel-plating? (3) How is steel-plating put on electrotype plates; that is, by what method is it put on, and what is the solution?" *Answer.*— The only way to prevent expansion in curved plates is to curve the shell and cast it in a curved box. Most electrotypers consider this an impractical method, although the writer knows of one large publication whose color pages are all printed from plates made in this manner. While it is obviously impossible to curve an electrotype without stretching it, the expansion may be minimized by surrounding the form with wide bearers and cutting down spaces so as to make the plate as nearly solid as possible. A form of open type matter will always stretch more than a solid tint or half-tone. As to the best solution for nickeltyping, opinions would probably differ, but it is generally conceded that three-quarters of a pound of the salts to the gallon of water is about right, or dissolve the salts in warm water until a reading of seven degrees is indicated on the Beaumé hydrometer. The solution for depositing iron (steel) is made by dissolving equal parts of sulphate of iron and sulphate of magnesia in water in sufficient quantity to make the specific gravity 1.55, i. e., about fifty-one degrees Beaumé. The anodes should be very much larger than the cathodes and a rather weak current employed—about one volt. Steel possesses no advantage over nickel and is much more troublesome to manage.

SMOOTH SHELLS.— B. L. S. writes: "I am having some trouble with my solution. I made up a new solution and it registers 22° on the Beaumé hydrometer; am using a rapid depositing dynamo. The shells appear too smooth and the result is that they peel off after being backed up. How could I get a shell that would not be so smooth and so that the metal would adhere properly when backed up? Any information on this matter will be received gratefully." *Answer.*— Your statement that the solution registers 22° Beaumé does not mean anything, because it does not indicate what proportion of the solution is acid. Your statement that you are using a rapid-depositing dynamo is also indefinite, as you do not state the E. M. F. It is probable that your solution is deficient in acid. If you have reason to think otherwise, try the experiment of dipping out a portion of your solution into a stone jar and adding one degree of acid. Then connect your jar with two of your tank cross-rods and deposit a shell in the jar. If you find this a remedy for your trouble, add the same proportion of acid to the solution in your tanks.

SPACE WRITING.

Herbert S. Stone, the Chicago publisher, at a dinner in Washington recently, described the amusing methods of a newspaper writer who used to be one of his friends.

Mr. Stone said that this young man wrote "specials"—articles for the press, not of a news nature—for which he was paid at a set rate per column.

He was once commissioned to do a serial story for a Chicago paper. The story, as it proceeded from week to week, was interesting, but it contained many passages like the following:

"Did you hear him?"
"I did."
"Truly?"
"Truly."
"Where?"
"By the well."
"When?"
"To-day."
"Then he lives?"
"He does."
"Ah!"

The editor who was handling the story perceived that the writer, in stringing out his passages so needlessly, was making more money per column than was right. Accordingly, sending for the man, he said:

"Hereafter, John, we will pay you by the letters on your serial. We will pay you so much per thousand letters."

"But I prefer to be paid by the column," the young man objected.

"No matter for that. From now on by letter, and not by column, your copy will be measured up."

The young man, looking crestfallen, went away, but in the very next instalment of his story he introduced a character who stuttered, and all through the chapter were scattered passages like this:

"B-b-b-b-believe me, s-s-s-sir, I am n-n-n-not g-g-g-guilty. M-m-m-my m-m-m-mother c-c-c-committed this c-c-c-crime."

"Your mother, girl?"

"M-m-my m-m-m-mother."

The editor was horrified at this stammering chapter. He foresaw the introduction of the stuttering girl throughout the rest of the serial, and he perceived that in a work paid by the letter all those stammerings would count up amazingly.

He liked the story, and his rate for such matter was not, at least, high. So he sent for the young man again, and payment on the old column basis was resumed. Thereupon the girl with the stutter died, and the short, terse paragraphs all came back again.—*Fourth Estate.*

THE INLAND PRINTER has been a great help to me in the past two years. Through its valuable columns I have found many useful and practical suggestions which I have put to good use.—*M. Widtman, Utica, New York.*



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetae and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetae, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

INTERNATIONAL TYPOGRAPHICAL UNION'S EIGHT-HOUR-DAY ACTION.

As was expected, the International Typographical Union went a stride farther in its eight-hour fight at the annual convention held in St. Louis the week beginning August 8. None of the legislation approved by the delegates in the convention can be of more importance to United Typothetæ of America members than the action on the shorter work-day question. It is of importance as well to the employing printers of the United States and Canada who are not allied with the United Typothetæ of America, for if the eight-hour day can be enforced it will hit non-Typothetæ employers as well as those who are affiliated with the national organization.

As is usual at the International Typographical Union conventions, all propositions having a bearing on definite features of union work are referred to committees for report and recommendation. Therefore, all resolutions bearing on the shorter work-day were referred to the committee on eight-hour day, and as every Typothetæ member and every employer should know for himself the scope of that report, it is printed in full as follows:

Your committee on the eight-hour day has carefully considered that portion of the report of President Lynch captioned "The Eight-hour Day," and which we are informed is the report of the international eight-hour committee, and has also had in review the circulars thus far issued by the international eight-hour committee, seven in number. We have also had before us President Lynch, who has explained fully and in detail the various steps taken by the committee, the work performed and the general object in view.

After a careful review of the eight-hour movement and the documents indicated, we desire to report to the convention as follows:

First: We endorse without reservation the work and methods of the international eight-hour committee. We believe in this connection that the committee has thoroughly covered the ground and has put into effect every method that thus far has given promise of advancement to the eight-hour cause.

Second: We believe with President Lynch that "The eight-hour day subject will not grow old until the inauguration of the eight-hour day is itself an event of the past rather than something that must yet be brought about."

Third: We regret that the eight-hour day in book and job rooms is not a question at the present time for adjudication between the International Typographical Union and the United Typothetæ of America, but in view of the action taken by the United Typothetæ of America in convention assembled at St. Louis, in which it is asserted "That the United Typothetæ of America declares it is opposed to any reduction of the fifty-four-hour week," and "that the United Typothetæ of America will resist any attempt on the part of the International Typographical Union to reduce the present hours of labor," no other conclusion is possible. That an agreement on peaceable lines is not now possible is solely the fault of the associated employers, and this contention is borne out by the action of their last convention. Further, we dispute the statement of the Typothetæ that a reduction in the hours of labor would be disastrous to the employe. We maintain that the eight-hour day is the logical work-day, that it is sufficient for the needs of the trade, and we give emphatic endorsement to the doctrine that the introduction of labor-saving machinery is not for the benefit of the employer alone, but should also result in better working conditions for the employe in the way of reduction in the hours of toil and increased remuneration.

Fourth: The claim advanced by the Typothetæ that it has an agreement with the International Typographical Union for a fifty-four-hour week which precludes any attempt on the part of our organization for a shorter work day or week, is not borne out by the terms of the Syracuse agreement, and we believe it is made at this time simply in furtherance of the intention to construct as many obstacles to the eight-hour day as is possible.

Fifth: We congratulate the international eight-hour committee on the large number of unions that have thus far succeeded in inaugurating the eight-hour day, or that have made arrangements under which the eight-hour day will shortly come into effect. In view of the fact that it took more than twenty years to bring about the nine-hour day, we have especial cause for jubilation over the progress that has thus far been made toward the logical and inevitable eight-hour work-day.

Sixth: We endorse the statement made by President Lynch, and we desire to impress it on the delegates to this convention and through them on the membership at large, that "when the employing book and job printers become convinced that we are determined in our efforts to secure the shorter work-day, then it will be possible to confer with the United Typothetæ of America with prospect for success."

After weighing carefully the various plans and methods that have been suggested to your committee, the committee recommends to the convention the adoption of the following preamble and resolutions, which, when referred to the referendum and adopted by it, will place the International Typographical Union squarely on record on the eight-hour-day proposition, and indicate beyond question the date on which the eight-hour day shall become effective in all union establishments:

"WHEREAS, In the movement for an eight-hour day for the book and job members of the Typographical Union, authorized by our Cincinnati convention, the international eight-hour committee has sought an agreement with the United Typothetæ of America, under which the eight-hour day could be made effective on a mutually satisfactory plan, and with the minimum of embarrassment to the interests of our employers; and

"WHEREAS, The overtures for peace thus made were refused and declined, and replied to with a threat combined with a practical declaration of war should any effort be made to achieve the shorter work-day, as witness the language of the resolutions adopted by the late Typothetæ convention; and

"WHEREAS, We reaffirm and again demand the eight-hour day for our book and job members.

"WHEREAS, Your committee having carefully considered propositions number 61, 62, 63, 98 and 103, submit in lieu thereof the following:

"*Resolved*, That we again declare our entire willingness to negotiate with the United Typothetæ for an agreement under which the eight-hour day will become operative, and so instruct our eight-hour committee:

"*Resolved*, That an assessment of one-half of one (1) per cent on all moneys earned be levied upon the membership of the International Typographical Union for purpose of a defense fund. Such fund to be held and expended by the subordinate union, except in those cases where no trouble is experienced in putting in operation the eight-hour day, and in such unions one-half of the assessment to be subject to call of the international officers for use in the furtherance of the eight-hour day as deemed in their judgment necessary;

"*Resolved*, That on January 1, 1906, the eight-hour day shall become effective in all union establishments under the jurisdiction of the International Typographical Union, where existing contracts do not prevent, and in each instance where the eight-hour day is refused work shall cease."

In conclusion, your committee desires to urge upon this convention and the membership at large the advisability and necessity of adopting the resolutions herein set forth and preparing in every way possible for effective action if resistance to the eight-hour day develops on or prior to January 1, 1906.

Respectfully submitted,

T. McCONKEY,
DANIEL KELLEY,
C. J. FOSTER,
ARTHUR PICKERING,
CHAS. G. STEVENS.

There was a long discussion following the presentation of the report, and it was finally adopted. Whether there will be a universal eight-hour strike January 1, 1906, depends upon the vote of the local unions, which will be taken in October. Judgment differs as to the outcome of the referendum, many prominent members of the union believing that the smaller-city unions will vote strong enough against a strike to defeat the proposition, while other prominent members believe that the vote for a strike will be overwhelming. In advance of the referendum, Typothetæ members are safer if they assume that the strike is coming.

It will be noted that the resolutions say that if the referendum approves, the strike will be called January 1, 1906, in all cities under the jurisdiction "where existing contracts do not prevent." In this department in the September issue of THE INLAND PRINTER, attention was called to the contract recently closed between Milwaukee Typographical Union and

the Milwaukee Typothetæ. That contract will not expire until June, 1907, seventeen months beyond the date of the possible strike. It provides for a fifty-four-hour week for the term, and will, no doubt, be carried out to the letter. If the eight-hour referendum carries, Chicago will have to face a strike January 1, 1906, while Milwaukee, its hardest competitor in the printing field, will have seventeen months' grace in which to run its printing plants on a nine-hour basis. The possible condition will be so unfair and unreasonable that alone it is a reason why the unions should defeat the whole proposition.



GERMAN BOOK INDUSTRY EXHIBIT, NORTH TO SOUTH, WORLD'S FAIR, ST. LOUIS.

TOO MANY PESSIMISTS IN THE PRINTING BUSINESS.

Pessimism is the bane of the printing business. There are too many men engaged in this honorable and dignified calling of ours who blame the business itself for their failures instead of charging the blight of bankruptcy and financial loss to inefficiency, incapacity and inexperience — just where it belongs. These same men are the ones who turn to the past and point out the firms of Tom, Dick and Harry who were overcome by financial disasters as proof of their claim that the printing business is a poor business. Nine times out of ten these pessimistic-printer scolds have no more right to be engaged in printing with the expectation of reaping a profit than the failed firms of Tom, Dick and Harry; and neither of them, nor all of them, have any more right to be entrusted with the management of a printing plant than they would have to be entrusted with the financing of a Russian war loan.

Too much attention is paid to the croakings of these pessimists, and especially to their croakings which call attention to the failures that occur in the business. Of course there are failures in the printing business; there always were and there always will be. There are failures in other businesses, too. Banks fail, and bankers fail, but there are very few who will say that banking is not a good business, providing one knows how to run a bank. Knowing how to run a business is the nub of the whole proposition. One can not run a printing business successfully, any more than one can run a bank successfully, unless one knows how. Given two banks and two printing plants in any city, with one of each operated by men who know how and one of each operated by men who do not know how, and watch the result. Time will tell the tale, and in time there will be a successful banker and a successful printer left, each having a deep-rooted love for his vocation and preaching optimism and hopefulness for the future. If the other banker and the other printer have not been overwhelmed by their own incapacity and driven from the business field, they are hanging on by a slender thread and indulging in pessimistic prophesies.

Just because Tom, Dick and Harry went into the printing business on varying scales of magnitude some years ago, and after struggling and trying to make both ends meet, were compelled to give up the struggle, does not prove that the printing business is a poor business. The pessimistic croakers are forever citing Tom, Dick and Harry, but they ignore entirely Jim, Jack and Joe, who went into the printing business at or about the same time that Tom, Dick and Harry did, and whose plants to-day are giving to their owners a handsome and lucrative return on the original and added investment. Proof in each case of the difference between knowing how and not knowing how.

Fifteen years ago there were about one hundred and seventy-five concerns engaged in the competitive printing business in Chicago. To-day about five hundred and fifty concerns are engaged in the same business. Comparison of the list of fifteen years ago with the list of to-day shows that many of those whose names appear in the list of 1888 can not be found in the list of 1904. The law of the survival of the fittest has been operating during these fifteen years, and those who did not know how have been shoved aside or into oblivion, while those who did know how have survived the fight and are still doing a printing business at a profit. Some forty firms who were in the printing business in Chicago in 1888 are still in business, not all of them doing a big business, but many of them successful beyond their most sanguine expectations when they embarked in their printing ventures. The statistics of business show that a very small percentage of those who engage in any line of manufacture or merchandising survive to what could be called success, and when one considers that of those engaged in competitive printing in Chicago fifteen years ago about twenty per cent are still doing a successful business — some more successful than others — there is no ground whatever for blaming the business itself for the failures that men make in it. The writer harks back to his "cub" days and recalls more than one job-printing plant in his "home" town that have grown and prospered for thirty years and made money for their owners. He can cite many a plant in which he worked or that came under his observation during his nomadic days in various cities of the country that have also grown and prospered as the years went by. In a Missouri river city of some magnitude, in which he passed fifteen years of book and job printing activity, he knows of a few plants that were run by men who did not know how which had to go under the hammer because of lack of good management; but he also knows of many other plants in the same city that have succeeded and are still a success because men who knew how were at the helm. The printing business is by no means a poor business when conducted properly, but it is never a good business for the "misfits" who engage in it.

The pessimist of the printing business, besides being a "misfit," is one who has neither convictions nor courage. If one is found who can be convinced that he is not getting high enough prices for the work he is doing, he has not the courage to ask for more. He putters along, giving his customers a very fair product at impoverishing prices, wears out his plant and has made no money with which to replenish it; and while collectors and creditors are crowding him he piles on the shoulders of the printing business the responsibility for his failures. The sheriff is coming around some day

to post a notice in front of his plant and lock his doors. This printer does not have a genuine love for his business. Lacking that love for it which incites to business success and lacking that cheerfulness, hopefulness and optimism which characterize the men who win in the race for supremacy, he falls behind, he fails, and then blames his ill-chosen vocation for his own shortcomings.

TREATISE ON THE COST OF PRINTING.

"Hints for Young Printers Under Eighty: A Discussion of the Cost of Printing," is a late contribution to that class of printing-trade literature. William A. Willard, of the firm of Byron & Willard, printers, of Minneapolis, is the author, and he handles the subjects embraced in his little treatise in an intelligent manner. He insists that printers should charge a good profit on every pound of paper used in a job. On this point he says:

The paper is one of the elements, and a large one, of the cost of a job, and should bear its share of the running expenses of the office; otherwise it is sold at a loss. I believe that in no case should paper be sold for less than its cost with thirty per cent added. Thirty per cent should be the smallest amount added to the cost price of paper, and this should be done only on large amounts, say $200 or more. When the amount of paper involved is less than this, from forty per cent to fifty per cent should be added — say forty per cent on amounts from $100 to $200, and fifty per cent on amounts less than $100.

Mr. Willard takes an office doing a business of approximately $35,000 a year, gives what he considers would be the running expenses of the plant for a year, and divides the expenses into "live expenses" and "dead expenses," and argues from his showing that a higher percentage of profit should be added to each item entering into the cost of production than is charged by most printers. There are other features of interest which make the pamphlet worth the reading. Here are a couple of the pointed paragraphs to be found in its pages:

The lax methods of many printers in estimating work in advance, and of fixing prices after work is done, are deplorable. Few printers know what their work is worth even after it is finished; how much less, then, are they able to judge of its value before a line of it is set. And yet the time when the price must be fixed upon most of the work that is turned out of our offices is when we are making bids, and even then we must frequently make our bids upon specifications that are more or less indefinite.

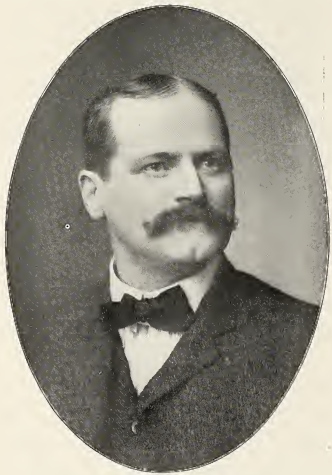
There is no more honorable calling than that of the printer. He is the conservator of the world's learning. He is responsible for the preservation and the passing down from one generation to another of the accumulated knowledge and wisdom of the ages. Education, entertainment, culture and commerce rest upon the shoulders of the printer. He should be a prince among men. But to occupy the position that he should, he must "put money in his purse." This he can never do if he does not ask and get for his work what it is worth.

BUSINESS OUTLOOK NOT PROMISING.

Reports from New York and Chicago, the two great printing centers of the United States, indicate a printing outlook that is not at all promising. There is a marked falling off in the demand for printed matter that has been a feature of the past six years, but the lessened demand is not so great as to give alarm. Conditions are geting nearer and nearer a normal basis, and competition for orders is growing keener every day. Campaign printing will keep many big offices running full force up to election day, but after the presses have turned out ton after ton of political literature, a very appreciable printing lull is expected. Large buyers of advertising matter are "shopping" for bids to a greater extent than in the past periods of high-tide prosperity, indicating a disposition to buy their printing at the cheapest possible price. Added to the very obvious slump in the demand for printing is the unrest that will come from the campaign that is on for the shorter workday for the compositors. Confronted with a demand that means an increase in pay of about eleven per cent and a reduction in producing capacity of about eleven per cent, the large printers of the country will be disposed to contract their business rather than expand it, at least until labor and business conditions are more satisfactory. Skilled printing-office labor is idle to a greater extent now than it has been for some years, and advertisements for help bring a dozen applicants now compared to a few in recent years. The outlook is not discouraging, but it is, nevertheless, worthy of careful consideration, lest keener competition leads printers to cut prices in their eagerness to close orders. There should be no backward step in the growing movement for better prices for printing that has been productive of such good results in the past half-dozen years, no matter how bad the business outlook may appear. Just because there is a period of depression is no reason why prices should go to pieces. Once they go down it will be hard to get them up again to a money-making point.

TYPOTHETÆ NOTES.

A SPLENDID addition to the directing forces of the United Typothetæ of America is F. C. Nunemacher, of Louisville, chosen a member of the national executive committee at the St. Louis convention. Mr. Nunemacher does not seek a fight, but when a scrap is forced on him he is the hardest kind of a fighter. During the recent Louisville strike he led the forces of the employers, and he did not yield an inch until the victory was all theirs. He is broad-minded and progressive, believes in the organization of employers, and takes a prominent part in work of that character in his home city.



F. C. NUNEMACHER,
Member Executive Committee United Typothetæ.

He is also a prominent figure in the counsels of the National Association of Manufacturers and assists in shaping the policy of the organization. Mr. Nunemacher is an advocate of the open shop in industrial affairs, and is determined to conduct his own big printing plant in Louisville along that line in the future. As a printer he has been very successful.

THE first annual smoker of the San Antonio (Tex.) Typothetæ was held at Scheurmeyer's Park on Tuesday evening, August 23, a sumptuous lunch being served. All the employing printers of San Antonio and many invited guests

were present. Following the lunch a number of entertaining and humorous talks were made.

PRODUCT of the Middle West, although born in Boston, and one of the successful printers of to-day, is W. M. Castle, president of the Castle-Pierce Printing Company, of Oshkosh, Wisconsin. Mr. Castle entered the office of the *Daily Northwestern* at Oshkosh as an apprentice in 1868, when O. M. Pugh, of Cincinnati, than whom there was no better printer,



W. M. CASTLE,
President Castle-Pierce Printing Company, Oshkosh, Wisconsin.

was foreman of the jobroom. Poverty spurred Mr. Castle to industry, and the printer's case and a primary school gave him the practical education that has been the foundation of his success, and also enabled him to reach the foreman's position in a few years. He has worked as a printer in various Wisconsin cities, and in the seventies held responsible positions on the Milwaukee, Madison and Chicago dailies. In 1879 he assumed the management of the news and job rooms of the *Daily Northwestern* at Oshkosh, and in 1888 began business for himself. Mr. Castle's work as a printer has been favorably commented on by printers, and when one printer is given unstinted praise by his competitors there must be unusual merit in the man who is praised. In 1900 Mr. Castle's growing job plant demanded further expansion and he associated himself with H. W. Pierce, who went to Oshkosh from the Winters Company, of Springfield, Ohio, and the business was incorporated under the name of the Castle-Pierce Company. The concern is progressive and was the first jobroom in Wisconsin outside of Milwaukee to install a Linotype machine. Mr. Castle has the knowledge of how to do things well and he employs none but the best of workmen. He is always a printer, and to-day directs in a large measure the mechanical work of his plant.

TREASURER DONNELLEY, of the United Typothetæ of America, has received returns from nearly four hundred members of the old United Typothetæ who signify their intention of standing with the new organization and contributing the required one-half of one per cent of their annual pay-rolls to the defense fund. It is expected that the United Typothetæ of America will have six hundred active members by January 1.

JOHN M. DRIVER has become manager of the Indianapolis printers' board of trade. At last reports the Pittsburg board had not secured an active manager.

THE executive committee of the United Typothetæ of America met in New York city, Tuesday, September 13, and mapped out a plan of campaign for the reorganized association of employers. Active steps will be taken to draw into the fold of the United Typothetæ every employing printer of the country.

THE reconsideration of the repeal of the priority law by the International Typographical Union convention is of little or no interest to Typothetæ members. The law, like many other regulations of the union, was made to fit the daily newspaper composing-room and could never be made effective in a job office. The law requiring foremen to be members of the union was also enacted to fit daily newspaper composing-rooms, but it fits job offices as well, and has been enforced there, to the detriment of both the employes and proprietors.

HOW EUROPEAN STRIKERS HAVE FARED.

IN Bulletin No. 52 of the Labor Bureau of the United States Department of Commerce and Labor there are condensations of Government reports on strikes and lockouts in Austria, Belgium, France, Germany and Great Britain. These show conclusively that such disturbances are not monopolized by English-speaking people, as some would apparently have us believe, but are the natural result of certain economic conditions. It is a difficult matter to collect such statistics, and governments are proverbially slow in doing anything — unless it be to produce a crisis with or declare war on a weaker people — so the Belgian report is only brought down to 1900, while that of Austria covers the year of grace 1901, and those of the more progressive nations 1902.

Taking the countries in their alphabetical order, we find the government of the venerable Emperor Francis Joseph has been gathering what we would call labor statistics since 1894, and that the year for which the report is made — 1901 — proved to have fewer industrial disturbances than any other embraced in that period. It is proper to explain that the number of strikes was slightly above the average, but a smaller number of strikers and establishments were involved. In 1901 but 157,744 days were lost on account of strikes, which is about one-half of the lowest number reported during any one of the previous seven years. The 270 strikes were produced by 313 causes, and the average number actually engaged in each strike was 92, of whom 84.66 per cent were males and 15.34 per cent females. Of the strikes, 20.74 per cent, involving 5,007 persons, were successful; 36.30 per cent, affecting 11,895, were partly successful, and 42.96 per cent, with 7,668 individuals involved, resulted in failure. Printing and publishing, which are regarded as one industry, furnished 11 of these strikes, with 376 strikers, of which 8 were victories and 3 defeats for the employes. Though nearly two-thirds of the total disputes arose out of differences as to hours and wages, not one of the printing-trade strikes was on that account. These troubles seem to have had their origin in office rules or differences with the management, as 4 were for the purpose of securing the discharge of foremen, workmen, etc., 1 against obnoxious treatment, 2 against the discharge of employes and 4 against obnoxious rules.

Austrian employers are not open to the reproach of being strenuous in opposing the workers, as but 3 lockouts are reported for the year — 2 being due to observance of Labor

Day and 1 to the refusal of employes to work overtime. It may be a mere coincidence, but Austrian workingmen are evidently becoming adept in the management of strikes. In 1894 nearly 54 per cent of the strikers lowered their colors in defeat; in the next year but 26 per cent are so recorded, and in 1899 and 1900 the percentages were 17.80 and 9.81, respectively, only to bound up to 32.04 in 1901, doubtless the result, in part, of injudicious demands and overconfidence born of the phenomenal success in the two preceding years.

Hotbed of agitation that it is, Belgium is not a striker's paradise. We hear of great Socialistic demonstrations on behalf of the proletariat, but the Belgian workingman is not in the first division as a strike manager. During the five-year period, 1896-1900, but 18.85 per cent of the strikes were successful, 14.75 per cent were partly so and 63.28 per cent were failures, to which should probably be added those — 3.12 per cent — of which no result has been reported. When considered from the standpoint of the number involved, the result is less encouraging to strikers. But 10.12 per cent of them participated in successful struggles, 7.86 per cent were partly successful, while 80.03 per cent failed utterly, and 1.99 per cent did not report what the outcome was. The printing-trades troubles tell another story, however. Of the 15 strikes in this industry, 8 were successful, 2 succeeded partly, 4 failed and 1 is reported as being unsettled. In those affairs 2,627 persons were involved, of whom 2,012 succeeded, 39 partly so, 566 were defeated and 10 are in the "unsettled" class.

France had 512 strikes during 1902, involving 1820 establishments and 212,704 strikers — 162,622 men, 35,326 women and 14,756 children. In 304 of these disputes all or part of the striking employes were organized, and in 31 of them regular aid was given by organizations to their members. The employers "were organized" in 184 strikes. The outcome is summarized thus: Of the 512 strikes, 111, involving 23,533 strikers, succeeded; 184 strikes, involving 160,820 strikers, succeeded partly, and 217 strikes, involving 28,351 strikers, failed. Of the grand total, the printing and paper trades supplied 439 strikers, of whom 123 succeeded, 17 succeeded partly and 299 failed.

The French have an elaborate system of "conciliation and arbitration," which essays to play an important part in industrial disputes, but, strangely enough, this method does not seem to be growing in favor. During the nine years previous to 1902 the law has been in operation, recourse was had to it in 24.06 per cent of the total number of strikes. In 1902 it was appealed to in only 107 cases, equal to 20.89 per cent of the disputes. In but 4 instances was intervention sought before a complete cessation of work had occurred, and strikes were subsequently declared in 2 of these cases. Employes invoked the aid of the law in 60 disputes, employers in 2, and in 40 cases the initiative was taken by justices of the peace — presumably under some provision justifying official interference in industrial wars affecting, or threatening to affect, the public weal. The offer of conciliation was rejected in 42 cases, and it is notable that in not one instance where the strike was continued did it prove wholly successful, and in less than 30 per cent partly successful.

Germany demonstrates its right to recognition as an industrial country of the first rank by reporting 1,060 strikes, affecting 3,437 establishments, 60,184 persons, of whom 53,012 were actual strikers. As is true of some periods and localities with us, the building trades loom up large. Over one-half of the strikers were engaged in this industry. Questions arising out of the world-wide desire for shorter hours and higher wages were responsible for a majority of the strikes, 56 per cent of which were failures, though but 43 per cent of the strikers were engaged in these fiascos, and 16 per cent in absolutely successful battles. In the printing and publishing industry 279 persons from 7 establishments were engaged in 7 strikes, with a score of 5 to 2 in favor of the employers.

The number of labor disputes in Great Britain during 1902 was less than in any of the preceding four years, though more people were affected, directly and indirectly, than in any of those years. Omitting small and short-lived affairs, there were 422 strikes and lockouts, involving a total of 256,667 persons, and resulting in a loss of 3,479,255 working days. Wage questions were responsible for no less than 60.4 per cent of the disputes, while 4.5 per cent are to be credited to hours-of-labor controversies. Of the disputes, 24.2 per cent, involving 31.6 per cent of the men, resulted in favor of employes; 45.7 per cent (30.4 per cent of the men) in favor of the employers; 27.8 per cent, embracing 35.7 per cent of the strikers, were compromised, and 2.10 per cent (2.3 per cent of the employes) remained unsettled. During the half decade, 1898-1902, there were reported to the Labor Department of the Board of Trade 3,162 labor disputes, of which 29.7 per cent, involving 21.7 per cent of those engaged, resulted in favor of the employes; 36.9 per cent (41.0 per cent of men) were victories for the employers; 32.1 per cent (30.4 per cent of participants) were compromised, and 1.3 per cent of the disputes were reported as unsettled.

In Great Britain strikes and lockouts have been ultimately settled by direct negotiation between the parties concerned or their representatives. Thus, in 1902, 71.5 per cent of such disputes, embracing 86.7 per cent of those involved, were settled in this way, while those composed by arbitration and conciliation show a falling off from the figures for the previous year (1901), both as to number and importance. The most astonishing and significant facts disclosed by the British report are that employes engaged in wage and hours-of-labor disputes were "mostly unsuccessful," while those who struck to enforce trade-union regulations or to defend union practices against encroachments were "mostly successful." This indicates that British trades-unionists will fight for their institutions with an enthusiasm altogether incomparable with what they will show in a fight for material betterments.

A NEW MAKE-UP TOOL.

The "make-up and registering square," invented by Walter J. Taplin, a practical printer in the employ of Rand-Avery Supply Company, of Boston, Massachusetts, is a device for accurately registering and justifying forms generally, especially book and pamphlet forms for cylinder presses.

It consists of a center bar forty-six points wide, about twenty-one inches long, graduated on each edge to nonpareils and picas. There are eight adjustable bars, four on each side, with the same graduations, but on the lower edge only. When set, these are at absolute right angles to the center bar. These bars are thirty-four points wide.

To illustrate its use, take a sixteen-page form, pages set to twenty picas, made up to forty-two picas long; trimmed size of book, 4 by 8 inches; size of paper, 17 by 34 inches; set the first pair of auxiliary bars on either side with the lower edge at the zero point on the center bar. The width of page, twenty picas, plus width of back gutter, four picas, make twenty-four picas, at which point set second pair of side bars. Next, taking width of center gutter, eight picas, and twenty picas for width of page, set the third pair at twenty-four picas, plus twenty-eight picas, making fifty-two picas. For the fourth pair, add twenty picas for page, plus four picas for gutter, added to fifty-two picas, making seventy-six picas, at which point this pair of bars is set. The same system is used to ascertain position regarding length of pages. Should pages vary in width or length, the side bars are varied in position one-half of that difference. By this square any imperfection of furniture or improper make-up of pages can be detected instantly and proper correction made.

The tool has been used at the Rand-Avery Supply Company for about a month and every form to which it has been applied found correct the first time. The Gardner-Taplin Company will soon place this instrument on the market.



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IDYLLS OF THE COUNTRY—No. X

The Doctor and Professional Nurse.



BY W. H. ROBERTS.

Appreciating the need among printers of advice on printing-office accounting and methods of ascertaining cost, THE INLAND PRINTER has secured the services of Mr. W. H. Roberts, secretary of the Audit Company, of Chicago, whose experience in establishing cost systems in the printing trade and in other lines has been both varied and satisfactory. In this department it is designed to answer questions in this connection, and so far as possible to show forms, etc., applicable to printing-offices, classified according to the number and the nature of the departments. The co-operation of employing printers is cordially invited, to the end that aid may be given to a better understanding of cost systems in the trade under the direction of a professional accountant.

The following communication has been received:

A question has arisen here, and, in order to get it settled satisfactorily, have decided to write you, giving you some figures as an illustration. The writer has at various times read many different opinions as to the financial end of a printing business, how it should be conducted, requirements of the manager, the system necessary, and, in fact, all the points naturally considered under such a head as this, but it has not been satisfactorily settled in the mind of the writer and more information that can be put down as facts is wanted.

Trust you will reply as fully as your time and inclination will permit, and will suggest that this point be considered at length and plainly in your publication by a responsible person who is an authority on such matters and the article be written in such a way that a printing plant of any size can adapt the method to its own use.

Assuming that a printing plant inventories $10,000 and the yearly output of work amounts to $30,000. There are two equal partners who own the business. One takes the general management of the business and the other assumes the responsibility of editor of the paper and also superintendent of the plant. Both are experienced printers of ten years each at the business and capable of taking direct charge of any part of the work. Both are married.

What we want to know is, what should such a business pay these two men? This should include the depreciation on plant, interest on capital, salaries for both and a profit above all, we take it. Are we right or wrong? In figuring salary, the circumstances of the size of the city should perhaps be considered (figure on from five to seven thousand).

We wish you would advise us at the earliest possible moment your opinion of the above, itemizing the estimate with explanations to make perfectly plain to all.

It does not appear quite clearly what this correspondent's question really is. Therefore we will give the inquirer the benefit of as many different answers as possible.

If the question is, What ought the *profits* of the business to be? then we must confess to complete ignorance. So much depends upon local conditions, competition, ability of the management, and that most uncertain element, the popularity and success of the newspaper, which probably represents the bulk of this business, that it would be the rankest kind of guessing to name a figure. Plenty of larger plants have never made a dollar, and plenty more never will, and the different reasons, or rather combinations of reasons, are as numerous as the failures.

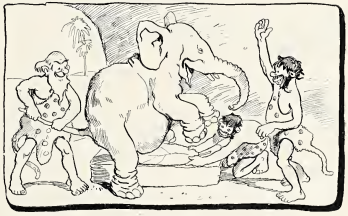
A second glance at this letter suggests the idea that perhaps the writer wants to know what these hypothetical partners ought to be *satisfied with* as a return for their labor and investment. This does not permit of a much more satisfactory answer than the first for the same and other reasons. The newspaper feature again figures prominently, the glory incident to "molding public opinion," chances of "political preferment," not to mention hopes of "fat contracts" for public printing incident thereto. All these have weight, but are more highly considered by some men than others.

Seriously, however, if these partners are making as much as each could earn from others for the same expenditure of time and "gray matter," and, in addition, are getting six per

THE INVENTION OF PRINTING.



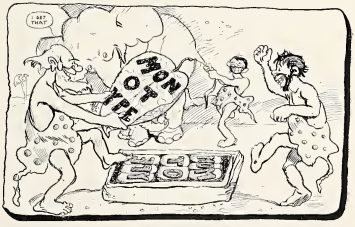
THE STONEMAN.



THE FERDER.



THE PRESSMAN.

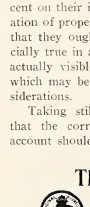


THE PRINTER.

From One-Type-at-a-Time.

cent on their investment, after a liberal allowance for depreciation of property, they are so much better off than the average that they ought to be "glad they are living." This is especially true in a growing town where, in addition to the profits actually visible, they are building a business for the future which may be of greater value some day than all other considerations.

Taking still another view of the inquiry, and assuming that the correspondent wants to know how the partners' account should be kept, the case is much more simple. Equal



A POPULAR WORLD'S FAIR GUILD.

partners, of course, divide equally the net profits, but it may be taken for granted that this firm does not enjoy modern methods which will permit the discovery of actual profits at any time, but has to wait until the "year after" to know what to divide.

The question may be, therefore, what to do in the meantime; that is, what shall each be permitted to draw? This should be definitely fixed in the partnership agreement, and if the business will safely bear it, each should draw an amount equal to what he could earn elsewhere in a similar position, or what would have to be paid to an outsider to fill such position. This drawing or salary should be computed as part of the cost of production, the same as other superintendence and general expense. Then, when the books are closed and the profits are determined, the division is simply into two equal parts.

The question of what allowance should be made for depreciation is an old and very difficult one, but the principle involved is extremely simple. The value of any property subject to depreciation by wear, decay or lapse of time should always be placed with due regard to that portion of its period of full usefulness which has already passed. Because a piece of machinery is "good as new" and kept in "perfect repair" is no reason why it should be carried at cost until it breaks down completely and a new investment is necessary at the sacrifice of a large slice of a year's profit. If your machinery can safely be estimated good for ten years from date of purchase, charge off ten per cent each year, otherwise you will swell the profits of each year by that amount, and then some surviving partner must stand the whole burden when a renewal becomes necessary.

Another element of depreciation which is seldom considered is the necessity of discarding equipment by reason of new inventions and improvements in manufacture, and while this is not so marked a feature of the printing business as of many others, it is one which it is not wise to overlook. The proper percentage for ordinary depreciation as mentioned above should be increased to cover this element, which is the penalty of progress.

The handling of depreciation account on the books is another important matter, especially in case of losses by fire, for the reason that it is not easy to collect insurance on values greater than the books show. This difficulty may be obviated by opening a contingent account to which all but *immediate* depreciation should be charged.

This matter of depreciation is most neglected by that large class of business men who fool themselves into believing that they are richer and more successful than the facts would warrant. The man who fools others may have his excuses, but the one who deliberately deceives himself ought not to be permitted to do business in competition with better men.

The second paragraph of this letter leads us to remark on one frailty of humanity in general, of which our correspondent seems to have a full share, namely, that hankering for something ready-made and universally adjustable that will fit every case and every place. It is by knowing and taking advantage of this weakness that patent medicine men become millionaires. Fundamental principles there are, of course, but there is no such thing as a universal rule or formula on this or any kindred subject, and if there were it would not be of any value. This is an age of specialties and specialization clear down to the individual, and the more intelligent and useful a man becomes the less he is like every other man, so the larger and more successful a business the greater the number of ways wherein it is unlike every other business.

Individuality is at a premium and is destined to be still more so, and the head of a business who lacks the knowledge of these underlying principles or the time and ability required to correctly apply them, is coming more and more to see the wisdom of getting some one, who has all three, to start him on the right road.

AN AVERTED TRAGEDY.

A proofreader on a New York newspaper came across the following the other night:

> West End avenue lady will give a home to Englishman, six foot, newly arrived, who is a healthy, blue eyed, blond baby boy, of exceptional dining-room training. Ad. Quiet. and give him all comforts and attention. Legal adoption forms will be insisted upon. Address ——

What branch clerk had accepted such an advertisement? The copy was quickly found and the mystery explained. It was not at all so shocking as it appeared. Two advertisements had got mixed in the type lines — one was an adoption advertisement for a child and the other a butler looking for a position.

When separated, they read very sensibly, as follows:

> West End avenue lady will give a home to a healthy, blue eyed, blond baby boy, and give him all comforts and attention. Legal adoption forms will be insisted upon. Address ——

The other, for situations wanted, read as follows:

> Englishman, six foot, newly arrived, who is of exceptional dining-room training. Ad. Quiet.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

INK TOO HEAVY.— W. J. R., Allentown, Pa., sends a copy of a college annual, *L'Agenda*, published by the Junior Class of Bucknall University. It is cloth bound and contains 241 pages and is copiously illustrated with half-tones and line engravings. It was printed on a two-revolution cylinder press, and criticism is asked on the presswork. *Answer.*— The color is uneven throughout the book, parts being quite gray and others flooded with ink. Too heavy an ink was used, which caused the type to fill up and prevented proper drying of the ink. A softer ink would have covered the pages better and less ink would then have been necessary. At the same time, a trifle more impression would have been permissible and would have improved the job.

PARAFFIN ON FENCE SIGNS.— H. K. R., of Sullivan, Indiana, writes: "Will you please give me the necessary instructions how to use paraffin on signs for fence use? I have looked through three years of my INLANDS, but can not find it. If you will kindly give me all the details, I think I can make it." *Answer.*— You do not state what material is to be utilized in making the fence signs. Paraffin being a white crystalline substance, is usually applied when moderately heated to a fluid condition and so kept while the printed sheets are passed through it briskly, and then hung up to season, after which the work is fit for handling. There are several methods of applying paraffin to different substances to protect prints from inclement weather, some of which are considered trade secrets.

SETTING THE SHOOFLY.— A correspondent writes regarding the difficulty he experienced with the shoofly, and says: "We have a pony cylinder which has been run about one year. When I run it fast the shoofly fingers grip the sheet the same as the sheet grippers, and therefore do no good so far as their special function pertains; still these do no harm except to make it necessary for me to cut shoofties in the tympan. On a slow speed this trouble does not occur." Since writing the above the correspondent has sent the following, which may be of advantage to others: "After I had time to examine the cause of the trouble, for I have been here only about one week, I found that the adjustment of the fingers was made in such a manner that the shoofly fingers raised every time the cylinder revolved. I have therefore set the shoofly bar correctly and all works perfectly." *Answer.*— The shoofly is a round rod which is journaled in front of the cylinder of the press and carries long fingers which rise at the proper time and free the sheet of stock from the cylinder at the moment of delivery to the fly. Only modern makes of cylinder presses have this device. In setting the fingers on the bar, this should be done carefully and so as not to interfere or rub against the press bands in front, especially so that they do not touch the feed-guides, and that they clear the grippers as well.

TIME OF MAKING READY.— W. B., of Logansport, Indiana, writes: "I am sending you a sheet of half-tones and type matter, which I would like you to examine. It was printed on a two-roller press. I realize that it is far from perfect, as 'rush' was the word on the job. How long should it take a competent man to make it ready properly?" *Answer.*— The specimen sheet containing seven large half-tone illustrations of fine wooden extension tables is a creditable piece of printing. The unevenness of execution, or rather "lack of uniformity," as you say, on the sheet, is likely produced by the engraver making use of some of the negatives of certain table tops for substitution purposes and reproducing them on legs or supports of other table designs. For instance, the illustrations of top portions of table on pages 2 and 6 are alike, but have different legs; while those on pages 3 and 4 are also alike, but a little longer, and have differently designed legs. The lack of uniformity is doubtless intended in order to show difference in the finish and graining of the wood. The entire number of cuts might have been considerably improved by more thorough overlaying, which would have helped to bring out the artistic designs on the legs of the tables. These show lack of finish and strength in the several designs, for it must not be forgotten that the beauty of most high-grade extension tables lies in the artistic embellishment of the table supports. From six to seven hours would be about the time consumed to make the cuts ready by a skilful pressman, provided the plates were good ones.

ROLLERS RUNNING DOWN.— F. D., of Mexico City, Mexico, sent the following letter: "To settle an argument as to which is right, please answer in THE INLAND PRINTER who is at fault in this matter — the pressman or the rollermaker? The case stands thus: A new set of rollers was put in a press as soon as cast and were run down. The rollermaker was called in and he showed them in the pressroom that where some of the rollers were too high others were too low for type-height. The form was made up of cuts and type matter, the cuts being from two to four points higher than the type. Now, the question is: Who is wrong? The pressman claims that the composition was at fault, and that it is necessary for the cuts to be higher than the type, as the cuts came that way from the 'States,' and that if the composition was good that the rollers would not run down. The rollermaker claims that if rollers are properly set they will not run down. Kindly answer this question." *Answer.*— Under the circumstances stated, the pressman is wrong, for these reasons: (1) A set of new rollers put in a press to do work just after being cast showed lack of experience regarding new composition, especially in so warm a climate as Mexico City. (2) No pressman should undertake to make ready to print a form containing cuts running from two to four points higher than the type, as these should have been dressed down, no matter where they came from, to type-height, that being the recognized standard of height everywhere. (3) The pressman was in error when he stated that it was necessary for the cuts to be higher than the type. (4) Rollers made from good composition will run down

when not properly set. We can not understand how a pressman can set rollers not to run down and touch the varying heights to paper stated, because if set to properly ink the type part of the form, the setting will be too low for the cuts, and necessarily will fill up the finer lines on them and produce bad work, as well as destroy the face of the roller by excessive contact.

A Suitable Printing-press.— E. P. B., of East Chicago, Indiana, has sent specimens of two labels, the ground of which is solid blue, with lettering engraved in the plate so as to show white. The work shows defective distribution and covering of ink, which demonstrates the unsuitability of the press used for such heavy work. He says: "Herewith is a sample of work that has given me much trouble and is very unsatisfactory. It was done on a Gordon press. The ink used is a special-made bronze-blue, and was fed from a long fountain. To reduce the ink, pure linseed oil was used, and not giving satisfactory results, a fluid dryer was employed. Still being unable to get an even distribution, kerosene was used, with the result shown on No. 2 sample. When the roller left the ink on the disk, after contact with the fountain, it left a heavy streak of ink that would not distribute evenly, consequently when the roller passed over the form the ink was left uneven on the engraved plate and showed up as on sample marked No. 1. Will you kindly let me know what kind of a press you consider best adapted to this class of work? Should one use a cylinder or a platen press?" *Answer.*— Presses such as the John Thomson or Universal are well adapted to execute such printing as your samples call for, because they are strongly built and have cylindrical distribution, which is absolutely necessary in order to give distributing and inking finish. In reducing good inks, some experience should be had beforehand, as there is much danger in putting into the ink too much oil or any kind of reducer. Try a little bit of vaselin next time; that will make the ink shorter.

Overlaying a Vignetted Portrait.— F. M., of Faribault, Minnesota, has sent in the following: "I enclose two proofs of a half-tone. No. 1 is the engraver's proof; No. 2 is my own, taken on a 10 by 15 Gordon press. I built up on the face of the picture, as I presume that is the way to get the proper shading effect, but I could not obtain satisfactory results, so decided to send you a copy from the bare cut. I have but the one press, so that it must be printed, and with a little good and sound advice from you through the columns of The Inland Printer I feel confident that I can do a fairly good piece of work. What grade of ink would you advise me to use?" *Answer.*— Begin by printing copies of the portrait on three different thicknesses of hard book paper, the thickest to be about half that of the sheet on which your proof sent us has been made, the thinnest to be about ten-pound folio. Make an overlay of the thickest sheet to embrace the hair on the head, the eyes, mouth, necktie and collar and right side of coat, slightly slanting off the edges as you cut the overlay. On the medium-thick sheet, make overlay of entire face, head, coat and necktie, eliminating the ear, part of left forehead and beard, as well as collar and shirt front. On the thin sheet, cut away left side of collar and shirt front, all the very light shades on nose, cheek bone, whiskers and hair at parting of same. Paste the middle sheet overlay on to the thin sheet, and then the thick one over the middle sheet, taking care to register the different overlay pieces on the successive sheets in the order mentioned. Now for the vignetting of the edges. Cut away the edge on the thin paper all around the portrait to the width of a pica; then on the middle sheet to the width of two picas at the bottom and to about three picas at right and left top background. On the thick sheet cut away slightly over to the width of three picas all around. With a little trimming of the overlays, this should do. Of course, roller bearers should be locked up at proper distances in the chase, so as to prevent the rollers from coming into contact with the engraving too abruptly when printing. Use about a $2-a-pound half-tone black ink, and use it sparingly to obtain sharpness. Use hard packing.

Typewritten Letter Imitations.— G. L. B., of Mount Vernon, New York, has sent a number of specimens of imitation typewritten letters which are certainly very clever in execution, so much so as to almost deceive the eye of an expert printer. As his letter may prove interesting, it is given in full. He says: "I noticed in several issues of The Inland Printer articles on 'Facsimile Letter Printing,' and being in that business, I thought I would submit a few samples of the different ways of doing that class of work. I have numbered the samples 1, 2, 3, etc. Nos. 1 and 2 are samples of copied effect, in green and purple, which are the best that I have in my collection. While a pretty fair match has been struck on the green, it is not perfect, because the body of the letter has been printed a trifle heavy, while on the purple the match can not be detected. No. 3 is a sample of work printed through a ribbon on an attachment locked up in the chase. It works on a sort of spindle and turns about a pica after each impression until wound up on the top spindle. The ribbons are about five yards long. In my opinion, this is the only way to get a perfect match, because when the press ribbon is made the smaller ribbon for the typewriter is made at the same time and cut off the same as you print with, consequently the match must be perfect. In getting a match with this process, it is necessary to first determine which is needed — a heavy touch or a light touch — as these spoil a good many jobs. No. 4 is the same process as No. 3, showing the difference between two different ribbons and forms. No. 4, when just coming off the press, was not half as dark, but after lying some time the color comes out. In this process the sheets have to be fed either head down or head up, as by locking them up head to head of chase would make it all streaks. No. 5 is a sample of same process. No. 6 is a process where a piece of common silk, china silk preferred, is fastened to the grippers, and a thin ink is used. This process is very hard to match, as the color on each job will vary considerably, and it is almost impossible to even get a ribbon to match. The ink used on this process was purchased specially for the job, and is made by a New York house. Nos. 1 and 2 are samples of Yost work on Yost machines and Yost ink, which costs $5 a pound. The attachment process is manufactured by a Philadelphia concern and costs about $15 complete."

Actual Qualities of Printing Ink.— Printers have often asked how it is they are charged from 50 to 75 cents per pound for black ink, that, while costing so dear, can not be distinguished by look, smell or feeling from an ink for which they pay 12 cents, says the *British and Colonial Printer and Stationer.* One printer even went the length of saying that, in his opinion, the only difference was in the label on the can. Now this is rather a libel on the inkmakers, for, although it is somewhat difficult to tell the difference between inks at various prices, yet there is a considerable difference, as might be ascertained from chemical analysis. We may point out here, however, that, besides the quantity of black or coloring matter in an ink, there is involved in the quality the manner in which that matter is used. It is ground in mills, in the printing ink manufactory, to a certain degree of consistency. The more it is ground the finer it becomes. The best is a mere impalpable powder. Now, the more grinding there is, the more the pigment is diffused and the greater the tenuity with which it can be employed. The best ink may be laid on the paper with such a degree of thinness that it covers an almost inconceivably large space. It has been shown that one pound weight, even of cheap newspaper ink, will cover adequately no less than seven thousand square feet of type matter. If this ink costs 12 cents per pound, and we get for 25 cents per pound ink that

covers twenty thousand square feet, the veriest tyro in arithmetic knows that the 25-cent ink is the cheaper for the printer to use. But it is not only the covering of so many square yards that is to be considered. The printer should look at the way in which that covering is done. The best ink will give a uniform tinge from all parts of the form; the bad ink gives gray or lumpy impressions. Hence more ink is wanted than would be sufficient if a good ink were used; herein consisting the waste. More rolling is required, involving a loss of time. Thicker paper must be used, or the superabundant ink will show through. The type is injured by the lumpiness of the ink, arising from its being insufficiently ground. There are other disadvantages; but these few are sufficient to point the moral of the truism, "The best is the cheapest." Using bad ink is one of the sources of waste in a printing-office, and much waste is caused by using cheap paper, cheap type and cheap machines.

Badly Adjusted Cylinder.—L. B. M., of Waverly, Iowa, says: "Under separate cover I am sending you a copy of the fiftieth anniversary number of the *Kirchen Blatt*. You will notice a streak across cuts on pages 217 and 224. Please let me know how I could have avoided this. I was under the impression that it was caused by the rollers, so turned these around, raised and lowered them, but the streak stayed in the same place. The presswork was done on an old Campbell book and job press. The impression on the side of cylinder is so strong that it takes two sheets of book paper less, and on the extreme back end of the cylinder I have to use five sheets less. The cylinder rides the bed bearers pretty hard and the back end fairly binds on the bearers. I used two sets of rollers, but one set was left over from last summer and was very hard, so you will see the printing was really done with two rollers." *Answer.*—The specimen sent by you was not received, but can fairly judge of your trouble. Strip the cylinder of all packing, raise it up a little with the impression screws and then build up the packing to a proper degree, as in the case of a new press. When this has been accomplished, raise the press bearers (which are usually of wood on such presses as yours) by underlays of sheet iron or thick pressboard, as the needs may be; do this so that the bearers will be about type-high, after which put on a form of type, a book form preferably, and carefully and slowly let down the cylinder so that it will rest on the face of the form, with a couple of sheets of paper 24 by 38, 40 pounds weight, between. Run the form through and examine the condition of the impression, particularly on the sides, as shown on the sheets run through. If these are uniformly even, secure the check-nuts on the impression screws; if the contrary, then let down the cylinder until this has been effected. After all this detail has been observed, the press should be in fit condition for making the form ready for printing. The set-screws are placed under the boxes, and are thus located to support the cylinder when it is lowered on the impression. Both bed bearers should be adjusted in the same way. If the bearers are lower than the type, then underlay them with full-length strips of hard cardboard or paper, which should be cut to the width of the bearers. It is probable that your bearers are worn unevenly, and if so, they should be replaced with new ones made of some hard and well-seasoned wood. To test the setting of the cylinder, long strips of thin folio paper may be placed on each bearer and then the cylinder run over the form. If the cylinder is properly set, the thin folio strips will show a strong impression, and if not, lower it a little or until the impression appears even. It is all important that the cylinder be adjusted evenly on both ends, and to have only the requisite amount of tympan to harmonize with the movement of the press bed, so that both shall work in absolute unison. The setting of all the rollers is next in order, which, if done right, can not fail to eliminate many of the troubles incidental to neglect in this regard, streaking being one of the most annoying of these.

TWO CENTURIES OF NEWSPAPER HISTORY.

In addition to its other distinctions the year 1904 marks the completion of two centuries since the first American newspaper was started. That paper was the Boston *News Letter*, whose publisher and editor was the postmaster of that town. Although the *News Letter* consisted of a sheet of only 7 inches by 10½, printed on both sides, it was the only paper that England's colonies in the new world had for over a decade and a half. Philadelphia got the second paper established in America, and New York got the third. All these were technically weeklies, but often in the early days there were intervals of two or three weeks between their successive appearances. The first daily paper in the new world was the *American Daily Advertiser*, printed in Philadelphia. After nearly a century had elapsed since the first newspaper appeared on this continent—or in 1800—there were only fifteen dailies and 190 weeklies in the United States.

The contrast between those days and to-day is striking. There are 24,000 newspapers and periodicals of all sorts—weeklies, semi-weeklies, tri-weeklies, monthlies and quarterlies—published in the United States in 1904, of which about 2,400 are dailies and 16,000 weeklies. Any one of two or three of New York's daily papers of 1904 has a larger circulation than did all the daily and weekly papers published in the United States in 1804.

Many newspapers are in the country to-day which have scored more than a century of years. The Hartford *Courant* dates back to 1764, the Philadelphia *North American* made its first appearance in 1771, while the Baltimore *American* was established in 1773, the Pittsburg *Gazette* (the oldest newspaper west of the Alleghanies) in 1786, the New York *Globe and Commercial Advertiser* in 1797, the New York *Evening Post* in 1801, the Charleston *News and Courier* (the oldest of the South's newspapers) in 1803, and others which have passed the one-hundred-year mark escape our memory at the moment. The oldest illustrated paper in the United States is Leslie's Weekly, which was established in 1855. A weekly paper in Philadelphia, the *Saturday Evening Post*, claims to date back to 1728.

The business of printing and publishing has expanded into one of the country's greatest activities. According to the census computation of 1900, it represented at that time a capital of $293,000,000, had 163,000 wage earners, who received $84,000,000 in that year, while the cost of the materials which they worked up in that twelvemonth was $87,000,000, and the value of their finished products was $347,000,000. For 1904 all these figures would be much larger. Very nearly half of the world's fifty thousand newspapers and periodicals are published in the United States. Ours—dailies, weeklies and monthlies—have a larger individual circulation than Europe's. New York has far more publications of all sorts than has London. Americans read more than do any other people.—*Leslie's Weekly.*

AN APPRENTICE WANTED.

The proprietors of a Kentucky paper announce in their columns that an apprentice is wanted for the printing business, and say: "He must be between the ages of thirteen and seventeen. One who does not know an em quad from a shooting stick preferred. Willingness to play second fiddle to the foreman, as well as ourselves, for a few years, an indispensable qualification. He is not to have more than three sweethearts, nor more than ten corner-lounging associates. No objections to his using tobacco, cigars or pipe, provided the 'old soldiers' and ashes are kept off our table and out of the cases. If consistent with his finer feelings, we would respectfully venture the suggestion that he leave us at least one-third of our exchanges, that we may look over them when at leisure. Must not use more than one quire of letter paper or a package of envelopes weekly in corresponding with his friends and acquaintances. Will be required to furnish his own postage

stamps. We furnish water, soap and towels. Will be expected to be at the office in time to get hungry before dinner. To return and be ditto before supper. If we entrust him with a key to the office door, it is hoped he will spare our feelings and the feelings of the tenants who occupy the room beneath us, by bringing only a dozen of his associates into the composing-room at any one time after night. Some regard should also be paid to the number of gas jets which are lighted on such occasions. We admit that the *Republican* office presents an attractive appearance when under a full head of light; and at the same time we are painfully aware of the fact that the indices of the meter attract the attention of the gas company even to a greater extent than the light attracts custom. Loafing in the office on the Sabbath is positively prohibited. If ten hours a day for six days in the week is not a sufficient length of time for our newcomer to spend in the office, we will accommodate him with a few hours extra work at night. Printers' ink is not poisonous when applied outwardly; therefore, the candidate for typographical honors need not feel the least uneasiness should he, during a brief stay, soil his hands with it. Emery paper, cotton waste and oil are excellent for cleaning the polished parts of a printing-press, as we shall show our apprentice at brief intervals. A sponge saturated with benzole is capital for removing ink from the rollers, as will be discovered from time to time. A broom is used in our office at half past five o'clock each afternoon. Type dropped on the floor must be picked up at once. Twenty stoops frequently save 20 cents. We have in our employ an experienced job-printer, who will attend to all orders in that line. It will be entirely unnecessary, therefore, for our novice to undertake that branch at first — and more particularly the printing of his own name and that of his trio of sweethearts, for which purposes the ornamental type and gold bronze are generally made to suffer. If there is a young man anywhere in the city — or out of it either — who is willing to conform to these rules, can read manuscript and write a fair hand, and who is really desirous of acquiring a first-class trade — one at which he can secure employment in every city and nearly every town — we shall be pleased to confer with him."



IN EPPING FOREST, ENGLAND.

COLOR IN THE GRAPHIC ARTS.*

FIFTEENTH PAPER.

THE black printing colors are classified according to their use for newspaper printing, for illustrations and for book and job printing. Considering the enormous quantities of ordinary printing colors produced at the present day, and their low price, the manufacture might be supposed very simple; but this is far from being the case. On the contrary, it has taken a wider range, and become correspondingly more complicated, in the degree that the technic of printing, lithography and other graphic processes has developed new possibilities and made greater demands. At first linseed-oil varnish was exclusively employed as the vehicle for printing colors, and this was either made by each printer for himself, or a quantity sufficient for the needs of a considerable period was prepared at fixed times by the printers of a city or guild in company. The printers ground and mixed all their own colors, including black, at the cost, we may suppose, of considerable time and labor. These conditions lasted for a long time; as late as the fiftieth year of our century the majority of the printers in Leipsic, the center of our industry, boiled their own varnish in the "Glockenplatz," which was assigned to them for this purpose by the city council.

Such a state of things was possible as long as pure linseed-oil varnish sufficed for all technical necessities of printing. But when this was no longer the case, when varnishes of entirely different properties were needed, and the materials used for them must be chemically prepared, these patriarchal conditions were of necessity set aside, and early in the present century the already established industry of manufacturing printing colors began to assume the large proportions which it occupies to-day in Germany and other countries.

The composition of varnishes for the different colors varies greatly. Black colors for lithographs and the finer kinds of illustrating are ground almost exclusively with pure linseed-oil varnish of varying consistency.

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

For book and job colors, where it is less a question of printing fine drawings and "clichés" (cuts) as of coarse lettering and surface printing, and where a special requirement is fitness for continuous and uninterrupted work, pure linseed oil is no longer a suitable material. Still less is it suited to newspaper printing. In these cases the paper used is of inferior quality, for newspapers most decidedly so, and it would not always be able to overcome the resistance offered by a color prepared with the tractive linseed-oil varnish, particularly in rotary printing. Here we need a color pliable indeed, but more or less "short," and get this property by using, partially or wholly, in the place of linseed oil, a composite varnish made of resin, resin oil and other oils, the method of whose preparation is a secret of the factories. The larger factories have their own apparatus for distilling the resin, which they buy in a crude state.

The black, as well as the bright colors, are mixed in a great variety of ways. The difference lies not only in the specific weight of the individual colors, which affects the grinding, but also in the different properties, the conduct of the color in regard to varnish, and the purposes for which it is to be employed. Some colors require more varnish than others; one lead color, Berlin blue, dries very quickly, and the varnish must be of a nature to offset this property. Other colors take varnish with difficulty, dry slowly, or are not easily fixed upon the paper. The manufacturer must take all such peculiarities into account, and endeavor to counteract them by the method of grinding and the composition of the varnish, if his product is to be "up to the times."

Furthermore, it can easily be seen that a color intended for cheap placards must be differently ground than for fine-colored illustrations, so popular at the present day. Again, the same color is prepared in different ways for lithographs, heliotypes, glazed or metal prints; and those which are prepared as a paste, highly concentrated and permanent in form, receive still other treatment.

Lithography and heliotype printing make special requirements on account of the water used in the process; the colors must not "run" in water, so as to stain the paper. If, indeed, water alone were used in the wetting, this could be simply and surely avoided in most cases. But the materials employed in the various establishments are often so exactly opposite in their properties that it would be impossible, on purely chemical grounds, to insure unfailingly satisfactory results. For example, such liquids are used as sour wine or beer, sour milk, vinegar, soda lye, aqua ammonia, oxgall, rennet, and heaven knows what else. These ingredients act upon the colors like acid or alkaline chemicals, and we can easily see that it is impossible for all colors, especially those of organic origin, to be equally fast and permanent when exposed to such varied chemical influences.

We have already explained that the coloring matter must not dissolve in the varnish, as in this case it might soak through the paper. This rule, like every other, has its exceptions. We need not linger upon certain blue and black organic colors, soluble in varnish, which are sparingly used in certain cases, and to a limited extent, to produce a deep black. But we must mention one particular variety of color, whose purpose and use directly rest upon the fact that it dissolves in its vehicle, and can be easily removed from it in part. We refer to the copying inks used in printing. Their vehicle, to be sure, is water instead of varnish, and the colors are pure, soluble, coal-tar dyes, not fixed upon bases, but thickened to a suitable consistency for printing by admixtures of other soluble substances, and finely ground with them. We have no copying colors for use in lithography, but it would not be difficult, perhaps, to manufacture them. But the prints would have to be taken from a negatively etched stone, which would take in water at the places covered by the writing or drawing, and which must be made impervious at other points by a coating of dried grease or resin. The stone, being porous, would absorb a good deal of color, and could not be used for other purposes.

Some very finely pulverized colors are laid upon a substratum of varnish and dried into it. The process is similar in technic to that of bronzing or gilding, but it is little employed at present, and only to secure certain effects. Bronzes are finely pulverized metals, principally copper and tin, or zinc to some extent, used in different shadings to imitate gold and silver. Of late alumina is also much used, and is excellently well adapted to the purpose. The different shades of the bronzes are produced in part by metallic alloys; in part, they are the so-called "tempered" colors. Silver bronze is produced from pure tin, with an admixture of zinc; gold bronze from copper and zinc; different alloys of the two latter give all shades of gold, from palest to darkest. The melted alloy is run into bars, then rolled out into sheets, which are laid between leaves of parchment and afterward between layers of goldbeater's skin, and hammered by heavy hand hammers or machinery into thin sheets of foil. These, after being wet with paraffin or some kind of oil, are beaten by a sharp brush into fragments small enough to pass the meshes of a fine sieve. These little particles are put through a sort of stamping process, in vessels with falling pestles, and after some time the change of color takes place. By tempering, with employment of suitable alloys, bronzes of every color, except light blue, can be obtained. Artificial coloring with coal-tar dyes, though very brilliant, is, as can easily be seen, not at all permanent. Bronze consists of microscopically small flakes or leaves of metal, and this formation accounts for its great brilliancy and opacity. Only very tenacious metals, such as can be worked into leaf form, are fit for printing bronzes; a metal which falls into a crystalline structure, as for example, vanadium bronze, is an unsuitable material, even though distinguished, as in this case, by its brilliancy and richness of color.

Bronzes are manufactured chiefly in the neighborhood of Nuremberg and Fürth, where there are numerous establishments of this industry, which have large exports.



EXHIBIT OF MEISSNER & BUCH, LEIPSIC, GERMANY, ST. LOUIS EXPOSITION.

Repeated attempts have been made to produce bronze colors ready for printing, and the results have been satisfactory as regards printing capacities and durability. But it lies in the nature of things that a metallic powder, ground in varnish and spread over a surface, can not have the same brilliancy as pure, smooth metal. The coating of grease or lacquer which covers the metallic surface dulls its luster, and gives instead an oily gloss which can never equal the pure luster exhibited by the prints with powdered bronze. All attempts to this purpose have been and must be in vain.

For indelible color, valuable for certain textile prints, and used thus to a limited extent, the coloring material is a decomposable metallic salt, nitrate of silver or lunar caustic. When the silver salt, finely divided by grinding with the color, comes in contact with the textile, the compound is decomposed in such a way, by the influence of the air and finally by that of other chemicals, that the silver is reduced to a metallic oxid, which is deposited upon the fibers of the cloth, at the same time affecting them in a certain way. The deposit is entirely fast and permanent, but the color is not absolutely lasting, and of late other metallic salts, in organic compounds, have been employed in making indelible colors. These require more care in printing, but give a better and deeper impression, with equal durability. We refer here only to the black indelible colors; no others can be printed upon textile materials with sufficient stability by means of one process. To print other colors indelibly would be in itself not difficult, but two or three different processes would be necessary, since the material would have to be prepared for printing, or treated afterward to develop and fix the color, as in ordinary cloth printing. Indelible colors are not used in lithography, and would not be practical on account of the effect upon the stone, unless, indeed, the metal forms were used which of late are taking the place of stones.

(Concluded.)

NECESSARY TO THE PRINTER.

Would not think of doing without THE INLAND PRINTER. In my opinion, the printer can no more afford to do without THE INLAND than the business man can do without the printer. —*W. B. Templin, Calla, Ohio.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

LONDON electrotypers are, as a body, noted for the manner in which they cut prices to their customers, and this course of procedure has brought many firms almost to the verge of bankruptcy in their time, and yet the cutting still goes on. To render the work at all profitable, the larger houses have put in up-to-date installations of labor-saving machines, but this seems to be of little avail and has only served to cheapen the price to the consumer. Electrotyping is a business where every job is a "rush" one, consequently a deal of overtime has to be worked to get orders out in time, thus still further reducing profits. Naturally, under these circumstances, electrotypers are always on the lookout for new methods and new machinery that will enable them to turn out work at a high rate of speed and at the same time be economical in practice. The trade, therefore, has naturally displayed a good deal of interest in the invention announced by Dr. Albert, of Munich. It is stated that Dr. Albert has succeeded in producing matrices in lead from zinc, copper and brass etchings, and also from type and wood blocks. It is a well-known fact that these matrices have hitherto been made of wax or gutta-percha. As, however, these two substances are nonconductors of electricity, the impregnated matrices had to be made conductors by brushing with graphite. Now, to this procedure must be attributed the difficulty in reproducing the finest lines, even when great care has been taken, and it is also the cause of the deformation known by the name of "pepper and salt." Furthermore, owing to the necessity of heating the wax in pressing the mold, it is difficult to make the electrotype exactly equal in size to the original, and in the case of electrotypes for color printing, there is no guarantee that the register will be correct. These disadvantages are claimed to be entirely obviated by the Albert electrotype, since no heat is used in its production and lead is a good conductor of electricity. The Albert electrotype is said to be quite equal to the original, both in respect of size and quality. Further advantages are that it can be produced in a fraction of the time required for making an ordinary electrotype, and that the duration of the suspension of the



ST. MICHAEL'S MOUNT, CORNWALL, ENGLAND.

matrix in the copper bath can be largely reduced, owing to the possibility of employing the current at a higher voltage, such as ten to twelve volts, and thereby enabling the work to be completed in half an hour to an hour. These higher voltages are necessitated by the temperature of the bath, which in the case of the Albert electrotype is heated to 60° C. This is an advantage which is quite unattainable with wax matrices, as they melt at 30° C. Several German firms who have adopted Dr. Albert's method announce that it has given great satisfaction.

The new typesetting machine described in THE INLAND PRINTER columns recently, and made by the Pulsometer Company, of Reading, has apparently found favor with printers, a good many orders having been placed with the company, who have now the first hundred machines in course of construction. The Pulsometer Company is a firm that is noted for heavy pumping machinery and such like, and it is somewhat curious that they should turn their attention to the manufacture of such delicate mechanism as is contained in a composing machine.

The question is often asked by British printers why American makers do not put their composing machines on the British market for sale in the ordinary way. We have had quite a number of them over here in recent years, but generally only a single specimen of the appliance is shown, and no attempts are made to sell to the trade; in fact, most of the machines that have been exhibited here have been brought over for financial purposes and endeavors made to form syndicates. There is plenty of room in Britain for mechanical composers. True, we have the Linotype, the Monotype, and other typesetting machines, but most of them, the first two especially, are rather costly, and if some of the American manufacturers were to place their cheaper machines on the market, they would doubtless meet with a good sale. If there were less financial intriguing, a much better business could be done here, as very often a good machine gets into disrepute through the shady actions of those connected with its introduction.

The larger London houses are still continuing their migration to the country, the latest being that of James Burn & Co., one of the largest, if not the largest, bookbinding houses in Britain. They have been established for very many years in extensive premises in Hatton Garden, but now have secured about thirteen and a half acres of ground at Esher, some sixteen or eighteen miles out of London, where new works are being erected, and as soon as ready, the London business will migrate to the country.

Messrs. T. W. & C. B. Sheridan, the well-known American firm of printers' machinery builders, who have had for some years a London warehouse in Farringdon road, have now leased their printing business to Messrs. John Haddon & Co., the proprietors of the Caxton Typefoundry and several other ventures.

It is something to claim to be the proprietor of the largest photoengraving works in the world, and this is the boast of Mr. Carl Hentschel, who employs in his different establishments at Fleet street and Norwood close on four hundred men, and at the present rate of progression expects to exceed that number before the end of the year. Mr. Hentschel, besides his business, has many other interests. He is a great playgoer, is the honorary treasurer of the O. P. Club, and is a "first-nighter" of twenty years' experience. He is also president of the Business Houses Recreation Association, a member of the Savage Club, the Gallery Club, and the Bartholomew Club, and lately he has been elected a member of the Corporation of the City of London. His workers have formed among themselves an athletic club, a boating club, and several other associations of a like character, all of which are well patronized and supported by Mr. Hentschel.



SOME OF THE STAFF OF CARL HENTSCHEL, LIMITED, PHOTOENGRAVERS, LONDON, ENGLAND.
Photographed at Virginia Water, near Windsor.

Printers have long had a grievance against the typefounder for his custom of charging the weight of the paper wrappers at the same price as the type they contain, and it certainly is rather hard when a printer buys a font, say, of some nonpareil display type, running to about a dollar per pound, to have to pay that price for paper which can be bought in the ordinary way for about 5 or 6 cents. Just lately several

grocers have been prosecuted for selling tea and sugar and charging the wrappers or bags at the same rate as the goods sold. In some cases convictions have followed, in others the offending parties have been let off. The question that printers are asking is when the typefounder's turn is to come; they say it is time somebody prosecuted him.

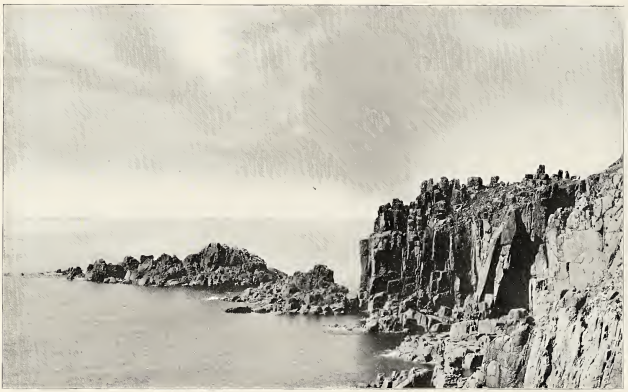
Printing is a poor trade, at least the printer says so, but some individuals evidently make a little out of it, for by the will of Mr. Thomas Smith, of Smith's Advertising Agency, Fleet street, and proprietor of *Great Thoughts*, who died recently, the deceased gentleman has left property to the value of over $500,000. Mr. Smith evidently owed his success to always looking sharp after the nimble penny.

There is some talk about the London County Council establishing printing works of its own. At present all contracts are given out, but the amount of printing required is so great that a number of the councilors feel that a saving could be effected by having it done under their own supervision. The work of the council has been considerably increased recently on account of its having to take over the educational work formerly done by the now defunct London School Board. There is no doubt that the project will meet with much opposition from the printing trade.

When American visitors come to London they generally hunt up the houses where great men have lived or died, and in many cases their search is facilitated by the tablets that have been affixed to the outer walls of such residences. Just the other day a memorial tablet was affixed to the house where Disraeli was born, although there is considerable doubt as to whether they have labeled the right place, for, like Homer, who had seven, and Gladstone, who had three birthplaces, and Whistler, who was born in America and in St. Petersburg, Disraeli had at different times given three different birthplaces. The County Council have now settled the matter so far as the tourist is concerned.

The new Lambert color-printing machine, of French invention, that prints four colors at one passage through the press, has been shown in London, where a company has been formed for its exploitation. It is claimed that the machine will revolutionize color printing, but this claim has been made so often that one is inclined to be skeptical. Although the results are excellent in every way, yet one does not know the conditions under which they were produced or how many spoils to put against each perfect copy. The machine has four cylinders and an overway automatic carrier, the blocks printing successively black, red, blue and yellow on separate cylinders. Long or short runs may be printed on sheets as large as 52 by 38 inches. Only one hand is needed to set the sheet, and the danger of spoils is claimed to be reduced to a striking extent. The company claims that this quad royal will turn out seven thousand sheets in four colors, while a double royal turns out six thousand in one color.

Messrs. W. H. Smith & Sons, the great news agents of the Strand, have opened a club for the accommodation of their employes in Milford Lane, close by their Strand warehouses. It is a large building formerly used by the firm as a printing-office, but reconstructed at a considerable cost and converted into a comfortable and commodious club, having every convenience for the use of its members. As a good deal of Messrs. Smith's work has to be done during the night and in the early hours of the morning, one portion of the club-room has been fitted up with berths, like those of a ship, so that the workers may have a few hours' rest when the rush is over. There is also a bar, a smoking-room, and a spacious dining-room, capable of seating one hundred and fifty persons at one time. In this room a dinner may be had for 12 cents, which will include a cut from the joint with two vegetables, bread *ad. lib.*, and a sweet to follow. There was quite a little ceremony the day when the new club was opened by Lady Esther Smith, who was presented with a pair of silver sugar tongs and a silver teaspoon, suitably inscribed.



LAND'S END, CORNWALL, ENGLAND.

Newspaper printers here are greatly interested in Messrs. Hoe & Co.'s new combined stereotype furnace and curved casting molds, by the use of which plates for rotaries may be cast at a very high speed. With one furnace and two molds fifteen plates have been cast in five minutes by one stereotyper with an assistant, using the molds alternately, this speed being equivalent to 180 plates an hour. The cheapness and simplicity of this method of casting rotary plates is likely to place it in much favor with newspaper proprietors.

ALUMINUM PLATE PRINTING.

REVOLUTIONS in the industrial arts are becoming more common in these days of comparative peace than revolutions political, says Palmer H. Langdon in the *Scientific American*, and such an industrial revolution is now taking place in the branch of printing known as lithography. It is a change which has come with the discovery of a new printing material — aluminum — and which has in turn made it necessary to build entirely new types of printing-presses and to change the methods and shop practice of lithographic plants. Before describing this remarkable industrial revolution, it is essential that the various classes of printing be mentioned.

Printing may be classed under three heads. One method is relief printing, in which the design to be printed is raised above the surface of the printing plate. This method includes all type printing, which means that all newspapers come under the head of relief printing.

A second method is intaglio printing, in which the design is cut into a metal plate, the lines, etc., lying below the surface. Steel-plate printing is the most common form of intaglio printing, and intaglio is also popularly known in the form of calling cards, which are printed from engraved copper plates. Intaglio printing is practically limited to handwork, and is consequently slow and expensive.

The third branch of the printer's art is designated as surface printing, in which the design is neither cut below the surface nor is raised above the surface, but lies on the surface. By this method are printed the theatrical and circus posters, fashion plates, insurance policies, portraits, and the great bulk of prints produced in colors, and which are termed colorwork. Surface printing is far the youngest branch of the printing industry, for it was but a little over a century ago that Alois Senefelder, at Munich, Germany, discovered that a certain quality of lime rock now known as lithographic stone had the property of absorbing sufficiently a design or drawing in ink, to make a reprint of the very drawing without raising or depressing any part of the stone surface.

A picture or design is drawn upon the stone in greasy ink; this the stone absorbs. By washing the surface with an acid solution and gum arabic, the greasy design is rendered insoluble in water, and at the same time those portions of the surface not occupied by the greasy design have attached to them a film of gum arabic, which has an affinity for water. Water and grease will not mix — they are mutually repellent. It is upon this principle that surface printing is based. When the design is ready to print, first a wet roller is passed over the surface — the water adheres to the surface everywhere except where the greasy design lies; there the grease rejects the water. Then the ink roller is passed over the same surface, and the water-covered portions reject the ink, which adheres only to the greasy design. The design being thus inked, the paper is pressed against it and receives an impression of the picture or design. But stone, fine as it is for surface printing, is a cumbersome, fragile material, and the supply is limited. If lithography was to grow like other branches of the printer's art, what was to take the place of stone, which was steadily increasing in price? Lithographers had many years ago experimented with the different metals, but none, with the exception of zinc, was found to possess the right texture and porosity essential for surface printing. Zinc, for which the lithographic trade had high hopes, proved to be of limited capabilities, and lithographers found again that they must rely on stone or find a more suitable material.

Some ten years ago aluminum began to be manufactured in a sufficient quantity to make it commercially useful, and it was soon discovered that this light, white metal could be treated in a way which would give it the property of printing like lithographic stone. The treatment of the metal differed slightly from the preparation of the slabs of the stone. Sheet aluminum was ground with pumice stone to give it an open grain, and then subjected to an acid treatment, which after a number of experiments was found necessary to give the plate the proper surface. The plates were then fastened on blocks placed on the old flat-bed presses, and it was but a short time before the experimenters were able to do creditable colorwork from aluminum plates. The new aluminum art had developed sufficiently to exhibit work at the centennial held in New York a few years ago to commemorate the discovery of surface printing.

However, the progressive minds were not content to print from aluminum plates in the old-fashioned way, but they must have a new style of machine to do the printing; and it is right here that the revolution is taking place in the complete change of surface printing machinery, which at the present time is going on in lithographic establishments all over the world. It is pleasing to record in passing that America has led in the revolution, and is supplying the revolutionary machinery — so to speak — to Europe, the Orient and the Occident.

As long as stone was the only surface printing material, only one form of press, that known as the flat-bed, was practical. This form of press has a heavy swinging bed, is of slow motion, and is noisy. With a metallic plate it was possible to bend the metal to a cylinder, thus applying the principle of revolution, and making it necessary to build a rotary press. When the press builders were convinced that printing from aluminum plates was no longer an experiment, they quickly put on the market a press especially built for metal plates, and by applying the rotary motion mentioned were able to get twice as many impressions as from the slow-moving flat-bed. With the rotary press it was simply passing the paper sheets between two cylinders, as clothes are passed through a laundry wringer.

When it had been demonstrated that the rotary press was a thoroughly practical machine, the builders decided to go a step further and build a press that would print two colors at one time — a two-color rotary. Never had it been commercially possible in lithography to print two colors from stone in one run through the old flat-bed press. Inventors, lithographers and press builders have striven for years to perfect a machine which would allow them to put on the various colors of a picture in one run through a press. Hundreds of thousands of dollars had been spent and years of time consumed toward this end, but without practical results. The application of surface printing remained the same as in Senefelder's day, namely, that each color is printed separately from the stone, and that if there were ten colors to form the complete picture, there must be ten separate prints made on the press, and each in perfect register with the others.

A perfect register is obtainable in a rotary press, and from the form of construction of the machine it was possible to put in a third cylinder and an additional set of rollers, and put two colors on the sheet of white paper before it had passed through the press. Great as this improvement is in surface printing machinery, lithographers believe it is but a step to a three-color press, when by the wonderful finished effects which are obtainable with the combination of three colors, it would make three-color lithography, or more properly speaking three-color algraphy, a triumph in the graphic arts.

But it is not alone a gain in multicolor printing which has been brought about by the aluminum plate and the rotary press — it is the great gain which is accomplished with the single-color rotary, and which at the present time is more widely used. The largest size stone generally used on a flat-bed press measured 44 by 64 inches and weighed 1,200 pounds. The same size of aluminum plate weighs but twelve pounds. It is possible to make twelve thousand impressions a day from a rotary. With stone five thousand prints is considered a good day's run. The motion of the rotary is continuous, while that of the flat-bed is reciprocatory. The difference in motion of the two might aptly be compared with the difference in motion of the steam engine and the electric motor. With the introduction of the rotary there has been indeed a revolution in lithographic

establishments, until some of the larger shops now print ninety per cent of their work from aluminum plates and rotary presses. As most of the lithographic plants are located in large cities where storage room is limited, the smaller space taken up by a plate is a particular advantage. A stone of the average size, 4 inches in thickness, requires thirty times the space of a 1-16-inch plate.

The revolution, however, is not taking place with the haste of the French Revolution of history, but is a gradual change from the old method to the new. Stone and the flat-bed are still used exclusively by the majority of the lithograph shops — though this majority is steadily diminishing — and particularly for the class of surface printing known as commercial work. Where there is no colorwork, stone is preferred. Commercial work borders on relief printing, and no method has as yet been devised whereby the aluminum can be etched high enough to print such fine lines as the stone. There is hope, however, that invention will give a process which will overcome this difficulty, and that even commercial work will be produced entirely from aluminum plates.

READ BY HEADS OF DEPARTMENTS.

We may say that we have subscribed to your magazine for several years, and find it of very great interest and use. Copies are passed around the works, so that the heads of the departments may keep themselves up-to-date.— *Bemrose & Sons, Ltd., Derby, England.*

PRINTERS' MASS.

The New York *Herald*, and its syndicate of papers, printed an article on a recent Sunday headed: "Why do not men go to church?" On the same morning, at 2:30, there were three stalwart New York policemen keeping the crowd of men back from the doors of St. Andrew's Church, in that city, and admitting only those who had previously received tickets, showing that they were printers or other newspaper night-workers. Unfortunately, many men gave tickets to their wives and women friends, with the result that many men were crowded out. After the service was over a flashlight picture was taken which will prove that printers, at least, will go to church if they but get the opportunity.



NEW YORK MORNING NEWSPAPER PRINTERS AT EARLY MASS.
Photo by S. H. Horgan, New York.

A count of the tickets showed that there were 1,843 admitted. About five hundred of those, it is estimated, were women.

This "printers' mass" at 2:30 A.M., as it is called, inaugurated by members of "Big 6" only three years ago, has been taken up by two other churches in New York and copied in Chicago, Pittsburg, Philadelphia, Boston, Cincinnati, St. Louis, Berlin, and Florence, Italy.

PRACTICAL SUGGESTIONS.

Your journal has practically taught me all I know about the printing trade, and saved me hundreds of dollars that would otherwise have been spent in useless experiments.— *Charles W. Henke, Dassel, Minnesota.*

CANADIAN PRINTERS' OUTING.

The employes of the Gazette Printing Company and the Montreal Lithograph Company, of Montreal, Canada, held their seventh annual picnic on Saturday, August 1, at Foster Park, Knowlton. The affair was highly enjoyable in every respect, bright skies and cooling breezes contributing in no small way to the pleasures of the races, dances and pastimes which usually characterize such outings.

This was the first time that Foster Park has been chosen for the picnic, but a more attractive place could not well be found. It is in close proximity to Knowlton, which is situated on the shores of Brome Lake, about seventy miles south of Montreal. Mountain, lake, forest and stream are included in its picture, and added to these are the driveways, pavilion, boathouse, pretty nooks and plots of green sward. It was freely placed at the disposal of the picnickers by the owner, Judge Foster.

At noon, dinner was served in Lakeview hotel, Knowlton, for those who did not prefer to sample the meat and confections of lunch basket or box. When 2 o'clock came, the games were begun. The program, though not long, had enough events to take up a couple of hours. For each event prizes of sufficient value to make the entries large and the contests keen were given. They were presented to the successful competitors, in the pavilion, by Judge Foster, Judge Lynch and Mr. Henry Boright, of Sutton.

ELIMINATING ELECTRICITY IN PAPER.

Static electricity, generated by friction and compression, has been for years a widely recognized nuisance of a most annoying and expensive kind in a vast variety of industries.

All the paper and textile industries are affected by it, and for the past fifty years it has been a continual fight, using such weapons as steam jets, water sprays or pointed conductors connected to earth or chemicals, and after the most persistent and expensive applications of these various mitigators, printers and manufacturers have settled down to the conviction that the evil can only be mitigated and not removed. It therefore now comes as a surprise to the manufacturing world that this great evil has its complete remedy in a principle of extreme simplicity, namely, a static charge spontaneously selects from a neighboring alternating charge the kind and quantity to exactly neutralize itself.

Why a principle so simple and so absolutely effective should have failed of discovery to the present time is surprising, and many and tedious efforts were made in other directions before arriving finally at the discovery of this simple and complete solution, and fundamental patents have already been allowed covering the process in all its applications.

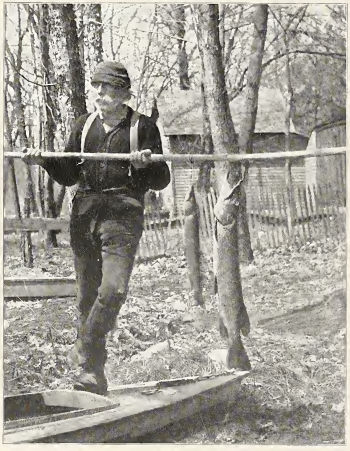
Having discovered the operativeness of the principle in laboratory experiments, the inventor prepared a portable form of the apparatus and applied it to practical work in various mills with the most complete success. In January, 1904, a



COMMITTEE AND GUESTS AT ANNUAL PICNIC OF THE GAZETTE PRINTING COMPANY AND THE MONTREAL LITHOGRAPH COMPANY.

From left, lower row: L. M. Fraser, Smeaton White, H. O. Wilson, J. L. Ryan, W. Ritchie, E. F. Slack, J. Leroux, Dr. E. H. White, W. J. White, K. C., H. Boright, Thomas Larkin, J. B. Macpherson, T. M. McCaw, Judge Lynch, Judge Curran, E. J. Hemming, Rev. E. M. Taylor, C. J. Fox and T. Harris.

paper-bag manufactory reported its production curtailed by thirty-three per cent by the static electricity sticking the bags together, and also making it extremely difficult to straighten them up when taken from the machines. The portable apparatus was taken to this mill and applied to five machines, with the result that the bags came from the machine in an absolutely neutral condition, and slid out into a perfectly square pile, requiring only to be tied up by the attendant. The machines, which had previously been limited to two hundred bags per minute by the impossibility of keeping them straight, were then speeded up to more than three hundred per minute, and no trace of static electricity could be discovered, and only one attendant was needed at each machine where two had previously been employed.



"SANDY'S TROPHIES."
Water Valley, Kankakee River, Monon Route.

This apparatus was also run through the cold weather of February and March in connection with a number of printing-presses, and every trace of the static was removed from paper of a kind that had compelled a complete suspension of work on it at the time under the old methods, and it will be remembered that the winter of 1903-04 was exceptionally severe in its electrical conditions in New England.

The apparatus used for performing the process in the several above-named applications already perfected consists of a special transformer located at any convenient point in the building and connected by a single wire leading to the place where the material is to be neutralized while passing through the ordinary processes of manufacture or handling; here the leading wire is connected to a fine steel wire located eighteen inches or less from the surface of the material as it is passing through, and this steel wire is usually attached to a wooden bar for protection from mechanical injury. The current supplied is absolutely harmless to a person coming in contact with it. It does its work instantaneously.

W. E. Chapman is the electrical engineer who invented the method and the apparatus will be manufactured by the Portland Company, Portland, Maine.

"EVERYTHING FOR THE PRINTER."

OUR German cousins are nothing if not thorough. Mr. Gustav Schaede, Akazienstrasse 7a, Berlin-Schoneberg, announces that he has established an International Central Bureau for the Printing Industry, a new organ for all branches of the graphic arts, but not a newspaper. His announcement, translated in part, is as follows:

"The printer understands, as do but very few in other trades, how to organize systematically; the significant acquisition of a common scale in the whole German printing business bears eloquent witness to this, as does also the activity in the various technical associations and, not least, the abundance of our literature on the different branches of the subject. But a common scale, technical journals and associations are factors which naturally surrender to the furtherance of the interests of the whole industry, consequently its universality. With that nothing further has been done up to the present time. Furthermore, the individual requires counsel and support in the business world in order to withstand the war of competition and in order to progress. The individual care is therefore a necessity and must find expression through an organ for the furtherance of individual interests.

"To create this will be my mission. During my four years' activity as director of a well-known composing-machine factory, which brought me in many ways into the closest relation with the advocates of the graphic acts, not only in Germany but also in almost all of Europe, I had opportunity enough clearly to recognize the necessity of the furtherance of the interests of the individual. How often would I have availed myself of such information when questions came up which could not be readily solved and required much time spent in difficult and extensive research. What at that time was a satisfaction will be to-day the foundation of an undertaking, in the work of which I expect much gratification and in the execution of which I hope to be of use to others. Beyond the special sphere of interest of those engaged in the business and yet closely united from youth on by means of education, business, practical experience and an interchange of ideas among the members of the printing trades, I hope to establish the organization of an International Central Bureau for the Printing Industry, as I will name this undertaking, and I venture to count upon the support of those interested. Let us now take up in detail the cases in which the coöperation of this institution might be necessary:

"Purchase and sale of printing-offices, periodicals, shares, etc.

"Financial matters, as well as the establishment of companies for the management of printing-offices, publishing houses, machine factories, etc.

"Advising and carrying out of projects, together with estimates of cost for the establishment of periodicals, printing-offices, factories for special branches of the business, etc.

"Transfer of property, and transactions in which the party interested does not wish to be named.

"Information and advice about innovations in the printing business.

"Expert tests and opinions in regard to new inventions.

"Commercial value of new devices in this and foreign countries.

"Advice concerning the management of one's business.

"Reference to the proper source for anything desired.

"Information on the subject of inheritance regulations, opinions on law suits, etc.

"Information from the capital — 'What is there new in Berlin?'

"Establishing of trusty persons in technical and commercial positions in this and foreign countries.

"The foregoing is about the program, to the carrying out of which my 'International Central Bureau for the Printing Industry' will be devoted. As the idea is new, only con-

jectures can be made relative to the eventual pretensions of this institution. The necessity and opportuneness of this innovation, however, seem to me to be beyond a doubt.

"I will be thankful to every colleague who will express his opinion in regard to this matter by a couple of lines. I should be doubly gratified, however, if it required only this notice for me to have my opinion confirmed by commissions and to see my project supported.

"A price can not well be set as a fee for the labor attached to the different divisions of the work explained above. Same will vary according to the kind of work and the amount. I can, therefore, only state at present that I do not intend to charge unreasonable prices for my work.

"As it is, of course, beyond the power of one person to impart the desired information, in all cases I propose to interest authorities in the widest spheres of the different subjects to coöperate with me. These people will never learn from me for whom this or that work is to be performed; the preliminary conditions are given for an objective work. My own special knowledge, however, which I have had the opportunity to acquire during my life, ventures to offer a guarantee that my institution will very soon prove a reliable counselor in all industrial and economic transactions and an organ which will confidentially serve every member of the profession if he requires efficacious assistance."

SOME JOURNALISTIC RECIPES.

THE NEWSPAPER MAN.

To one large portion of benignant heart,
Add lots of brain and season well with thought;
Stir in some cleverness, with just a bit
Of insolence whipped to a frothy wit.
Next, add a pint of very fresh remarks,
Some good, rich jokes and several spicy talks,
An ounce of wisdom and a pound of tact
Dissolved in one full quart of wholesome fact;
Mold a la Man. If young, then dust with fun —
Turn over to some girl to be well done.
If otherwise, frost o'er with silver hair,
Serve daily in an editorial chair;
Garnish with pen and ink-pot, and the can
That's rushed. This makes a most superior man.

THE NEWSPAPER WOMAN.

To one large portion of romantic heart
Add two soft eyes, and season well with thought;
Whip to a foaming froth much lingerie,
Add charm, expression and diplomacy
In equal quantities; stir in a smile,
One good, broad mind and lots of chic and style:
Next, flavor with progressiveness and "go,"
But not too highly — just a dash or so;
Dissolve some fact and fancy in a quart
Of cleverness mixed well with guile and art.
Serve daintily, with two enticing lips,
Upon a paper bright with merry quips;
And there you have a sweet much liked by men —
The woman, up-to-date, behind the pen!

THE NEWSPAPER.

To one sheet, large or small, add lots of spice,
Stir in some truth — a little will suffice.
So use with care — too much is apt to pall;
Next, get the freshest news and whip it all
Into the whole; mix well some politics
With plans and theories, then add several sticks
Of personals to flavor. In a quart
Of milk of human kindness, steep some tart
Remarks of men; *ad libitum*, add "Ads!"
A pound of comment with a dash of fads;
Then serve with Printer's Ink and garnish much
With catchy head-lines, clever scoops and such,
And thus is made according to this rhyme,
The *pièce de résistance* of a chef called Time.

—*Ella Bentley, of the Donaldson (La.) Chief, before the Louisiana Press Association.*

AN ENTERPRISING NEW ZEALAND STONE-HAND.

THE INLAND PRINTER, somewhat late in the day, perhaps, has pleasure in acknowledging the receipt of a cover-design suggestion from Mr. Kenneth A. Smith, a stonehand, employed by Smith, Anthony, Sellers & Co., Christchurch, New Zealand. A reproduction of the design is shown herewith, regarding which Mr. Smith writes: "I have been employed as a stone-hand with Messrs. Smith, Sellers & Co., three out of the seven years of my apprenticeship, consequently I have not been able to do very much jobbing. My employers have felt that the



place was incomplete without THE INLAND PRINTER, and have taken it regularly for the benefit of themselves and the use of their employes. Through this medium I was induced to practice job-setting, and I feel that I am improving. In the enclosed specimen you will see that the center panel is pasted on to obviate cutting the blocks, and I wish I could have sent a properly made-ready proof." The design is good — considering Mr. Smith's opportunities, remarkably good — and we would recommend him and those like him to take a few lessons on the theory and practice of design, with special application to its development in typography, in addition to practice at the case.

JAN.—FEB.

This is the season when the practical spring poet gazes upon the snow-clad earth and remembers that copy for magazines must be in three months before publication day.—*Saturday Evening Post.*

VALUABLE TO THE AMBITIOUS.

Let me here congratulate you on the excellence of your publication as now presented. Its value to a printer with any ambition at all is incalculable.—*H. T. Riley, Colorado Springs, Colorado.*



TURNING LANTERN, NIKKO, JAPAN.

Photo by K. Ogawa, Tokyo, Japan.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

THE *Lokal-Anzeiger* is employing hand composition once more, its experiments with line-casting machines having proven unsatisfactory. Mr. Scherl, the founder of the paper, and at present owner of at least a dozen periodicals, including the well-known weekly *Woche*, *Gartenlaube*, etc., was the first German printer to appreciate the merits of the Linotype, for it was he who erected the first four machines of this style in Germany, at the Berlin Industrial Exhibition of 1896. In fact, Mr. Scherl was the first manager of the German Mergenthaler Company; for certain reasons he shortly afterward severed his connection with the Linotype concern and for several years declined to reinstall these machines in his offices. In 1900, after several other Berlin dailies had adopted the Linotype or Typograph line-casting machines, he once more consented to give them a trial, eventually erecting four machines of each kind. The result, however, was not satisfactory, owing to the peculiar technical conditions offered by Mr. Scherl's dailies, and the result was the return to casework.

The German Printers' Union scale provides a minimum pay of twenty-five per cent above the scale of hand compositors for a forty-eight hours' week, no piecework being allowed.

According to the latest census obtained by the Berlin Machine Operators' Society, there are employed in Berlin and vicinity 141 line-casting machines, i. e., sixty-eight Linotypes, fifty-two Typographs, and twenty-one Monolines. Of these, about two-thirds are used by newspapers and the balance by book offices. The largest number, eighteen Linotypes and four Typographs, are employed by the firm Ullstein & Co., the publishers of the *Morgenpost* and the *Berliner Zeitung*, and the *Illustrated Berliner Zeitung*. The first named boasts of the highest circulation of any German daily, 280,000, having long outgrown the *Lokal-Anzeiger's* subscription list. However, the latter commands two editions daily, while the *Morgenpost* is issued in the morning only, the subscription rate being 4 cents a week, inclusive of delivery at subscriber's door. The *Lokal-Anzeiger* charges 25 cents a month, with two deliveries daily. Ullstein's *Berliner Zeitung*, which has both morning and evening editions, may be obtained for 5 cents a week, but has recently been handicapped by the *Volks-Zeitung*, which, after its purchase by the Mosse concern, is now offered for 4 cents a week for two editions daily; for an additional cent you get a sixteen-page weekly supplement with illustrated stories, etc.

Each of the papers mentioned is in competition with another periodical issued by its own publishers. Scherl publishes the *Tag* (the Day) twice daily, in competition with his *Lokal-Anzeiger*, both avowedly impartial in politics; Ullsteins publish, as said before, the liberal *Berliner Zeitung* twice daily, the *Morgenpost* and the *Abendpost* competing with progressive views; Mosse publishes the progressive *Berliner Tageblatt* twice daily, the progressive *Morgenzeitung* in the morning, and the radical (democratic) *Volks-Zeitung* twice daily, being at the same time a shareholder of a conservative daily of which he controls the advertising space.

Besides the dailies just enumerated, there is a long list of others to supply the various political aspirations: the feudal-conservative *Kreuz-Zeitung* (Cross Gazette), the official *Reichs-Anzeiger* (Imperial Gazette), with the semi-official *Norddeutsche Zeitung* (North German Gazette), the clerical-conservative *Reichsbote*, the antisemitic *Staatsbürger-Zeitung*, the progressive *Freie Deutsche Presse* (better known as *Freisinnige Zeitung*), the Catholic daily *Germania*, with a cheap offspring, *Märkische Volks-Zeitung;* the liberal *National-Zeitung* and *Tägliche Rundschau* (Daily Review), the latter being owned by a Leipzig publishing firm; the *Neueste Nachrichten*, controlled by the German steel trust, with a cheap extract, *Das Deutsche Blatt;* and last, but not least, the Socialists' *Vorwärts*, boasting of some eighty thousand subscribers.

Line-casting machines are employed by the Ullstein papers, as said before, the *Neueste Nachrichten*, the *Post*, the *Staatsbürger-Zeitung* and the *Vorwärts;* all the rest still sticking to hand composition, giving employment to at least two thousand hands in the aggregate.

The list of Berlin dailies is by no means complete with those enumerated above. Some of them, in spite of their comparatively small circulation, command a decided influence in financial quarters, such as the *Vossische Zeitung*, the *Börsen-Courier* (progressive), *Börsen-Zeitung* (liberal), the *Deutsche Warte* (women's daily), etc. None of these use Linotype machines.

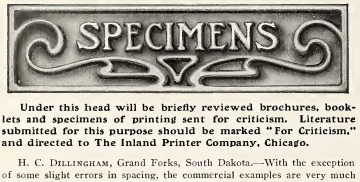
An important resolution was passed at the last annual convention of the German Newspaper Publishers, at Dresden. In view of numerous instances of bribery of foremen and other employes by typefounders, paper and ink dealers, machine builders and their agents, it has been decided to do away with this nuisance by severing all connections with firms that shall hereafter be caught bribing employes in order to secure orders which otherwise they would not receive. Commencing October 1, the names of the firms will be published in the trades press, together with the names of the guilty employes, and it is plain that the latter will be the worse off by such a policy, as such publication will deprive them of any chance of securing further employment of the same rank. It is singular enough that the German Printers' Foremen's Society has not yet taken any sides in the question, which undoubtedly touches at least a portion of its members.

Alsace-Lorraine, which was annexed by Germany in consequence of the Franco-German war of 1870-71, still enjoys for all legal matters not covered by the new civil code, the blessings of the old French code, promulgated in the years of the great revolution at the end of the eighteenth century. A curious trial based on such an ordinance occurred recently in the Alsatian town, Saarunion. It appears that a printer unaware of an ordinance which reserves the right of using white paper for posters to official and municipal authorities, by fine of $1 for each offense, was caught committing such a crime and sentenced to a fine of $10, although he was able to prove that the same magistrate had not objected to white posters of French firms, printed in France. The defendant now proposes to carry the matter further in order to have that obsolete ordinance repealed.

That enterprising trades paper, the *Buchdrucker-Woche*, in Berlin, recently arranged a prize contest for hand compositors, in order to find out what the swiftest German compositors are able to do in comparison with the American swifts, of whom astonishing reports had been circulated over here. The result was both interesting and gratifying to all concerned. The winner was a thirty-five-year-old compositor at a small Hanoverian town, Walsrode, who reached an average of four thousand alphabet letters per hour, while about a dozen more contestants averaged three thousand five hundred in the same space of time. It was the first contest of this kind ever arranged by a trades paper, at least in Germany, and it will undoubtedly help to stimulate the energies of our news hands instead of making them lose their courage in observing the apparently irresistible introduction of typesetting machines. Employers will naturally be slow in adopting machines if they can find case hands able to produce so much more matter than is customary.

REPUTATION WORLD-WIDE.

The Official Bulletin of the Master Printers' Association of France, speaking of THE INLAND PRINTER says: "Every one knows that this is the most important printing publication of the entire world."



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

H. C. Dillingham, Grand Forks, South Dakota.—With the exception of some slight errors in spacing, the commercial examples are very much above the average in taste and workmanship.

The Rowe Press, Bath, Maine.— The restraint and good taste shown in the make-up of the "Bouquets" booklet is ample justification for the complimentary paragraphs which form its contents.

Horace Carr, Cleveland, Ohio.— The association of good paper and ink with tasteful typography has resulted in a very attractive booklet. It meets every requirement for the purpose intended.

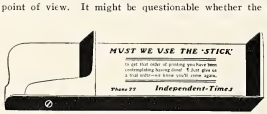
Stamford Printing Company, Stamford, Connecticut.— Unnecessary elaboration is shown for an envelope corner-card. A simple arrangement without the rules and ornaments would have been sufficient.

Embree Printing Company, Belton, Texas.— Better spacing of lines would improve the title and ad. pages of the booklet. Monotony would be avoided by clustering the display instead of evenly spacing all lines and paragraphs as shown.

W. L. Taylor, Hemet, California.— The specimens are well displayed with two exceptions. The creamery bill-head is badly spaced and "sports" some very unnecessary word-ornaments, and a dotted rule should not be used for a border.

Star Printing Company, Wyoming, Iowa.— The sample book is an interesting exhibit of stationery specialized in style for a mail-order business. Such printing is attractive to a large class of users of printing, and the specimens shown are excellent examples of its class.

Seymour R. Olson, Hutchinson, Minnesota.— The design is an interesting example of rulework and makes a very fetching blotter from the printer's point of view. It might be questionable whether the public in



general would understand and appreciate the design, although the element of curiosity might enter and serve the purpose of the blotter.

Among fadazines, *The Occasional One* is free from the freak typography that characterizes the majority of this class of periodicals, and is set in the sober and sane fashion that governs all ordinary printing. Published at Dunkirk, New York, by the A. Walton Damon Company.

C. D. Chadsbourne, Lewiston, Maine.— The blotter is neat, but could be improved in one or two ways. Less space between the three lower lines would take away the suggestion of indecision in the panel display. The single light-face rule is not quite heavy enough for a single-rule border to a panel.

The *Impressions Quarterly*, published by Paul Elder & Co., of San Francisco, and printed for them by the Tormoyé Press, is an interesting example of consistent letterpress. Harmony in arrangement and type selection has produced a pamphlet in complete accord with all that is best in modern display.

H. R. Witter, Canton, Ohio.— Both printing and embossing are first-class. Printing with the flaps open would have made the embossing on envelopes easier and avoid the possible mischance of mashing the die. Such work is very attractive and should appeal to all who are susceptible to dainty printing effect.

F. C. Rice, Granby, Quebec.— The show card could be improved in two particulars. The border is not quite heavy enough to harmonize with the type and when em dashes are used with large display type it is better to justify small pieces of rule of sufficient thickness rather than use two or three hyphens.

The Mirror Printing Company, Hector, Minnesota.— The bank letter-head would be improved in appearance if a lighter-face type had been used in connection with the main line, thus attaining better contrast. The house headings are attractive and contain one error. A text-line should not be widely spaced.

Fred Melton, Dallas, Texas.— All the specimens are attractive examples of commercial typography, with the possible exception of the "Annual Report" title, which does not show appreciation of type fitness. It is shapely and well arranged, but the ornamental type border and ornament are out of place, and the substitution of a plain type-and-rule border would render the display more in keeping with the subject.

C. F. Schonlau, Houston, Minnesota.— A simple arrangement, omitting all rulework and ornament, would be more artistic. The heading can be made very attractive without the aid of the accessories shown, and conform to a higher artistic standard by so doing. The matter will lend itself very well to such treatment.

Cooper & Budd, London, England.—"A Few Samples of Our Printing" should completely convince any prospective users of printing of the capability of the above-named firm as producers of high-grade work. Half-tone, three-color and letterpress are displayed, and demonstrate in a sufficient way the taste and ability of the producers.

F. J. Gibbons, Philadelphia, Pennsylvania.— The excursion ticket is a well-arranged bit of printing and the institute cover is a pleasing design, although it approaches closely to overelaboration for use in one color. There are a few fancy type-faces whose capitals are very ungraceful and hard to read, and their use should be avoided.

Stonebraker Brothers Company, Baltimore, Maryland.— The Typothetæ announcement is in every way an artistic production. In addition to the strictly useful function of conveying desirable information it affords an interesting exhibit of the typefounders' art and the compositor's intelligent skill in arrangement and design.

Ewell-Cooper Company, Brockton, Massachusetts.— "Some Points that Catch" is a very dainty bit of printing — a union of clever write-up with good typographic design. The blotters are very catchy, but could be improved with one change in type. Lower-case in place of capitals for the displayed phrases would make them more natural and readable.

T. J. Stevens, Sour Lake, Texas.— The printing on the envelope makes an attractive advertising design, but the letter-head suffers from too much panelwork, or rather ineffective display. The name of the company should dominate everything else, and the panel should not have been arranged until a suitable line had been selected for the company's name.

Eric Peterson, Pomeroy, Iowa.— Proper appreciation of the right association of type and ornament is displayed by the two-color letter-head. The rulework by its printing in the light tint serves as a foil to the type in the darker blue. The sample in bronze is not so artistic, as the ornamentation conflicts with the type to a much greater degree than the lighter tint.

Nelson Elsreer, Brooklyn, New York.— The heading looks very well, the only exception being the occupation by a meaningless ornament of the center space. The address could have occupied the space, and thus relieved the crowding of the upper lines. The color division saves the good appearance of the job, as there is not sufficient contrast in type sizes for one color.

News Printing Company, Pasadena, California.— Much variety in arrangement and color contribute to the production of some interesting printing. Occasionally mechanical defects are apparent that militate somewhat against the best appearance, and in one or two instances color schemes are not harmonious, but apart from this, the samples represent a fair grade of commercial work.

The Howe Press, Ruston, Louisiana.— The cover-page is interesting, but is faulty in that the type has been forced into a rather stiff arrangement by the panel design. The first part of the title should have been in one or two sizes larger than ten-point capitals. When using involved panel shapes, care should be taken that they do not interfere with the natural arrangement of the type.

Henry A. Anger, Denver, Colorado.— An appreciation of the possibilities in the way of attractive commercial printing, based on ingenious combinations of rule, ornaments and type, printed in harmonious tones, is apparent in the specimens shown. It is advertising printing of the best grade, but in printing of a personal nature less ornate and simpler type arrangement would be more proper.

P. Liberman, New York city.— The requirement for a different style every month in a notification circular is very unreasonable. It should be printed in plain, readable type, and one style of heading used all the time. A circular is only a printed letter, and should be set in a neat style without ornamentation. More attention to spacing and type contrast would improve the heading.

H. E. McConnell, Los Angeles, California.— The cover of a booklet is a valuable point and may do much by its appearance to further the usefulness or detract from the success of the advertising. The "Seven Oaks" cover amply qualifies as an attractive and suggestive design, that possesses the quality of "fetchiness" so desirable in what may be termed competitive booklet advertising.

Walter Foster, Souris, Manitoba.— The commercial work in general is well done. Some small errors are noticed, however. A line should not be too widely spaced between the words simply to fill a certain measure. Let it make what it will in the center, or else letter-space the words. The border-design on the cover of the Junction Elevator booklet is rather oppressive for the meager type display.

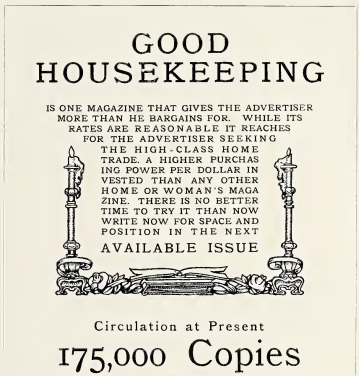
F. Arthur Justice, Montpelier, Ohio.— The make-up of booklet is not very good. About four ems indention is sufficient for first page and

about equal margins given top, bottom and side. The cover-stock is rather dark for black ink, and the cover-design should have been worked higher, or else panel made longer. The type size and paper size do not agree, which has caused the errors in margin widths.

Adams County News, Ritzville, Washington.— A page of small advertisements is most attractive if set in the same general style. Two fancy type borders of different design on a title-page are not in good taste. The removal of both and substitution of rule borders would be more fitting. Both borders shown are heavy, crude designs, made especially for advertising, and out of place where shown.

J. D. Bivins, Albemarle, North Carolina.— It is best not to use more than two faces on stationery printing, and they should harmonize. Any kind of text is suitable for such work, but should only be used with one plain type-face, preferably lighter, for the sake of contrast. The heading would be improved if the center division of panel were wider. This would avoid the monotony of three equal divisions.

A. A. Whitbeck, Springfield, Massachusetts.— The four ads. qualify in every particular as examples of effective and attractive display composition. They combine these two desirable factors in an equal degree and



show many possible variations in type selection and arrangement, all containing a decorative motif that enhances the appearance of the type. As a rule, capitals are not expedient in advertising, except for occasional display lines, but we reproduce an ad. that shows a clever arrangement of them, making a very attractive design without detracting from the display.

D. J. DuBruille, Albany, Oregon.— Type ornaments should only be used as a foil for the type display. Their use on the ice heading is wrong, because they overpower the display word placed between. If it were a two-color printing, and the ornaments were in a lighter tint, the error would be corrected, but in black they are too obvious. The rest of the specimens are neat, "The Senate" cover being very attractive.

The twentieth anniversary number of the *National Coopers' Journal* is a notable typographic production. Much suggestive and interesting type display is shown among the advertisements, although in certain instances a lavish use of type borders and rule paneling, which in some cases very nearly becomes a conglomeration, detracts very much from the type display. Any borders which show the joints should not be used.

The Gardner Press, Atlantic, Iowa.— The January blotter is the most attractive, chiefly on account of its simplicity, both in writing and display. There is a great tendency in blotter advertising to offer many idcas, sometimes irrclevant, that fail to bring results on account of confliction. One pertinent, suggestive thought is enough, particularly for a monthly blotter. All the work is tasteful and shows a feeling for type fitness. The cover-pages are pleasing, but when title consists of three lines they should be clustered, and more distinction given the various parts of the page by space contrast.

H. B. Tysell, Britton, South Dakota.— The blotters are very attractive advertising, but the tendency to ornate typography in connection with illustrations should be restrained. The picture is the display and the type should be carefully subordinated — its association with the picture serving for explanation only. Omit the small rule panels and depend alone on legible type display and white space for effective arrangement.

Joseph W. Cheyney, Washington, D. C.— The heading is an interesting variation of the panel style, but the side ornaments could have been omitted, allowing more space for the main lines and simplifying the design. The front page of the folder is rather bare by reason of the two empty panels and an ornament of some kind could be inserted advantageously to balance the lines placed at the extreme top of the page.

Russel Thompson, Boulder, Colorado.— The variety and clever arrangement of the show cards makes a very attractive exhibit of a class of display that ordinarily does not receive any attention beyond the requirement of mere readability. This attention to the decorative possibilities of color, type and ornament has produced some very pleasing designs that fully justify, as advertisements, the extra care and thought given them.

Illustration, design and arrangement combine in the making of an attractive folder-booklet that briefly describes the products of the Westinghouse Companies and kindred firms. It was printed by Rogers & Co., of Chicago, in their usual good style, the consideration of quality in connection with quantity being a problem that is successfully solved. It is termed "Westinghouse Industries" and intended for distribution at the World's Fair.

Morgan Schacks, Pendleton, Oregon.— The heading is a well-balanced type arrangement, and is in a degree a variant from the conventional heading. A better decorative use of two colors would improve it — in two blues, for instance; a tint for the border and type in dark blue. Display in color is not necessary on stationery printing. More artistic results can be attained by a consideration of color for its purely decorative value.

T. C. Neal, Marion, Indiana.— The term "Printing that pleases" is scarcely commensurate with the typography. The heading is in error by the association of two dissenting type-faces and bad spacing. The name and address should be in center of large panel and the secondary display in the side one, eliminating the ornament. It is not safe to bring together two ornamental faces. A plain old-style would harmonize with the text-face.

U. A. McBride, Warrensburg, Pennsylvania.— The headings are rather loud, both in composition and color. A proportion of two-thirds red is exactly the reverse of good taste. This, together with large type sizes and an exuberant border, entirely proper for an advertisement or a label, but very much misplaced on a commercial heading, combine in the production of a rather dazzling bit of printing. A more subdued color scheme would improve its appearance.

Thomas H. Meighan, Troy, New York.— The display pages on the sample color folders could be improved by type contrast. In place of using the heavy-face series throughout, part of the matter could be set in old-style, which would relieve the heavy appearance of the pages in black ink. The title-page of the "Combination" folder is a little bit oppressed by the six-point rule border, surrounding it. A double one-point-face rule would be a better foil for the type.

Cover-pages showing embossed reproductions of two World's Fair statue groups — "Spirit of the Atlantic" and "Spirit of the Pacific" — form an attractive exterior to a Louisiana Purchase Exposition folder issued by the Grand Trunk Railway. The interior, in design, treatment and mechanical execution, amply sustains the reputation of the makers of the brochure for high-grade railway advertising printing — the Matthews-Northrup Company, of Buffalo, New York.

Warner Printing Company, Des Moines, Iowa.— The small, heavy panel on one side rather unbalances the design. If the telephone line was put on the left and the name of town and "sold to" set one size larger, it would correct this error somewhat. The card is odd and catchy, although it is doubtful if the design means anything to one outside of a printing-office. The bill-head color scheme is attractive and the design interesting, but in error as noted above.

Redfield Brothers, New York.— The booklet is very attractive and satisfactory from the commercial point of view, but could be improved in one or two ways and made to conform to a better artistic standard. When type pages are composed of single paragraphs of varying lengths it is best to have them line at the top. The half-tones should have been printed in one color instead of four, as shown. The cover-design, however, is some compensation for the faults mentioned.

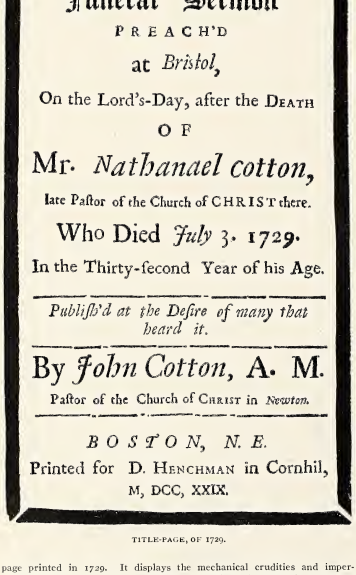
The ability to arrest attention, which is the first requisite of all advertising printing, is best induced by good taste rather than by odd effects. But often the two may be combined without offense. This is exemplified by a folder sent out by the Challenge Machinery Company containing an invitation for interested summer tourists to visit their fac-

tory. It contains two half-tone views of the works and of Grand Haven, and a page of text printed on coated paper and mounted on black cover-stock, making a three-leaf folder. The presswork was done on Challenge Gordons, and it is a very satisfactory piece of work, both in design and execution.

Greenberg & Stutes, Spokane, Washington.— The adoption and use of some suitable type design on all stationery and its continued use until it becomes recognized, thus giving it the value of a trade-mark, is better advertising than the continual changing of designs on the office paper. Select some standard type-face and arrange it in an artistic way, using two colors that harmonize with the paper used. The small card is suggestive in this respect and could be used as the basis for such a design.

E. H. Allen, South Norwalk, Connecticut.— A marked improvement is shown in work of present over former times. Some of the later pieces are particularly attractive. The "Festival" card is a very clever but dignified arrangement of capitals. The shading of a type line with another color is not catchy unless there is decided contrast between the colors. In the samples shown the red is muddy, which prevents the contrast desired. It should have been a bright, scarlet red or persian orange.

Examples of early American printing are interesting on account of the opportunity for comparison they afford and for an insight into the progress and development of printing. The reproduction shows a title-


A

Funeral Sermon

PREACH'D

at *Bristol*,

On the Lord's-Day, after the Death

OF

Mr. *Nathanael cotton*,

late Paſtor of the Church of CHRIST there.

Who Died *July* 3. 1729.

In the Thirty-fecond Year of his Age.

Publiſh'd at the Deſire of many that heard it.

By *John Cotton*, A. M.

Paſtor of the Church of Christ in *Newton*.

BOSTON, N. E.

Printed for D. Henchman in Cornhil,

M, DCC, XXIX.

TITLE-PAGE, OF 1729.

page printed in 1729. It displays the mechanical crudities and imperfections that characterized most of the printing of that period. It was the dark age of typography, both in England and its colonies. This indifference and neglect is ascribed chiefly to the restrictions and impositions that were placed on the printers by the Government. Persecution and confiscation took away all incentive for improvement and had brought about a general indifference that is reflected in the slovenly appearance of the work of that time. The practice and traditions of Caxton and other notable early printers were discouraged and forgotten, and an indifferent mediocrity obtained in typemaking and printing. This is fully evidenced by the reproduction, in which misfit and carelessly designed type-faces are surrounded by a border that probably was cut into shape with a knife. But it was the darkness before the dawn, however. Within a few years Caslon had designed his incomparable old-style face that has endured to this day, and a constant appreciation and increasing good taste and improved mechanical execution can be observed that has culminated in the artistic and mechanically perfect bookwork of to-day. We are indebted to Mr. Alvin M. Hendee, of Sumner, Iowa, for the copy of this reproduction.

An exhibit of the Century Expanded type, made by the American Typefounders Company, is in the form of a seven-column, four-page paper set throughout in that desirable face. Apart from the showing of a handsome and useful type-face, it is a valuable object lesson in the cause of uniformity. The adherence to one face, both for body-type and ad. display, makes a most agreeable showing, and the possibility of artistic appearance that such a plan would give over the usual conglomerate display now in use.

Innes & Sons, Philadelphia, Pennsylvania.— The object of all booklet advertising is to explain or make clear the desirable features of the articles advertised. Type and half-tone illustrations are the mediums, and much depends on their selection and quality whether satisfactory results are obtained. The "Brill" booklet possesses the admirable features of legible type selection and competent illustration, which, combined with good paper and judicious decorative color selection, presents its message in a most satisfactory manner.

Edgar J. Wicker, Richmond, Virginia.— The advertising pages are very attractive. Both type selection and good arrangement have contributed to this desirable result. There are some whose arrangement is faulty, a result partly due to excessive matter. Even when several things apparently require display, it is best to reduce the ad. to the lowest terms of display and emphasize one thing only, particularly when the ad. is small and is in competition with surrounding ads. The light-face rule is not strong enough to make an efficient border.

THE PRINCIPLES OF DESIGN.

The School Arts Book, a monthly publication for teachers, contained in its September number the following review of "The Principles of Design," by Ernest A. Batchelder, recently published by The Inland Printer Company:

"Probably no other book of recent publication is at once so attractive to the eye, so full of meaning to the reader, and so rich in helpful suggestion to one who is willing to work. If any one will do what Mr. Batchelder has here so clearly described and illustrated, he will know what constitutes good design and rejoice in a keener eye, a more skilful hand and a more discriminating taste. The volume is well printed. Among its 117 illustrations not one is useless or commonplace. The book is invaluable, for it is the first attempt to put into print the teaching of Dr. Denman W. Ross, of Harvard University, the most widely influential teacher of design in America. Mr. Batchelder was associated with Doctor Ross as instructor in the Harvard Summer School of Design in 1901. Teachers will find the author's original illustrations fresh and fruitful in suggestion. Take, for example, the rooster, plate 94, or the rabbit, plate 92. In Mr. Batchelder's case a native and potent artistic temperament insures the embodiment of his 'principles' in pleasing form."

PURE READING MATTER.

A Wisconsin newspaper contains this local item: "Miss Jennie Jones and Rob Henry were married at the Jones mansion last night. The bride is a daughter of our constable Jones, who made a good officer, and undoubtedly will be reëlected in the spring. He offers a fine horse for sale in another column. The groom runs a grocery stone on Main street, and is a good patron of our ad. columns, and has got a new line of bargains this week. All summer he has paid 2 cents more for butter than any other store in town. The happy couple left on the 10 o'clock train for Milwaukee to visit the bride's uncle, who is reported to have lots of money and Bright's disease. Rob certainly has an eye for business."

THE BEGINNINGS OF A, B, C.

HOW did men first come to invent their A, B, C? Whence did the familiar letters arise? In half a century — between the edition of the "Encyclopædia Britannica" of 1853 and the *new* (not the *old*) volumes of the *Times* edition — three sets of answers have been given. The third time is lucky! In 1853 the writer in the "Encyclopædia" on the alphabet kindly offered us a choice of three theories. 1. Adam invented letters. 2. Letters have existed from all eternity. 3. They came by divine revelation — to somebody unnamed. This lacks common sense!

Next, if you look up "alphabet" in the *old* volume of the *Times* edition (1875), you will find something more sensible, but almost wholly erroneous. The letters, we learn, came thus: First, savages design pictures representing a series of events, and draw them in skeleton outlines, like "Tommy Traddles," in "David Copperfield." To take a red Indian example, you scratch twenty-three erect strokes on a bit of birch bark: *that* means twenty-three braves. Then you draw a bottle-nosed face, with short hair sticking up all round it, head, cheeks and chin. That is the sun. Below it you put ten horizontal strokes; this means that the twenty-three warriors were for ten suns, or days, on the war-path. You next sketch three rude ground plans of forts; this means that three English forts were attacked. You put in ten isosceles triangles reversed, with their limbs produced from the apex. This means ten men lost to his Britannic Majesty's forces. On the bases of four of the ten triangles are dots. This means that four of the ten English soldiers have kept their heads on, and are living prisoners. You now draw a tortoise in one corner; this may be the signature of the writer, a man of the tortoise totem; or it may symbolize *land*, and mean "all right."

This process is pure "picture writing."

You can understand it without knowing the Choctaw language.

The next step is to draw real objects with a symbolical meaning: a picture of a pipe stands for peace, of a bird on the wing for "hurry up," of a fire for a family. A tract printed for the conversion of the Mikmak Indians needed 5,701 of these characters, and the results perhaps did not justify the outlay.

The next step toward the alphabet is to draw pictures which represent the sounds of words. To make "buoyant" (sounds *boyant*) you design a skeleton figure of a boy, and another of an elderly lady, his aunt. There was a Mexican king called Itzcoatl, from *itz* (a knife) and *coatl* (a serpent). His name was written with pictures of several knives on the back of a snake.

By these steps we reach ancient Egyptian hieroglyphs. The Egyptian word for an owl was *mulak*. First an owl was represented, cut on stone, an unmistakable owl. Next, the owl picture stood for the syllable, or sound, *mu*, the first syllable of *mulak*. Next, the owl picture means only M. Then the Egyptians took not only to cutting inscriptions on stone, but also to writing on paper made of papyrus. The scribe scamped his owl, and produced a skeleton picture rather like a goose with a broken neck, looking over its shoulder. A yet more rapid style of writing, in very thick ink, called the "hieratic" style, reduced this figure of a ramshackle goose to a dissipated ϡ or a *b* of undecided character.

Now the theory of the origin of our alphabet, in the *old* volumes of the *Times*' "Encyclopædia Britannica" (1875) is that the Phœnicians, say, about 1500 to 1200 B. C., borrowed their letters (which are certainly the origin of our modern A, B, C, *as we now use them*) from these hieratic Egyptian scribbles, which again descend, as we saw, from Egyptian pictures of owls and other animals and things.

This theory, worked out by the Vicomte de Rougé, in 1859, was not published till 1873, because his manuscript had been lost; luckily a rough draft was discovered after his death. The theory is, we must remember, that men first made a picture, say, of an owl, then the picture came to represent the first syllable (*mu*) of *mulak* (an owl), then the picture stood for the first letter only (M) of *mulak*, then the picture, written in pen or brush and ink, degenerated into a scrawl, then the Phœnicians adopted the scrawl, and circulated it in commerce as part of an alphabet. Then the Greeks borrowed it and made it M. Finally the Romans borrowed it from the Greeks, and our ancestors from the Romans. And so on with the other letters.

B was an Egyptian crane, Z was a duck, L was a lion couchant, R was a human mouth, and so forth, and so forth.

This theory, which is stated here from Mr. Isaac Taylor's book, "The Alphabet" (1883), is de Rougé's theory, and the theory of the *old* first volume of the *Times*' "Encyclopædia Britannica." Prof. Max Müller and many other learned people accepted it, and it ran for about twenty years, more or less. But Lagarde, a great scholar, made objections. I need only mention *one* — the Phœnician letters, as a rule, were *not in the least like* the hieratic scribbles, not to mention that the hieratic scribbles were *not in the least like* the picture of the owls and cranes and ducks from which, according to the theory, they were derived. To the *ordinary* mind that one objection is very strong. For example, we are led to believe that A was, first, a picture of an eagle (hieroglyph), then became like a snake erecting its crest (hieratic), and then two strokes meeting in an angle, with a third stroke across them (like our A if you laid it down on its left side), and *that* was the Phœnician letter *aleph*, which means "an ox." Set on its legs again, it became the Greek *Alpha*, our A. The Phœnician letter, *aleph*, an ox, in fact, is rudely like an ox's head, with horns. The original hieroglyph, the eagle (a serpent in hieratic), is *diablement changé en route* when it becomes an ox's head, horns and all. The hieratic form is infinitely more like an ox's tail! A human mouth (hieroglyph) is not like a serpent biting its own stomach (hieratic), nor is "an inundated garden" (hieroglyph) like a horned serpent (hieratic), while *that* is unlike a small written *w* (Phœnician), which, stuck up erect, is the Greek Σ, our S. A bowl (hieroglyph) does not resemble a tomahawk (hieratic), nor is *that* like a three-pronged fork (Phœnician), our K.

For these eminently commonplace reasons, which at once occur to the human mind, de Rougé's theory looks "too thin." This it does even while we remember that the hieratic characters in Egypt were written with thick black ink on a kind of paper, while the Phœnician letters were chipped on stone, with a natural preference for straight lines, which would cause them to lose likeness to the curved hieratic. It was on stone that the Egyptians chipped their hieroglyphs, yet these pictures are full of curves. However, there is another argument against the theory that the Phœnician letters were borrowed from the Egyptian hieratic. Not only are they quite unlike hieratic characters, but characters very like the Phœnician letters, and still more like our own, were common in Egypt and southern Europe from France to Egypt, long before there was any hieratic writing at all, or even any hieroglyphs. Nobody knows how many tens of thousands of years have passed since skin-clad men, armed with huge, sharpened, chipped flints, hunted the reindeer and the mammoth in France and England. These men, especially in France, were admirable artists; their sculptures, etched sketches and paintings of mammoths, reindeer, horses, kine, pike and trout are simply astonishing. They are clearly designed with the eye of the artist on the object. Now, on decorated bones and reindeer horns left by these people, far more ancient than the Egyptians, we find a few alphabetic characters, such as the Greek U and an old Greek character like an arrow with a barbed head, and the letter A, and other recognizable letters, such as E, I, on painted pebbles of this race. Why they made

these designs, which look like real letters, is not known; perhaps they were owners' or artists' marks: they are not mere ornament.

Next, on Egyptian pottery perhaps of 6000 B. C., Prof. Flinders Petrie has found all the letters of the Greek alphabet at large, thousands of years before the Phœnicians ever wrote a line. Many of these letters are more like our own than they are like the Phœnician or Greek, but the most common is what I have called the three-pronged fork, with the prongs very wide apart, the Greek *psi* (Ψ). Taking them at random, we find our B, the Greek form of P, our E, F, O, I, H, V, the Greek L (V reversed), the Greek φ (phi) A, the Greek G, the Greek Z, T, the Greek D X, in a line the Greek for A L T; M Y with a sign exactly like a ball going over the bails of four stumps; a wicket with the central stump bowled down (leaving the bails out!); N, the Roman thirteen (XIII), our I D, and so on, with many other characters *not* found in real alphabets.

This is not nearly all. In 1873 Doctor Schliemann found several of the signs engraved on clay "whorls" on the site of Troy, but of an age long before the Phœnicians were busy. Then Mr. Arthur Evans noticed many signs like writing on very ancient seals of the Greek islands, and he concluded that there was writing before the Phœnicians invented our alphabet. He discovered many more such seals in Crete, and, at last, dug up whole libraries of clay tablets, with writing in lines, "linear writing," all very much older than Phœnician trade. He also found most of the Greek letters engraved on bone fishes, perhaps counters in a game, one letter on each fish. We do not know what the very early Egyptian meant by the characters so like our own letters. We do not know what the Clydesdale people meant by several of the same characters on their slate amulets. I ought to say that the gentlemen who found them (Mr. W. A. Donnelly and Mr. John Bruce), never said anything about these characters, nor did those who called the things forgeries. I only happened in December, 1903, to notice the Egyptian resemblances. However, Mr. Evans' Cretan finds certainly were covered with real writing, long before the Phœnician "invention" of the alphabet. On a Cretan seal of perhaps 2500 B. C. he found two characters. In Greek they would read (in our letters) U over P and the same U over P come on a slate amulet discovered in the Clyde! This must probably be a mere chance coincidence, but it is odd. In some of Mr. Evans' seals you see rude skeleton pictures turning into letters, but one bears the monogram K M and the other the monogram W P, if read as our own letters; also there is M D in a monogram. On one broken stone table Mr. Evans found that, out of four characters three tallied with old Greek forms, though a thousand years earlier than the oldest known Phœnician (or, rather, Semitic) inscriptions. Three also appear in Libya, on the southern side of the Mediterranean.

What is perhaps still less expected, the greater part of the alphabet turns up in regular inscriptions from stones above tombs, in Spain and Portugal, the X being the same as the red Indian figure that represents a man with his head off. These tombs are prehistoric, and earlier than Phœnician trade in Spain. Nobody doubts that these Spanish and Portuguese letterings on tombs — epitaphs, in short — are genuine. They are written between horizontal incised lines, as children are taught to write on ruled paper.

Next, similar characters, thirty-four in all, were found on various small tablets of stone, under a dolmen, or artificial chamber of gigantic unhewn slabs of rock, in Portugal, in 1895. The A lies on his left side, like the Phœnician *Aleph*. The Greek U, K, L, M, N, H, Ps., D, I, E, and other characters, can be recognized by a child. Now these dolmens were raised by people who have left no metal implements, only knives of hard stone and axes of the same, with minute fragments of the rudest pottery. It should follow that alphabetic characters (whatever their meaning may have been) were well known to people in Portugal thousands of years before the Phœnician sailed to the pillars of Hercules, and

"Sly traffickers, the dark Iberians came."

But the alphabetic marks were found with a cartload of little stone female idols, stones marked with small, round cups, stones scratched with grotesque figures of beasts, stones rudely shaped like queer animals, and others with grotesque human faces.

Thus we can not say that these very ancient Portuguese letters are genuine, though the late Don da Veiga believed that letters were of this vast antiquity in Portugal, and he was the highest Portuguese authority. The objection that "early Portuguese did not write Greek" was made by somebody who did not know that signs resembling old Greek letters are "all over the place." They occur on the pots of an ancient people in Panama, and in the tattoo marks of natives of New Guinea, as well as in Europe and Egypt.

The conclusion arrived at by Mr. Taylor, in 1883, that all alphabets descend from the Egyptian pictured hieroglyphs, through the Phœnicians, is therefore abandoned, or reckoned less probable, in the *new* volumes of the *Times'* "Encyclopædia Britannica," under the head "Writing." As Prof. Flinders Petrie says, "The so-called Phœnician letters were familiar long before the rise of Phœnician influence." The Phœnicians only selected and adapted, as numerals, about half of the older signs, the others vanished, except in Asia Minor, Spain and Portugal. There is not one early Greek alphabet, but many, "so diverse that each has to be learned separately." "Each tribe had its own signs for certain sounds, varying a good deal, yet each had to follow the same numerical system"; that is, had to use the same sign for numerals (1, 2, 3, 4, 5, etc.) as the Phœnicians used in commerce. "The history of the alphabet is as old as civilization." To-day we write (at least in U, T, E, I, A) letters which the reindeer and mammoth hunters of France used for some purpose of their own, a countless number of thousands of years ago. Were these signs in origin degenerate skeleton pictures of things? I doubt it! The reason of my doubt is that Melanesians in New Guinea, and prehistoric Chiriquis in Panama, and prehistoric Egyptians before the Pharaohs arose, and dwellers in Spain and Portugal, and men in France when mammoths roamed there, were not very likely, if they began by drawing animals, to simplify the designs into the same alphabetic looking forms all round the globe.—*New York Independent.*

FOR GASOLINE USERS.

A gasoline fire is best extinguished with flour, sand or earth in the order named; water should not be used. If the gasoline be confined in small space, ammonia will smother it. Some users of gasoline find it well to hang a bottle containing about a gallon of ammonia from the top of the tank or room containing the gasoline, by a string or fusible link, so that if the gasoline takes fire the bottle will fall and be broken, releasing the ammonia and promptly putting out the burning gasoline.—*Power and Transmission.*

A LONG DEVIL.

Flemish has enriched its vocabulary by a new word for automobile. It comes from "snel," rapid; "paardeloos," horseless; "zoondcerspoorweg," without rails; "pitroolrijtung," driven by petroleum. How would you like to be hit by a "snellpaardelooszoondeerspoorwegpitroolrijtung?"—*San Francisco Call.*

THE BEAUTY EDITOR'S RESPONSE.

A Chicago girl wrote the beauty department of a local paper and asked: "What is good for big feet?" Promptly the reply appeared, "Big shoes."—*Houston Post.*

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

Robert Strain, Winnipeg, Canada: By what process the enclosed postal card was done and the name of those who do this work.

Photogravure process; can be done by J. F. McCarty, 110 South Eighth street, Brooklyn, New York; G. D. Henderson & Co., 308 East Fifty-fifth street, Chicago, Illinois, and many other process-engraving houses.

Moch Brothers, Pueblo, Colorado: The name of a dry-goods directory and where it can be obtained.

"Cole's Dry Goods Encyclopedia," price $2.50. For sale by The Inland Printer Company.

Nicholson File Company, Providence, Rhode Island: The name of the publisher of the book, "Modern Machine Shop Tools," mentioned in the August, 1903, INLAND PRINTER.

Norman W. Henley & Co., 132 Nassau street, New York city, are the publishers, and W. H. Dervoort, the author.

J. F. Holtzmann, Portland, Oregon: The name of a paper or magazine devoted to sign painting and show-card writing.

The Trade Press List, 50 Central street, Boston, Massachusetts, can supply the name of the periodical, if such a one is published.

R. T. J., Canton, Illinois: The address of some firm that builds up matrices.

The Linotype Matrice Renewing Company, 96 Fulton street, New York, builds up broken-down matrices by electro-deposition of copper.

T. Fraser Pickett, Hastings, New Zealand: The name of a book of advertisements for retail business, containing advertisements of ready-made clothing, hats and boots.

Ad-Sense, 204 Dearborn street, Chicago, Illinois; White's *Class Advertising*, Caxton building, Chicago, and *Profitable Advertising*, Boston, Massachusetts, are monthly publications containing suggestive advertisements for retail business.

R. T. J., Canton, Illinois: The address of some firm that handles Linotype supplies other than the Mergenthaler people.

The Ott. Mergenthaler Company, Baltimore, Maryland, and the Sutherland-Seaward Supply Company, Chicago, Illinois, deal in Linotype supplies.

La Chromographie Francaise, Paris, France: The name of the manufacturers of the rapid-drying ink mentioned on page 705 of the August, 1904, issue of THE INLAND PRINTER.

Typochroma Works, Stockholm, Sweden. These inks are known as "Special Colors."

Chris N. Krogstad, Menominee, Wisconsin: How much would a small press, with which I could print colored post-cards, cost?

Chandler & Price pilot lever presses, 6½ by 10 inches, inside chase measurement, can be bought for $35; with ink fountain, $45.

A. S. Johnson, Chehalis, Washington: The address of firms dealing in lithographic supplies.

Ault & Wiborg Co., or Fuchs & Lang Manufacturing Company, both having offices in Chicago, New York, London and other cities; also Robert Mayer & Co., 226 Fourth avenue, New York city, with branches in Chicago and San Francisco.

John Haddon & Co., London: The name and address of the manufacturers of Hamel's self-locking quoin, once advertised in your journal.

Reebe & Hamel, 5935 Wentworth avenue, Chicago, Illinois, are the manufacturers. Sold by American Type Founders Company.

W. B., Logansport, Indiana: Can you give me the title of a book on papermaking — one that will treat of the manufacture of all grades of paper used for printing and which, after a careful study, will enable a person to detect loaded or adulterated paper? I have "The Story of Papermaking," issued by the J. W. Butler Paper Company, but that does not cover the ground enough. I want something that will tell me how to know the different kinds of adulteration, such as clay, wood fiber, etc., and their effect upon inks.

The "Art of Papermaking" treats the subject in the manner desired, and costs $1.50. For sale by The Inland Printer Company.

B. Ross, New Albany, Indiana: Is this layout correct for a straight thirty-two-page form, work and turn? Can it be laid so that pages 4 and 5 can lay head to head?

1	6	5	8	9	4	0	8
13	20	21	12	11	22	19	14
9	4	7	6	0	7	9	5
1	32	25	8	7	26	31	2
2	1	9	4	8	5	2	1
15	18	23	10	9	24	17	16
1	6	2	11	2	1	0	3
3	30	27	6	5	28	29	4

The layout is correct as given; pages 4 and 5 can not be laid head to head. This can be done, however, if laid in two long sixteens, and inserted, as in the following diagram:

9	4	0	3	1	6	5	8
9	24	21	12	11	22	23	10
8	5	5	5	9	4	9	4
1	32	29	4	3	30	31	2

The Economy Advertising Company, Iowa City, Iowa: The address of a manufacturer or wholesale dealer in "artificial slate paper" — that sort of paper which can be written on with chalk or pencil and then erased. Dark brown, black or blue varieties are wanted. The writer adds: "Will you not advise specialists in stationery and other things to advertise in your journal. We want to get up a lot of eraser tablets and can not find a man who has the goods to sell."

The New York Silicate Book Slate Company, Vesey and Church streets, New York city, can furnish this material.

J. A. B., New York city: How is steel-plate engraving done, such as is used for engraved stationery? Do the letters stand out on the plate the same as ordinary type, or are they cut in and reversed? If the latter is the case, how is the impression made? Please describe the process, at least briefly.

Steel plate engraving is done by cutting the letters reversed into a flat plate of metal. It is an important matter to get the letters of a uniform depth. The plate is passed over to the printer, who puts ink on it with the aid of a roller, filling up the incised lines, and then wipes off the plate, leaving no ink except that which is in the lines. A card or paper is then placed on the plate and subjected to pressure sufficient to cause it to print. If you will examine a specimen of plate work, you will note that the letters appear to be embossed.

R. T. J., Canton, Illinois: Where can I buy No. 120 emery? Can not get it here. Where can the different sizes of Stubbs' wire be bought?

Emery can be bought from most hardware dealers, as can also Stubbs' wire, but both are sold by the Chicago agency for the Mergenthaler Linotype Company. In cities where branches of the American Steel and Wire Company are found, six-foot rods of various sizes can be bought, and answer in many cases the purpose of Stubbs' steel wire.

The Lawyers' Coöperative Publishing Company, Rochester, New York: In our buying of book paper a question has come up regarding the relative durability and desirability of different kinds of paper. As I understand, three kinds of rag stock are used in the manufacture of so-called rag paper, namely: (1) clean new cotton or linen rags, (2) miscellaneous linen or cotton junk rags, and (3) printed or scrap-rag paper worked

over. On the other hand, often a good-looking paper is made wholly from spruce and poplar wood pulp, perhaps better looking at first than that composed largely of rag stock of one of the above grades. Our work calls for a standard paper, one in which different lots will always be reasonably uniform in color and quality, be of durable color, not become brittle or turn yellow by age and exposure to light and air. In your experience, is there or can any pulp paper be made equal to any rag paper as regards these qualities, or is it true that a paper using as high as fifty per cent of any one of the above kinds of rag stock and assuming good workmanship should be superior to any pulp paper? This inquiry, I might add, relates to grades of stock varying in price between 4 and 6 cents, and I enclose samples of three stocks over which the question arose. One is pure pulp stock, one is fifty per cent rag stock and the other something less rag. The books in which these papers are used would naturally be in use for from fifteen to twenty-five years, perhaps longer. We look to your paper as authority on such matters and would value your opinion.

All wood-pulp paper will fade in strength and color in time, and even a paper made of all new rags will fade more or less in color, but will keep its strength. The nearer a paper is made of all new rags, the nearer it is to perfection, whether the rags be cotton or linen. Any modification of this lowers the standard of the paper to the extent that wood pulp or used rags are put in it. Paper made of old papers, which were made of all rag, will also fade in color, but not to the extent that wood pulp will.

Arthur M. Pingrie, San Francisco, California: The address of any litho engraver to the trade who sells transfer impressions of stock engravings. Fail to see any ad. of a litho engraver in your journal.

The Meyercord Company, Chamber of Commerce building, Chicago, is the largest manufacturer of decalcomania and litho transfers in this country.

Otto Wollermann, Berlin-Steglitz, Germany: I am anxious to get quotations for American-made automatic machines for making circular sealing stamps (embossed, die-cut and printed). A dealer here has an order for five such machines, and German manufacture does not suit his customer. I also have an inquiry for American "Tonpic."

Delivouk & George, 137 South Clinton street, Chicago, Illinois, make automatic machines for dieing out and printing at one operation. The query regarding "Tonpic" we are unable to answer.

E. L. F., Moline, Illinois: A brand of ozokerite for molding in, and how to mix it; also if it is superior to beeswax.

L. A. Lalamon & Bro., 216 Pearl street, New York city, sell a brand of ozokerite which may be used without mixing with other ingredients. It is superior to beeswax.

Leslie D. Penney, Mexico, Missouri: The names and addresses of manufacturers of all the different ink reducers that are now upon the market.

Inkoleum, Electric Manufacturing Company, St. Paul, Minnesota; Acme, Acme Compound Company, Elkhart, Indiana; Reducol, Indiana Chemical Company, Indianapolis, Indiana, are a few. A complete list can perhaps be had by addressing Boyd City Dispatch, New York city, which firm makes a specialty of preparing mailing lists of all kinds.

A. S. G., New York city: I have heard somewhere of a preparation which, when applied to windows or glass roofs, prevents heat of sun penetrating inside of buildings. What is the name and who manufactures it?

Asol, manufactured by M. Detourbe, 7 Rue St. Severin, Paris, France.

Alfred Allen Watts Company, 22 Thames street, New York: We beg to ask for some information in reference to the best method of taking stock in a printing-office, with a view of determining the financial standing of the concern at the end of the business year. Our idea in asking this is to get the views of some printers who may have experienced some difficulty in finding out just how much type they had on hand in good condition.

One method is to have the foreman or some other person familiar with the wear the various faces of type have had take an inventory, weigh up and estimate the value of each font yearly. The usual method, however, is to discount the value of type on hand at the rate of at least twelve per cent yearly, deducting this amount from the reduced valuation at each inventory.



A COMPLETE printing plant has been ordered by the Panama Canal Commission for its use, and will be sent to the isthmus without delay.

THE Federal Press, New York city, general printers, has removed from 409 Pearl street to larger quarters at 332 Seventh avenue, where the capacity of the plant has been doubled.

THE Richardson Book and Stationery Company, 119 South Adams street, Peoria, Illinois, will retire from the book business. A complete printing and engraving plant will be installed.

THE firm of Webster & Sovereign, publishers of the Wyandotte (Mich.) *Daily Record*, has been dissolved, J. A. Webster having acquired Mr. Sovereign's interest in the business. The publication of the paper will be continued as before.

THE Oswego Machine Works, Oswego, New York, is not making an exhibit of cutting machines at the St. Louis Exposition. The statement in the last issue that it was exhibiting in the Liberal Arts Palace was incorrect.

The Journalist and Newspaper Proprietor, London, England, after an eighteen months' existence, and published variously as a weekly, fortnightly and monthly under successive editors and by various proprietors, has ceased publication owing to non-support.

A FORTY-FOOT addition is being made to the Eagle Press building, Traverse City, Michigan, and a job department will be added to the *Daily Eagle* plant as soon as the building is completed. A two-revolution Campbell press has been installed in the newsroom.

GREVE SHOW-PRINT COMPANY, Milwaukee, Wisconsin, sends out a catalogue of attractive lines of calendars for 1905. This is something that every printer will file away for future use of himself and customers, and the Greve Show-print Company will, no doubt, prosper accordingly.

E. J. APPLETON, advertising manager for Rheinstrom Brothers, of the Eagle Liqueur Distilleries, Cincinnati, Ohio, submits the first number of "The Eagle Book," a neat booklet of interesting miscellany advertising the product of the distilleries, which will be published monthly hereafter. The booklet is very acceptably gotten up, and is very well printed by the Ebbert & Richardson Company.

THE business of the firm of George H. Buchanan & Co., 418-420 Sansom street, Philadelphia, Pennsylvania, has been incorporated under the title of George H. Buchanan Company. There will be no change either in the policy of the management or the business. The officers of the company are: George H. Buchanan, president; M. Buchanan, vice-president; Charles L. Kinsley, secretary and treasurer.

JOHNSON, CASWELL & CO., Chicago, manufacturers of computers of all kinds, have designed and placed on the market a compositor's estimator for quickly and accurately determining the cost of a given amount of composition. By means of disks which can be revolved to register the figures reading size of type, length of column in inches and width of page or column in inches, the cost per one thousand ems can be read at a glance.

POPULAR interest being centered in politics this year, and declarations of principles being in order, Peters & Alger, Benton Harbor, Michigan, created interest in the business community by a novel folder fastened with a gilt seal and labeled "How to Vote." The text consisted of a clever



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INCORPORATED
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HIGH-GRADE PRINTING PAPERS
OF EVERY DESCRIPTION
PHILADELPHIA

PRINTED WITH TRICHROMATIC INKS
MANUFACTURED BY
CHAS. ENEU JOHNSON & CO.
PHILADELPHIA

parody on the usual platform of "principles," categorically listed, and of course turning on the ability of the house to do fine printing and more of it.

E. W. Davis, advertising manager for C. A. Weed & Co., clothiers, Buffalo, New York, send a little desk calendar with an easel back. The decorative feature is a little Dutch picture in flat colors. The calendar in dark gray stock and white ink should have gone through the press a second time. Mr. Davis shows his good judgment in confining the advertising to the back of the calendar, for to be effective this style of advertising is of the insidious order and requires a deft touch and discriminating judgment for its production.

An exhibition of process engraving will be held in the autumn, under the direction of the Board of Education, South Kensington, London, S. W., at the Victoria and Albert Museum. It will include photogravure, photolithography and kindred processes of reproduction by means of photography. A special section will be devoted to the half-tone color process, limited to four printings, but ordinary half-tone prints will not be admissible. The exhibition will be confined to works specially invited, and foreign works will be included. For further particulars, communications should be addressed to The Secretary, Exhibition of Process Engraving, Board of Education, South Kensington, London.

Messrs. Lee & Shepard have purchased the entire assets and good will of the Lothrop Publishing Company, Boston, Massachusetts. The Lothrop, Lee & Shepard Company has been formed to conduct a general publishing business which is to comprise all publications of both houses and assume all rights belonging to them, also all obligations of Lee & Shepard and of the business of the Lothrop Publishing Company as conducted by its assignees since the time of assignment, February 13, 1904. With the aid of increased resources and facilities every effort consistent with business prudence will be made to have the change prove advantageous. All the affairs of the new corporation will be under the direction of the treasurer and general manager, Mr. W. F. Gregory, who for the past six years has been manager for Lee & Shepard.

The printing business heretofore conducted under the name of "The Barta Press, Louis Barta, Proprietor," Boston, Massachusetts, has been incorporated, the name of The Barta Press being retained by the corporation. Mr. Barta, as treasurer and general manager, continues to be the active head of the company. The officers of the new company are: President, Howard D. Nash; treasurer and general manager, Louis Barta; secretary, Harry A. Wheeler. The directors are: Howard D. Nash, Louis Barta, Harry A. Wheeler, Thomas S. Spurr, Charles L. Dunton, W. W. Hallock and William H. Lyons. With the exception of Mr. Hallock, these men have been closely identified with the affairs of The Barta Press for years. The Barta Press (incorporated) takes over the entire business and plant of the old concern, and will pursue the same general policy that was instrumental in building up the business from small beginnings to its present extent.

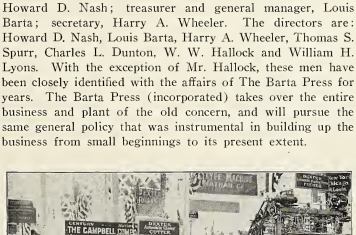


EXHIBIT OF THE DEXTER FOLDER COMPANY AT THE ST. LOUIS FAIR.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Those of our readers who are not familiar with the Coy press will see a cut of it on page 137. The proprietors of this machine promise some interesting announcements in the near future.

Rubber-stamp making is a profitable side line that can be conducted by any printing-office, large or small. Those contemplating the addition of an outfit to their plants should investigate the equipment made by the Barton Manufacturing Company, 335 Broadway, New York, whose advertisement appears on another page of this issue.

The McKinley Perfection distributing rollers have given entire satisfaction to printers and lithographers who have tried them. The Fuchs & Lang Manufacturing Company, New York, Philadelphia and Chicago, are the sole selling agents, and are placing these rollers on thirty days' trial.

Owing to the increasing demand for the specialties manufactured by the Andrews & Pittman Manufacturing Company, the company has been compelled to move into more commodious quarters. It reports a decided improvement in the sales of the Ideal iron grooved blocks and hooks since they have advertised in The Inland Printer, with splendid prospects for a heavy fall trade. The company is also making iron-top imposing tables, new improved patent quoins, and special work of all kinds for assisting printers to develop new ideas that may benefit the trade in general. The present quarters at 286 Greenwich street, New York city, will enable the company to do a larger business and deliver orders promptly.

NOTICE TO ELECTROTYPERS, STEREOTYPERS AND PHOTOENGRAVERS.

The following letter has been received by The Inland Printer Company:

WILLIAMS LLOYD MACHINERY CO.,
369-373 Dearborn St., Chicago.
Chicago, Ill., September 15, 1904.

The plant of Geo. E. Lloyd & Co., of Elkhart and Chicago, of which I have been sole manager since the death of Mr. Geo. E. Lloyd, having been sold at auction and dispersed, I take pleasure in announcing to my friends particularly, and the trade generally, that I have been appointed manager and factory superintendent of the Williams Lloyd Machinery Co.

The Williams Lloyd Machinery Co. is now ready to fill orders for the complete line of machinery and tools formerly made and catalogued by Geo. E. Lloyd & Co., of Chicago. All these machines are built under my personal supervision, by experienced machinists formerly in the employ of George E. Lloyd & Co. They will continue to be made with that regard for strength, accuracy and durability that has made Lloyd machinery famous and superior.

It is a well-known fact that most of the Lloyd machinery was designed and developed by myself, and I personally guarantee to the former customers of George E. Lloyd & Co. that the whole line will be kept in the front rank.

The Williams Lloyd Machinery Company solicits your orders for Lloyd machinery, repairs, etc. Do not address letters to Geo. E. Lloyd & Co., as such letters will not reach us.

Williams Lloyd Machinery Co.,
Edward C. Williams, Manager.

TEACHING PHOTOENGRAVING TO THE FILIPINOS.

FILIPINO boys, by passing the Civil Service Examination at Manila, are appointed apprentices in the Bureau of Public Printing, and are advanced to the next higher class every three months.

Mr. Charles F. Lanman, formerly of Washington, is in charge of the photoengraving division, and is assisted by Homer L. Knight, formerly student under Mr. Anton Wild, of Buffalo, and to whom THE INLAND PRINTER is indebted for the following interesting description of this division. Mr. Lanman recently left for home via Suez Canal and Europe, expecting to engage in business in Washington.

"The Filipinos are rapidly acquiring a knowledge of the business," writes Mr. Knight, "and the accompanying half-tone was made in its entirety by them. The boys are very anxious to learn all branches of the art, although some of them are better fitted for one particular branch.

"Andres Batan, the junior photoengraver, is doing very fine zinc etching, and, even if a little slow, turns out some excellent cuts. He also does much of the finishing. Ambrosio Pablo, the line and half-tone operator, is learning rapidly, but lacks in judgment regarding copy and length of exposure. Basilio Vizcarra, the line and half-tone printer, is good. He does much of the half-tone etching, also zinc and copper routing. Joaquin Reyes etches half-tones, finishing, routing, beveling and blocking; Justo Gerońimo, blocking, beveling and proving; Gabriel Labog, proving and blocking, and is learning routing and beveling. Pedro Rumbaou washes glass and cleans the rooms. The apprentice, Florencio Casas, appointed in the place of Alfredo Rosete, monkeyed with the cabinet saw and nearly lost the end of one of his fingers.

"The Bureau is equipped with the latest and best machinery, and the photoengraving rooms are large and well lighted and pleasantly located. It may not be a very long time before the Filipinos will be able to do a great amount of the work entirely unaided, although it will necessarily be some time before they will learn what causes and remedies 'oyster shells,' 'streaks,' 'smut,' 'scum,' 'comets,' enamel 'lifting,' 'chewed' cuts, and the hundred and one trials to which the photoengraver is subjected."



PHOTOENGRAVING STAFF, GOVERNMENT PRINTING-OFFICE, MANILA, P. I.

Gabriel Labog, Alfredo Rosete (resigned), Basilio Vizcarra, Joaquin Reyes, Ambrosio Pablo, Pedro Rumbaou, Justo Gerónimo, Charles F. Lanman, Homer L. Knight, instructor, Andres Batan.

MODERN SCHOOL BOOKS.

Rand, McNally & Co., Chicago, are publishing a line of school text-books that are certainly high-grade specimens of the printer's art. When we compare a geography just received from them with those we studied in our own school days, the great advance in printing during the past twenty-five years or so is forcibly impressed upon us. Then, all the type was set by hand, and two-roller, drum-cylinder presses were in general use. The maps were printed in colors, to be sure, but, compared with those in the geography before us, were flat and insipid in appearance. Those who still cling to the belief that handwork is better than that done by machinery should compare the new Rand-McNally geography with a publication devoted to the same subject printed when handwork was the rule. The new book is machine-made throughout. The type, that for such work would have been set by hand even ten years ago, was cast for the book and set ready for the press by the Monotype casting and composing machine; the illustrations, superior to anything possible by hand, were all mechanically made by the half-tone process; the printing was done on a four-roller, two-revolution press that was fed by an automatic sheet-feeding machine, the sheets being more perfectly registered than is possible by hand; the printed sheets were mechanically fed into a folding machine that, besides doing more work in an hour than a hand folder will do in a day, does much more accurate work, and even does away with the wrinkles on the inside folds of a section folded by hand; the folded sections (or signatures) were gathered by machinery, and then, on another machine, were sewn; passing to an automatic book trimmer, the sewed books were trimmed to exact size wanted and were then ready for the cases, which meanwhile had been made by another ingenious machine, and embossed by still another. We are certainly living in an age of wonders and the greatest wonder of all is that, with the multiplication of labor-saving machinery and consequent increase in production, manufactures, and especially printing, continue to improve in quality.

"SUPPOSE," said the new funny man as he turned in his first batch of jokes to the editor, "suppose I call this column 'Linotypeisms'?"

"Good idea," replied the editor, glancing down the pages. "Most of this dope reads as if it was machine-made."—*Chicago American.*

My subscription expired some little time ago and I have neglected to renew, but find that to miss its monthly visits is only to excite true appreciation of the worth of your valuable publication.—*Don F. Cochrane, Hartford, Michigan.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating the electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

FOR SALE — INLAND PRINTERS from July, 1896, to date; $2.50 for each year. HAL MARCHBANKS, Lockport, N. Y.

FOR SALE — INLAND PRINTERS, 1893 to 1903 (inclusive); all except 1903 bound, $28. A. STRAUS, 229 St. Clair st., Cleveland, Ohio.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, $2.00. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor, and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2.00. THE INLAND PRINTER CO.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEAUN. Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4.00; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP — Only newspaper in pretty town in richest irrigated section of Colorado; plenty good machinery and type; subscription not large, but practically pays in advance; estimated yearly cash receipts — Job work, $1,500; subscription, $700; advertising, over $2,000. Price, $4,000; $1,500 cash, balance $50 per month, or any other terms mutually satisfactory; possession given January 1, 1905; owner has a chance to get into larger business. O 634.

FOR SALE — A complete medium-sized plant doing a high grade of special work, in middle West; no better opportunity for printer wanting to get into business; partner with some capital might be taken; thoroughly established. Write for particulars. O 658.

FOR SALE — A strictly first-class and complete printing-plant in an Eastern city of 80,000 — 5 cylinders and 7 platen presses; owner desires to sell on account of other business which requires his attention; no reasonable offer refused. For full particulars, address O 642.

FOR SALE — A strictly modern printing-plant located in Washington, D. C., including Century cylinder press, 2 Chandler & Price job presses, electric motor and shafting, paper-cutter, types, cases, stands, etc., will be sacrificed; cylinder press can be purchased separately. WILLIAM N. CROMWELL, 1003 F street, Washington, D. C.

FOR SALE — BARGAIN — A first-class, well-equipped job-printing plant capable of doing $200 of business per month, located in one of the best towns in Illinois; will sell at a bargain, or trade; if interested, write G., 116½ S. Chestnut st., Kewanee, Ill.

FOR SALE — Stock in a well-established and prosperous incorporated company doing general printing and stationery business, in a beautiful and healthful Southern city, the profits of which will carry with it good position as manager; no one but experienced man with the very best character and recommendations, and with from $3,000 to $5,000 to invest, need answer. O 213.

JOB OFFICE FOR SALE — Eastern Massachusetts county seat of 7,500 population; established 12 years and paying well; very little competition, and good prices are obtained; this is no experiment nor old run down plant, but a profitable, going plant with well-established trade; a genuine bargain will be offered a practical printer looking for an opening; I have good reasons for wishing to sell. C. G. WHEELER, Dedham, Mass.

SOUTH DAKOTA — All home print, eight-page Republican paper for sale in second largest city in State; whole or part interest; good business, slight competition, price low. O 679.

UP-TO-DATE JOB OFFICE in manufacturing city of 30,000, in Michigan, must be sold at once on account of death of partner; invoices $4,500, did $6,000 in 1903, and can be bought for $2,750 cash; established business that will stand investigation. O 69.

$375 DOWN, remainder easy payments, buys Iowa weekly; paid $1,700 last year. O 668.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AT A BARGAIN, SURE — Cottrell's latest improved 2-revolution press, 4 rollers, in first-class condition; good reasons for selling; size of bed 26½ by 39 to take sheet 25 by 38. If interested, address O 676.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE CHEAP — One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTERY OF ST. LOUIS.

FOR SALE — Linotype motor, "Lundell," for 115 volts direct current, one-fourth horse-power, speed 650, as good as new, ready to attach. O 321.

FOR SALE — One Model No. 1 Linotype, all new 2-letter parts, including new universal mold; inspection invited. O 667.

HALF-TONE CUTS FOR SALE — Large assortment of hunting, fishing, yachting and outdoor pictures; have been used only once; cost 15 cents per inch; will sell for 7 cents per inch; for further particulars, address TILTON PUBLISHING CO., 63 Kilby st., Boston, Mass.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bladery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in, $50, 32-in, $55, 38-in, $60.

Style A — With iron stand. Wet or dry grinding. 26-in, $75, 32-in, $85, 38-in, $90, 44-in, $100, 54-in, $115, 60-in, $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in, $185, 60-in, $185, 75-in, $205, 90-in, $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

TYPE FOR SALE — 4,500 pounds 10-point roman, with quads, but no points; 100 double galleys, brass-lined; all practically good as new. STANDARD OIL CO., Cleveland, Ohio.

WANTED — To exchange a full course in piano instruction for printing. CHICAGO PIANO COLLEGE, 516 Kimball Hall, Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 12; Linotype operators, 7; machinist-operators, 10; foremen, 5; superintendents, 2; all-round men, 8; bookbinders, 5; ruler, 1; salesmen and solicitors, 4; stonemen, 3; compositors, 5; photoengraver, 1; pressmen, 8; proofreader, 1; managers, 2; advertising manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, CHICAGO.

Artists and Designers.

ARTIST WANTED — Expert on machinery and lettering; state salary wanted; send samples. O 448.

COMMERCIAL ARTIST — A man who knows how to draw, who has good ideas, and who looks upon business art as a business and not as a stop-gap; permanent position in the studios of one of the best commercial art departments to the man who is willing to grow along the lines of the best advertising designing — to be paid as he grows. Address, with full particulars, age, experience, salary to commence and samples of work, O 640.

WANTED — A strictly first-class commercial artist, also a strictly first-class artist on mechanical work. STAFFORD ENGRAVING CO., Indianapolis, Ind.

WANTED — Artist, a first-class all-round man; send samples and state full particulars in first letter. FREEMAN ENGRAVING CO., Minneapolis, Minn.

WANTED — Artists, first-class only, for mechanical wash drawing and photo retouching; high salaries paid; submit samples of work. THE ARTGRAVERS STUDIO, 1135 Broadway, New York, N. Y.

WANTED — First-class commercial artist. SEATTLE ENGRAVING CO., Seattle, Wash.

Bookbinders.

FOREMAN for small blank-book and general bindery, in Connecticut; man capable of estimating and of doing first-class work. O 665.

RULER AND FORWARDER — Permanent position; country office in East; none but good workmen need apply. O 660.

Compositors.

COMPOSITORS, tabular work, 9-hour day, $12 scale; at once. THE TUTTLE CO., Rutland, Vt.

Electrotypers and Stereotypers.

WANTED — Expert non-union electrotyper with $2,000 or more to invest in preferred seven per cent stock, to take charge of electrotype department of a large publishing house; will also do commercial electrotyping; salary and interest in profits; fine opening for practical and sober man. O 641.

Engravers.

WANTED — One or two first-class all-round photoengravers who thoroughly understand half-tone and line work, commercial and newspaper, operating, etching, machine work and blocking; position permanent; 48 hours per week; state wages. TACOMA ENGRAVING CO., Box 44, Tacoma, Wash.

Lock-ups, Make-ups and Stonemen.

COMPOSITOR, for stone work, first-class workman; give references and experience. O 395.

LOCK-UP AND STONEMAN — Steady work, good wages to reliable, non-union man. O 185.

Miscellaneous.

A CREDIT SCHOLARSHIP gives you an education on credit; we trust you for tuition until course has been fully completed; take a course in either advertising, illustrating, journalism, proofreading, electrical engineering, business correspondence, stenography, bookkeeping, showcard writing, English branches, and pay when satisfied. Write for credit scholarship, mentioning subject desired. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

Operators and Machinists.

WANTED — Experienced Linotype operator for night work; steady work, good wages; send references. THE MICHIE COMPANY, Charlottesville, Va.

WANTED — First-class Monotype keyboard operators; permanent situation. O 93.

Pressmen.

WANTED — Platen press foreman, capable of operating to the best advantage 10 platen presses, producing high-grade commercial printing. O 675.

Salesmen.

SALESMAN WANTED — I am looking for man to sell type and further develop a live, healthy business; he must be a real business man, possessing character, energy, experience and good address, one who has won recognition, but who may now be out of proper connection, or looking for a genuine opportunity; there must be such a man; his reply, if he sees this, will, of course, be framed to convince me why he is the individual needed. O 195.

WANTED — Calendar salesmen; experienced men who can handle the best trade; our 1906 line is entirely new and contains the work of the best American and foreign artists, all reproduced under the personal supervision of one of the best-known and most expert calendar men in the country; a line produced at a great expense to sell against any competition; every subject copyrighted and controlled exclusively by us, and sold only through our salesmen to the consuming trade; this line will not be placed in the hands of jobbers or printers; best inducements to experienced salesmen. BECKWITH PRINTING CO., Norwich, Conn.

WANTED — Salesman able to get orders for highest class lithographing, printing and blank-books; bank work a specialty; only experienced ones need apply. O 633.

Superintendents and Foremen.

WANTED — Experienced superintendent and foreman, capable of estimating on book and job printing; one capable of managing office advantageously. O 669.

WANTED — Printer to take interest and management of book and job office in San Francisco; established 10 years. O 656.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Compositor, 1; editors, 3; reporter, 1; artists and cartoonists, 4; bookbinders, 3; stereotyper and electrotyper, 1; ad. men, 7; photoengravers, 6; machinist-operators, 12; Linotype operators, 12; Linotype machinists, 2; make-ups, 2; stonemen, 2; all-round men, 6; job printers, 17; pressmen, 13; managers, 12; advertising managers, 7; solicitors, estimators and salesmen, 4; superintendents and foremen, 29. Address THE INLAND PRINTER COMPANY, CHICAGO.

Advertising Men.

EXPERIENCED ADVERTISING AND SALES MANAGER, good ad.-writer and write-up man, open for position shortly. O 646.

All-round Men.

POSITION WANTED after November 10 by an all-round country printer; good advertising man, competent to take charge of mechanical end of small office; union. O 316.

Artists and Designers.

ARTIST — An all-round commercial artist desires a change; steady, sober and reliable. O 573.

ARTIST AND CARTOONIST, experienced, employed in Indiana, would like to locate in West on account of health; samples submitted. O 663.

YOUNG DECORATIVE ARTIST AND DESIGNER, good letterer, now employed, wants change of position. O 122.

Bookbinders.

BINDERY FOREMAN — Well up in all departments; can utilize help to best advantage; job or edition shop; permanent position only. O 256.

BLANK-BOOK BINDER — Open for a position as foreman or as a general workman; am also a printed job book forwarder and finisher; of steady, sober habits; state terms per week. O 674.

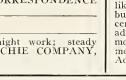
RULER — Experienced paper ruler desires position; also good forwarder; steady, sober, reliable, furnish good references; state salary and if steady work. O 664.

Business Managers.

BUSINESS MANAGER — O. F. BYXBEE, Business Manager Scranton (Pa.) *Tribune*, editor "Newspaper Work," INLAND PRINTER, would like to learn of an up-to-date daily requiring the services of an energetic business manager; in present position has increased circulation 38 per cent, circulation receipts 35 per cent, advertising receipts 38 per cent, advertising rates 31 per cent; thorough practical knowledge of the mechanical details of news-paper and job work; would make an arrangement at a salary based on results, or a portion to be paid in stock. Address O. F. BYXBEE, Scranton, Pa.

Improved Perfect Register Gauge for Job Presses

Clips dispensed with.
Glued to tympan.
Lever-disk adjustments.
Infinitesimal changes.



"Your Perfect Register Gauge is what its name implies."
Artist Printers' testimonials.

E. L. MEGILL, Patentee of Automatic and other Gauges, **60 Duane St., NEW YORK**

SITUATIONS WANTED.

Compositors.

GOOD JOB COMPOSITOR wants steady situation in shop doing good grade of work; sober, steady and reliable; competent to take charge small shop; union man; will go anywhere. O 475.

PRINTER, at present foreman, desires situation in North or West; married, union, references. Address 473 West Houston st., Sherman, Tex.

SITUATION WANTED — A first-class catalogue and jobber is open for engagement after October 10; sober, steady; anywhere. O 650.

Editors and Reporters.

WANTED — Editorship of Western newspaper or periodical; Chicago experience; 23, temperate, wide awake; offer? C. TAVENNER, City Press Assn., Chicago.

Electrotypers and Stereotypers.

STEREOTYPER — Flat or curved plate; all-round man; union. O 645.

Engravers.

PHOTOGRAPHER — Half-tone and color operator, with thorough knowledge of both wet and dry plate work. O 638.

Operators and Machinists.

LINOTYPE MACHINIST — Book or news; references, union. O 29.

LINOTYPE MACHINIST, one of the best, is open for engagement. F. C. D., 2512 University st., St. Louis, Mo.

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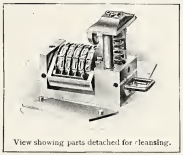
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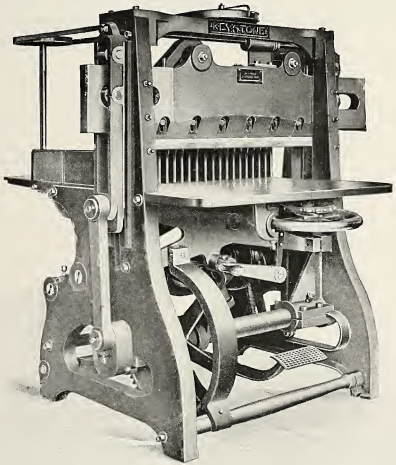


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Motor attached. Size, 24 inches by 36 inches

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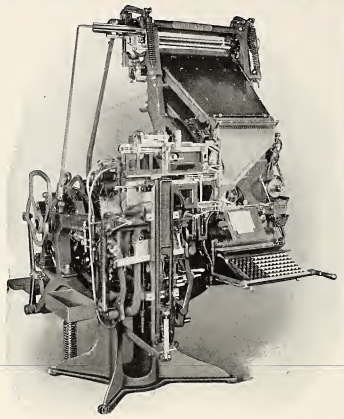
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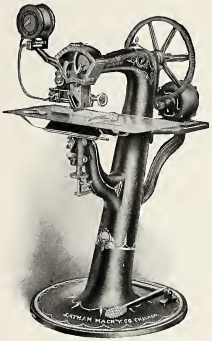
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(Signed) PER SAM. E. VAIL, *President.*

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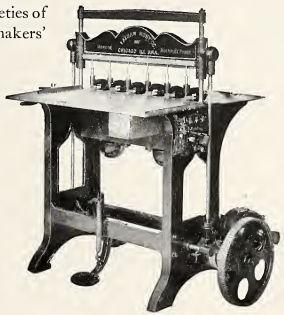
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CHICAGO — THE INLAND PRINTER COMPANY — NEW YORK

[Clipping from *Chicago Sunday Tribune*, September 18]

How to Start a Weekly Newspaper for Only $10

YOU can start and own a newspaper in Chicago for $10.

Four pages of print plates or ready-print, $4; paper for 100 copies, if plates are used, $1; "making up" and printing 100 copies, $3.50; cost of delivering issue, $1—that's all, except your time and trouble—two things which ambitious young editors have more of to spare than anybody else.

The patent inside and the printed plate factories have so cheapened and simplified the business that anybody with $10 to $15 can start his own newspaper.

If you can get enough subscribers and advertisers to pay you for the paper and for the space you have to sell, you are launched on the sea of journalism.

More small weekly newspapers are started every year in Chicago than in any other city in the world, and more of them fail and retire than any other kind of enterprise. Ten per cent survive the first year; five per cent live to see their second birthday; but the large majority disappear within two months after Vol. 1, No. 1, has been placed before its small and not overenthusiastic clientele.

There are now in the neighborhood of sixty weekly and semi-weekly newspapers in Chicago in which nearly the whole matter is of the patent inside or the ready-plate kind. Not a week passes in which one or more of these publications does not fail, to give place immediately to some new journal.

Where to Start a Weekly Newspaper *and* Make It Succeed—

FROM the article reprinted above, it would seem that location has a great deal to do with the success or failure of a paper. With such excellent facilities at his command for the issuance of his paper, the young man with a taste for journalism should not be discouraged from making a start *in the right place*. The trouble with Chicago is that it is already overburdened with a surplus of inconsequential sheets.

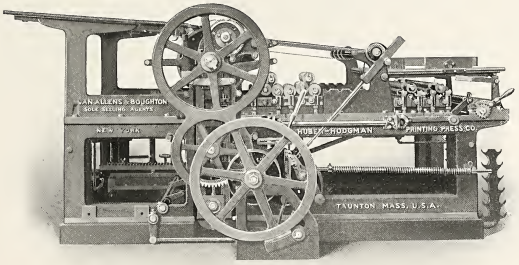
It therefore behooves the young journalist to get away from the great center, out where conditions are fit and favorable for his enterprise. The small new-born town, which is rapidly growing and is filled with enthusiasm and young life, where people have a pride in their local institutions and will further them out of regard for the standing and reputation of their new community—there is where a newspaper is welcomed and patronized, and where failure is unknown.

In Oklahoma, parts of Texas, in the Pecos Valley of New Mexico, these conditions are to be met NOW. A little later *some one else* will see and realize, and act. Now is the time for *you* to get in ahead of all and grow up with the town. Such places are numerous and quickly reached. I invite correspondence from those whose tastes lie in this direction. I would like to hear from any one who wants to make a start along any industrial line in this new and growing country. If you want a home, a business, or merely a chance to invest some capital where it will bring you big returns, write me at length and I will take pleasure in corresponding with you and bringing such opportunities to your attention.



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Hoping to be favored with your valued orders, we remain,

Yours very truly,

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Gives Perfect Distribution
Simple but Effective

IF YOU HAVE NOT TRIED ONE LET US SEND YOU ONE ON THIRTY DAYS' TRIAL

A FEW TESTIMONIALS

GENTLEMEN,—We have had in use for several months seventeen Perfection Distributing Rollers furnished by you, which we find a very valuable attachment to our presses. We cordially recommend them to the consideration of any one feeling the need of improved distribution on the inking roller of printing or lithographic presses, and are confident any one purchasing them will be satisfied with the result.

Yours respectfully,
THE STROBRIDGE LITHOGRAPHING CO.
Per N. W. STROBRIDGE.

GENTLEMEN,—The Perfection Distributing Rollers which have been in use in our establishment for some time have given excellent results.

The ink is distributed over a much greater surface, and we find we are using less ink and obtain a greater amount of impressions since we have been using this attachment on our presses. We can highly recommend them to all users of printing and lithographic presses, and have no doubt that they will give entire satisfaction. Very truly yours,
THE AMERICAN FINE ART CO.

MANUFACTURERS OF

HIGH-GRADE PRINTING INKS

1–9

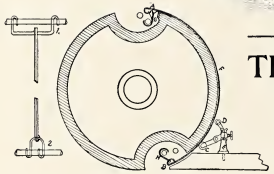
The Patent "Coverall" Gluing Machine



ONE OPERATOR can keep six or even more work people supplied with glued sheets or labels, according to class of work

Have been adopted by many of the leading bookbinders and stationers in this country.

TRY ONE



THE GENESEE BAND SLITTER

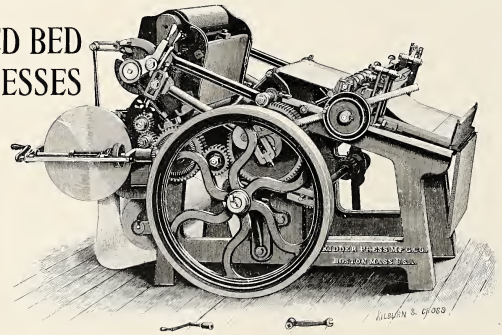
PERFECT SLITTING

Fits any press. Sent out on trial. If it doesn't do the work you may send it back.

KIDDER ROLL-FEED BED AND PLATEN PRESSES

WE sell them with attachments to do any kind of work.

If you manufacture specialties in the printing line, write us.

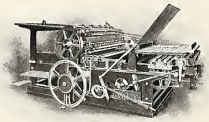


GIBBS-BROWER CO., Agents - 150 Nassau St., NEW YORK


F·A·RINGLER Co.
HALF-TONE, ZINC ETCHING, MAP, WOOD, METAL ENGRAVING, EMBOSSING, ELECTRO-TYPING, STEREOTYPING
PHOTO-GRAVURE PLATES FOR INTAGLIO PRINTING, COPPER PLATES COATED WITH STEEL.
DESIGNING
PHOTO-ENGRAVING
AND ELECTROTYPING
21-23 BARCLAY ST.
TO 26-28 PARK PLACE
NEW YORK.

"GIVE" AND "TAKE"

—BUT MOSTLY "GIVE"

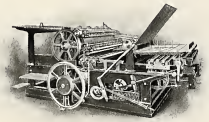


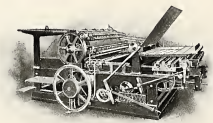
The WHITLOCK

Will give the service a modern press should furnish; it will give the speed you are after; it will give the perfection of product your customers want.

The WHITLOCK

Will give joy in the pressroom because easily handled; it will give peace to its owner because always in shape for duty; it will give satisfaction at all times because built on right principles.





The WHITLOCK

Will take but a short time to investigate; it will take a shorter time to become acquainted with when installed; it will take a still shorter time to pay for when once started to run.

Western Agents:
AMERICAN TYPE FOUNDERS CO., Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

Southern Agents:
Messrs. J. H. SCHROETER & BRO., 44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN, 46 Farringdon St., London, Eng.

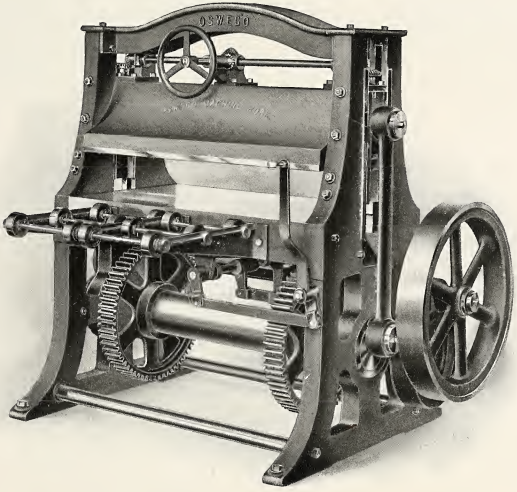
FOR CIRCULARS, PRICES, TERMS, ETC., WRITE

THE WHITLOCK PRINTING PRESS MFG. CO., of Derby, Conn.

AT THE SALES OFFICES BELOW:

Fuller Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

OSWEGO
DIE-CUTTING PRESSES
(HEAVIEST PATTERN)



Following our policy of building only the best designs, we offer these machines with confidence that they will win their place by their merits the same as each type of the Brown & Carver and Oswego Cutting Machines has done.

OSWEGO MACHINE WORKS
NIEL GRAY, Jr., Proprietor
OSWEGO, N.Y.

Fifty sizes and styles of CUTTING MACHINES generally ready for instant shipment.

Oswego Auto Clamp — Oswego Small Power
Oswego Lever — Oswego Bench
Brown & Carver Hand Clamp

E. M. GILL, President G. M. GILL, Treasurer

THE GILL ENGRAVING COMPANY

140 Fifth Ave., New York

Half-tone and Line Engravers for

Country Life in America, The World's Work, The Century Co., Charles Scribner's Sons, Doubleday, Page & Co., G. P. Putnam's Sons, E. P. Dutton & Co., Henry Holt & Co., Life, Town & Country, Brooklyn Life, Motor, The Methodist Book Concern, The American Baptist Home Mission Society, Baker & Taylor Co., James Clarke & Co., Cassier's Magazine, T. Y. Crowell & Co., Dodd, Mead & Co., Architecture, Independent Peerless Pattern Co., Leslie's Weekly, Judge Co., Longmans, Green & Co., Burr-McIntosh Monthly, Metropolitan Magazine, Everybody's Magazine, The Rudder, Peter Henderson & Co., Prang Educational Co., Recreation, A. S. Barnes & Co., Wm. Wood & Co., and many other Leading Publishers and Publications.

We are platemakers exclusively, and our establishment turns out many more half-tones than any competitor in the United States.





No. 1 Pure White ENAMELED BOOK

Whitest, Highest Finish and the Best Printer

ESPECIALLY ADAPTED FOR FINE CATALOGS AND WHERE BEST RESULTS ARE DESIRED

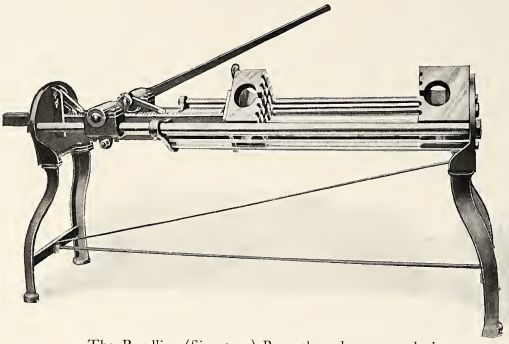
The Champion Coated Paper Co.

HAMILTON, OHIO



Crawley Bundling Press

(Hand Hole Style)



The Bundling (Signature) Press that pleases everybody.





Kansas City, Mo. 7/18/1904.

The Crawley Book Machinery Co.,
Newport, Ky.

Gentlemen,

We consider the Crawley Bundling Press one of the best investments we have made for machinery in our bindery. We did not realize what a useful machine it was until we began using it. It is manifold in its uses, economizing time, and gives better results to the finished work.

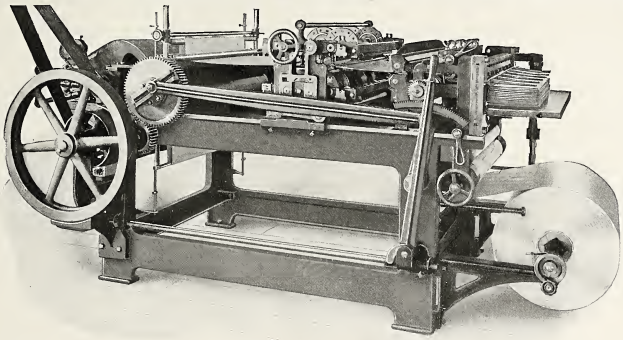
Very respectfully yours,
UNION BANK NOTE CO.,
per Wm. Bishop.

MADE AND SOLD BY

The Crawley Book Machinery Co.

Newport, Ky., U. S. A.

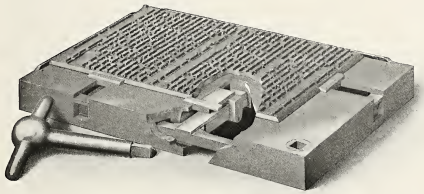
A JOB PRESS FOR LONG RUNS



If you have a specialty, get a Coy Rotary and become a manufacturing printer.

It has great speed and "flexibility" and prints from flat surfaces. It numbers, cuts off or rewinds, slits, perforates, punches, duplicates in two colors, folds and gathers.

THE COY PRINTING PRESS CO., 107 South Sangamon Street, CHICAGO



Something Entirely New

A patent iron block for book plates. A quarter turn of a key wrench locks all the hooks. The hooks are controlled by beveled levers which rest upon flat surfaces when the hooks are locked. The block takes a full-sized plate as hooks extend to extreme edge and may be locked from under side of block.

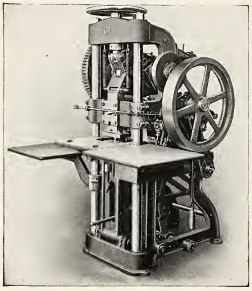
Simple, quick, no slipping, no working loose, no injuring plates with ratchet. The illustration tells the story.

May we quote you prices?

The Berry Patent Block
Made by
The Tympalyn Company
246 Summer Street
Boston, Massachusetts

THE CARVER & SWIFT STAMPING and EMBOSSING PRESS

ON EXHIBITION WORLD'S FAIR, LIBERAL ARTS PALACE, BLOCK 11



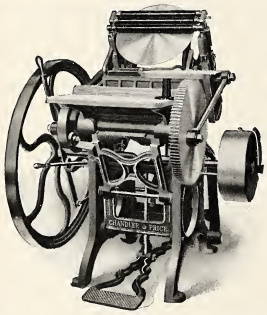
MILLER & RICHARD, Canadian Agts.
7 Jordan Street, TORONTO, CAN.

UNEXCELLED

FOR

Simplicity, rigidity and durability of construction,
Economy of operation,
Quantity and quality of production.

C. R. CARVER COMPANY
N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA, PENNSYLVANIA



WHY?

WHY are there over twenty thousand (20,000) Chandler & Price Gordon Presses in use?

WHY are there proportionately less secondhand Chandler & Price Presses in the market?

WHY is there more ready sale for a secondhand Chandler & Price Press than for any other make?

WHY can you obtain a better price for a secondhand Chandler & Price Press than for any other?

FOR ANSWER

We refer you to any parties who have had them in use for past ten or fifteen years.

The Chandler & Price Company

Manufacturers of High-grade Printing Machinery

ALL MACHINES FOR SALE BY DEALERS. CLEVELAND, OHIO, U. S. A.


"OUR CUTS TALK"
U.S. COLORTYPE CO.
THE
WILLIAMSON-HAFFNER ENG. CO.
DENVER, U.S.A.

PERPETUAL IMPROVEMENT
Is our watchword

INVENTIVE IDEAS
ENERGETIC ENTERPRISE
Is our aim

SIMONDS STEEL
"CARBO-MANGANESE"
Is our own

PAPER CUTTING KNIVES
Is our specialty

PERFECT TEMPER
Is our claim

ABSOLUTE SATISFACTION
Is our guarantee

May we have your orders?



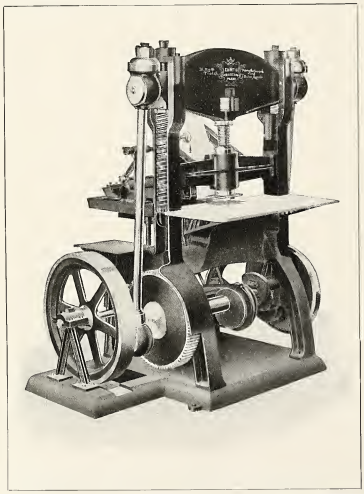
SIMONDS MFG. CO.

FITCHBURG, MASS.
CHICAGO . . . ILL.

NEW YORK . . . . N. Y.
PORTLAND . . . . ORE.
SEATTLE . . . . WASH.

Simonds Mfg. Co. Ltd.
NEW ORLEANS . . . LA.

Simonds Saw Co.
SAN FRANCISCO . . CAL.



AT THE WORLD'S FAIR
SEE THE
Curtis Embossing Printing Press

The press that has earned the reputation of being the *strongest* built, *simplest*, *easiest operated*, and of stamping *larger die work* than any press made.

Takes up to a 5 x 8 inch die, which permits its use for embossing *catalogues*, *pamphlet and folder covers*, *labels*, etc., also *office stationery* of all descriptions for manufacturers, business houses, professional men and women, and *society and monogram* work.

It prints and embosses *two* and *three colors* at *one impression*.

It has a perfectly perpendicular plunger movement, has a straight wipe, an automatic paper roll, absolutely positive register, a friction clutch, and instantaneous brake stop—has every attachment and device for its *convenient and successful operation*.

It is *sold on trial*, all wearing parts *guaranteed* for *five years*.

Come, or send your representative, and run our press, and see how *complete*, *convenient* and *easily operated* it is, and you will be convinced of its *superiority*.

One St. Louis firm is operating *seven Curtis Presses*.

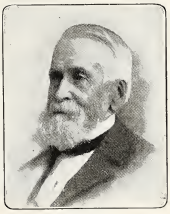
EXHIBIT IN BLOCK 11
PALACE OF LIBERAL ARTS
WORLD'S FAIR

OFFICE AND FACTORY
2122-28 CHOUTEAU AVE.
2122-28 LA SALLE ST.

B. ROTH TOOL CO.
(ESTABLISHED 1857)
ST. LOUIS, MO.

TRADE MARK "Micro-Ground." COES

ESTABLISHED IN 1830



LORING COES

"COES' WARRANT" and his trade-mark may not mean much to you till you've tried the knives. *Then* you feel that integrity in knives is not wholly a matter of hearsay.

A KNIFE, like everything that depends on skill, while it suits you, may not suit your neighbor. So

COES WARRANTS each

MICRO-GROUND



to give SATISFACTORY SERVICE, and you can't wear out his patience. *It must suit.* So your goods bear *in themselves* the greatest requirement, the first element, of satisfaction. *And*

Coes' Warrant,
Coes' Quality (and package),
Coes' Finish ("Micro-Ground" TRADE MARK)

Are the only three things in the knife trade that are

RIGHT!

WINNING NUMBERS
New York City.

132
P. F. COLLIER & SON,
416 W. 13th Street, NEW YORK.

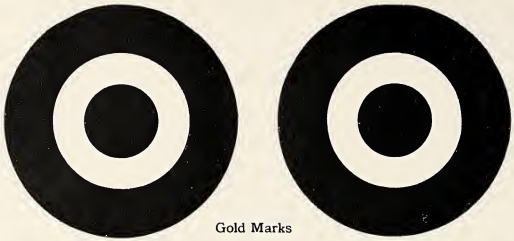
100
BOORUM & PEASE CO.,
Front & Bridge Sts., BROOKLYN.

Get in on the Next October 10

'Phone, "Allen"

Loring Coes & Co. Inc.
Worcester, Mass.

G. V. ALLEN,
10 Warren St., New York City
and vicinity.



Gold Marks

Gold Mark Advertising
AND
Gold Mark Printing

The Henry O. Shepard Co.

GOLD MARK PRINTERS

PRINTERS' INK classifies THE INLAND PRINTER as a Gold Mark Paper



Gold Mark (◎◎) Papers.

(◎◎) Advertisers value these papers more for the class and quality of their circulation than for the mere number of copies printed. Among the old chemists gold was symbolically represented by the sign (◎◎).—*Webster's Dictionary.*



The Henry O. Shepard Company print The Inland Printer. They are specialists in Gold Mark (◎◎) business literature, and are equipped to write, illustrate, design, engrave in any medium, print, bind, and mail business literature of every description, in Gold Mark (◎◎) style. ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎ ◎◎

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO, U.S.A.
TELEPHONE EXCHANGE, All Departments, HARRISON 4230 - 4231

Down-town Office: 318 RAILWAY EXCHANGE BUILDING

Western Newspaper Union

LARGEST PRINTERS' SUPPLY HOUSE
IN THE WEST

EVERYTHING
FOR
THE PRINTER

COMPLETE STOCKS AT

Des Moines, Iowa Wichita, Kansas
Salt Lake City, Utah
Oklahoma City, Oklahoma

FULL LINE OF PRINTERS' PAPERS AT

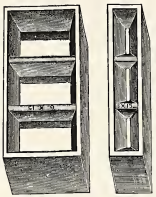
Omaha, Nebraska (Western Paper Company) and Lincoln, Nebraska

Other Branch Offices where Printers' interests are subserved — Chicago, Dallas, Denver, Detroit, Houston, Kansas City, St. Louis

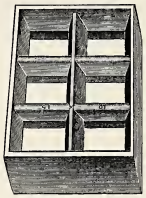
WE ARE NOT OWNED OR CONTROLLED BY THE TRUST

We Can Save You Money

—ON—



BRASS RULE
LEADS AND SLUGS
METAL FURNITURE
ALL-BRASS GALLEYS
STEREOTYPE BLOCKS
CHASES





Charges prepaid on all orders of $10 or over.

Write for Special Prices and Catalogue.

WESTERN PRINTERS' SUPPLY CO.

114-116 SHERMAN STREET, CHICAGO

SPECIAL RATES ON CARD INDEX BRISTOL TO

PRINTERS AND STATIONERS

WE are advertising to the general public that genuine Macey-Wernicke Index Cards and Supplies can be purchased through responsible Printers and Stationers.

¶ We supply all grades of Index Bristol Board in sheets, cut to standard card sizes or cut for printing and ruling two or more on, which enables you to furnish Macey-Wernicke perfect cards and permits the execution of card orders exactly as the user desires, without any delay in delivery.

¶ Now is your opportunity for taking up the Card Index line which is so rapidly growing in popularity. We can put you on the right basis and make it profitable for you to send us your orders.

¶ Lowest prices consistent with high-grade stock. Prompt service. Correspondence solicited.

Macey-Wernicke Co. Ltd.

GRAND RAPIDS, MICHIGAN

Formerly THE FRED MACEY CO., Ltd.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. CO., 229 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send $1.50 for samples, prepaid express.

ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Big discounts.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1903. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

CRESCENT GOODS.

CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising Purposes. Large line. Write for particulars.
CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade.
CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples.
CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK. Write for samples and prices.
SILK CORDS AND TASSELS.
STAMPED OR EMBOSSED STATIONERY.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

HOLLINGSWORTH, SAMUEL, Plainfield, N. J. Special machinery for the printing and paper trades. High-speed rotary and color presses designed and built.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., Co., 26 Park place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine street, St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EWITT, 216-218 William street, New York city. "Good work quickly done."

HORNBY, ROBERT, 277 Mulberry street, New York city.

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety cuts.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ELECTROTYPERS AND STEREOTYPERS.

ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago; 180 Fleet st., London, E. C. Complete line of most advanced machines, all our own make.

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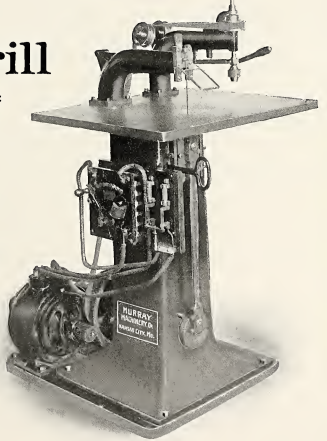
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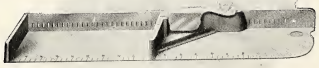
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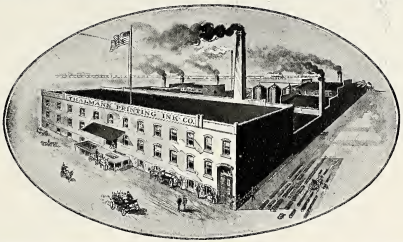
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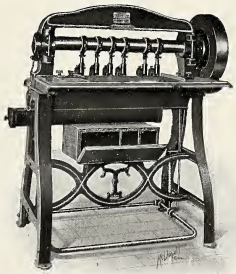
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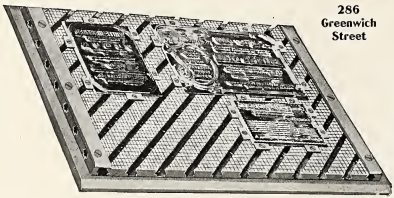
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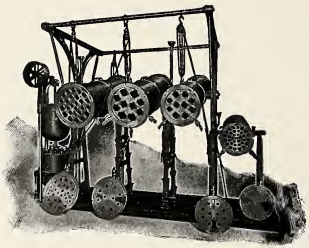
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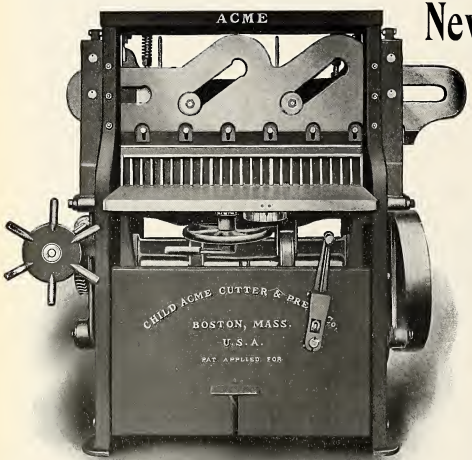
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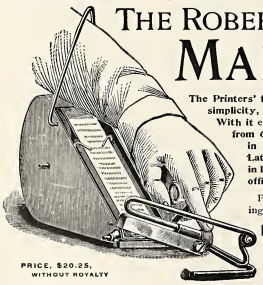
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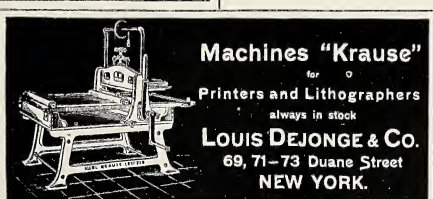
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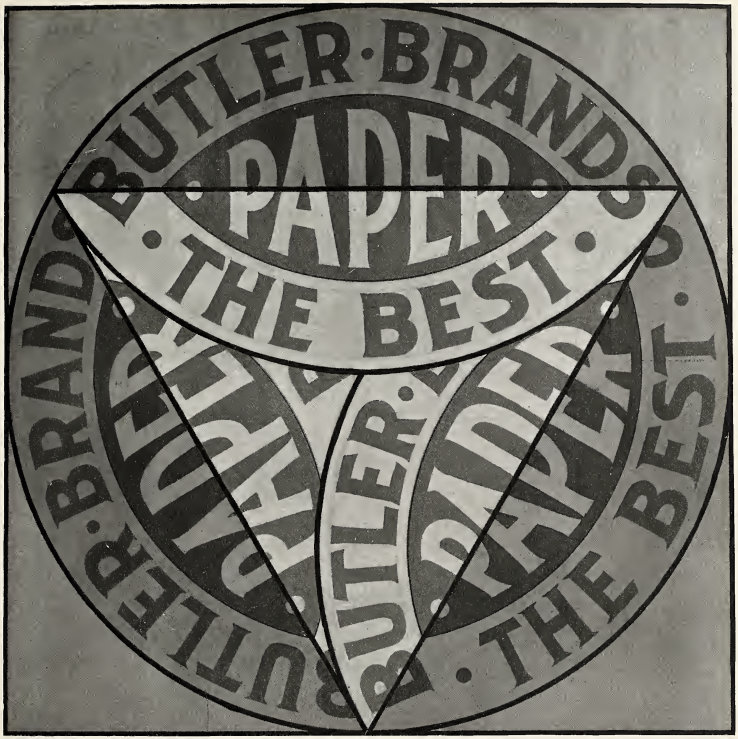
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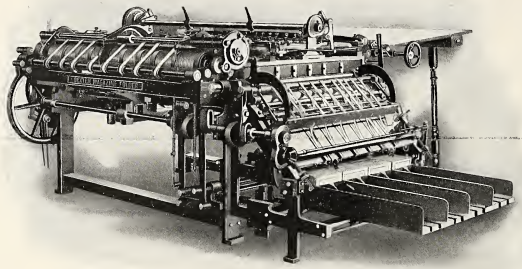
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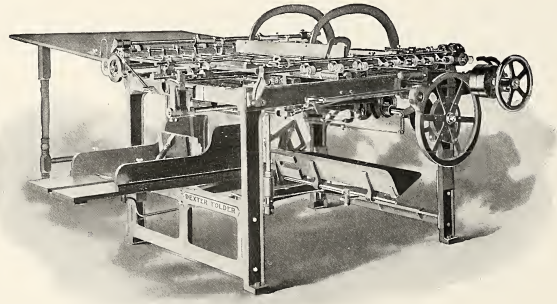
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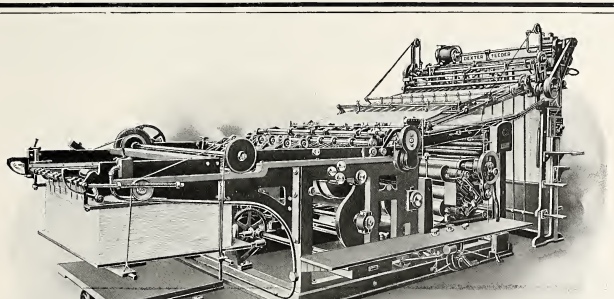
Folders of every description. Feeders for Printing Presses, Folding Machines and Ruling Machines.

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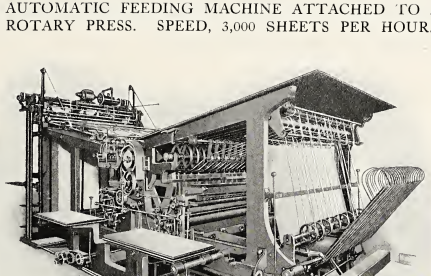
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THE DEXTER AUTOMATIC FEEDING MACHINE ATTACHED TO A DOUBLE-FEED PRINTING PRESS.

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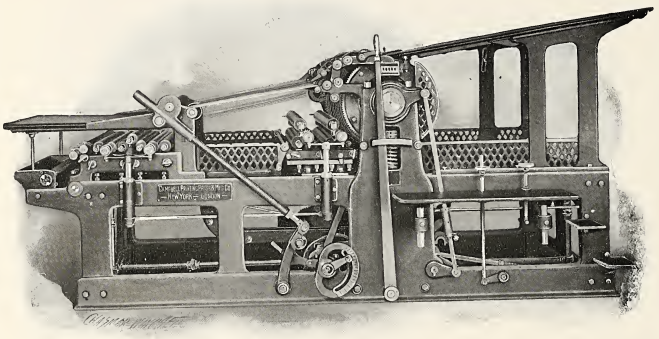
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The Century



An Exhibit Which Means Something

FOR the past four months, at the CENTURY Exhibit at the St. Louis World's Fair, the pages of the *Progressive Printer*, from cover to cover, have been printed on CENTURY Presses. High in quality as the work was, it was done at speeds ranging from 1,650 to over 1,900 an hour, and done, too, without slip-sheeting.

On the same presses, three-color work was unintermittingly produced at speeds ranging from 1,800 to 2,100 an hour, and also without slip-sheeting. Of this work samples will gladly be sent on application.

Visiting printers and pressmen, bent on comparison, frequently remarked that no other two-revolution press at St. Louis was printing three-color and half-tone work so perfectly, at such a high rate of speed and without slip-sheeting.

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As we have a school for the purpose of drilling our men, previous experience of printing machinery is unnecessary, but we shall give preference to those who have a knowledge of the needs of the printing business.

We pay substantial salaries, but demand of our men in return good character, work, energy, perseverance—and orders.

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CINCINNATI, NEW YORK, CHICAGO
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THE MONOTYPE

"A BRIGHT PARTICULAR STAR"

—Shakespeare.

¶ A nutshell definition of the MONOTYPE. It is small wonder, then, that "Particular Printers," such as the Stonebraker Bros. Co., should in their endeavor to satisfy "Particular People" call in the aid of that Particular Star among Machines—the MONOTYPE.

¶ Mr. J. R. Stonebraker's letter, reprinted on a following page, testifies that under the most exacting conditions imaginable—conditions demanding a quite rare and variety of output—the MONOTYPE proved more than equal to the emergency.

¶ It is entirely safe to assert that no other mechanical compositor could have proved the "tower of strength" which Mr. Stonebraker confesses he found his MONOTYPES to be in the days immediately following the great Baltimore fire.



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Charles Hamilton



JOHN MALLORY HOLMES.

Editor of "Green Bag." President of Class, '02–'03, '03–'04. President of Carrolton-Wight, '02,-'03. Member of Foot Ball Team, '01–'02. Captain of Foot Ball Team, '01. Member of Basket Ball Team, '00–'01, '02–'03. Manager Basket Ball Team, '02–'03; '03–'04. Member of Track Team, '01. Winner of Arthur Medal for Debate, '03. Member of Serial Entertainment Committee, '02–'03, '03–'04. Member of Class Championship Teams. Member of Contest Committee, '03. Member of Board of Governors of Athletic Association, '02–'03, '03–'04. Delegate South Atlantic Association of A. A. U., '02–'03–'04. Honorary "B" 02. Usher at 1903 Christmas Play.

"In arguing, too, the parson owned his skill
For ee'n tho' vanquished, he could argue still."

"Johnny," also known as "Ducky," is among the foremost kickers of the class. He is always ready to argue, and if you agree with what he says, will immediately take the opposite side of the question. Is Mr. Norris' favorite student, and he says that his face reminds him of the Milky Way, but we fail to see the resemblance as "Ducky's" face is covered with black bristles which nothing can remove—not even radium. Never swears, but has been heard to say, "Well, I'll be darned."

WILBUR TAYLOR JOHNSON.



In cast of Christmas Play. In cast of "My Lord in Livery." Curator of Instrumental Club, '03. Premius Bouncer of the Sigma Rho Fraternity.

"He creeps in acorn cups and hides him there."

Cutest fellow in the class. With smile on his face and a toothpick in his mouth he is really charming. Weight 36 pounds, 8 ounces. Height, 3 feet, 4 inches. Poor little Johnson was once lost. His seat was empty and he could be seen nowhere. We searched high and low, without avail. Suddenly a match stick was seen sticking out of Pennington's pocket. We dragged it out and Wilbur came up smiling. Very fond of Chemistry, but "Doc" is always worried for fear he will fall into a test tube and break his neck. Great favorite with the ladies who say, "He is such a cute child."



LAWRENCE STERN KAUFMAN.

Member of Athletic Association. Secretary of Carrol-Wight, '04. Member of Hockey Team, '02–'03. Member of Track Team, '01–'02. Member of Class Basket Ball Team, '02–'03. President of Pedagogical Society.

"Every inch that is not fool, is rogue."

This youth is celebrated not only for his ability as a news gatherer but also for his persistence in trying to flirt with anything that wears skirts. Often winks at the dust ladies and gets a free handout at the lunch counter regularly by making goo-goo eyes at "Mamie." Favorite pastime—asking Prof. Hartman fool questions. The great ambition of his life is to have a "real reporter's badge" so that he can go to the theatre free. Is going to be an instructor of the young whose minds he expects to enrapture by the sight of his great personal beauty.

SPECIMENS OF MONOTYPE COMPOSITION BY STONEBRAKER BROS. CO., BALTIMORE, MD.,
FROM RECENT PUBLICATIONS BY THAT FIRM.

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With best wishes always,

Yours very truly,
STONEBRAKER BROS. CO.
Jos. R. Stonebraker,
Vice-Pres. and Gen. Mgr.

5 Point
ABCDEFGHIJKLMNOPQRST
5½ Point
ABCDEFGHIJKLMNOPQ
6 Point
ABCDEFGHIJKLMNOPQ
7 Point
ABCDEFGHIJKLMNOP
8 Point
ABCDEFGHIJKLMNO
9 Point
ABCDEFGHIJKLMN
10 Point
ABCDEFGHIJKLM
11 Point
ABCDEFGHIJKL
12 Point
ABCDEFGHIJK

As made and composed on the Monotype



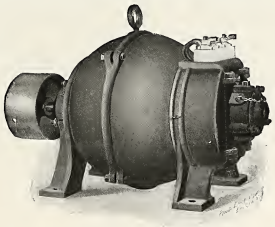
As made for the case by the Monotype

14 Point
ABCDEFGHIJK
18 Point
ABCDEFGHIJ
24 Point
ABCDEFGH
30 Point
ABCDEFG
36 Point
ABCDEF

MODERN

Printing Establishments

ARE ELECTRICALLY EQUIPPED



SPRAGUE ELECTRIC MOTOR

PROGRESSIVE PRINTERS

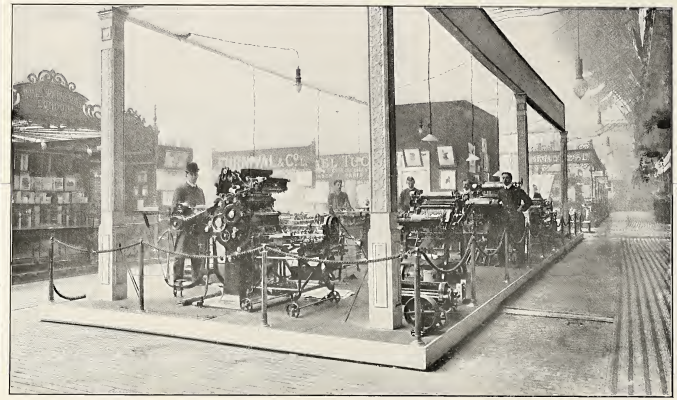
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TWO FIRSTS AND AN EXTRA SPECIAL

At the Great International Printing and Allied Trades Exposition just closed at London, England, there were shown, through the Anglo-American Inventions Syndicate, Limited, Harris Presses as follows:

A Harris Counter Check-book Machine (Signature No. 8).
A Harris Automatic Sheet Feed Press, 15 x 18 (Signature No. 7).
A Harris Two-color Envelope Blanker (Signature No. 5).
A Harris Little Wonder Two-color Envelope Press (Signature No. 1).

All in operation.

This Harris Show captivated our English cousins to the extent of Two Firsts and an Extra Special — a Silver Medal (no gold ones were given), a First Certificate and a Special Extra Award.

Write us for signature describing the press in which you are interested.

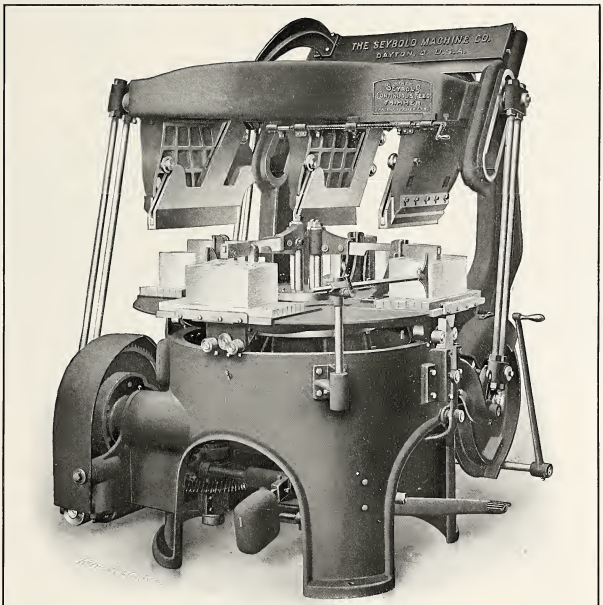
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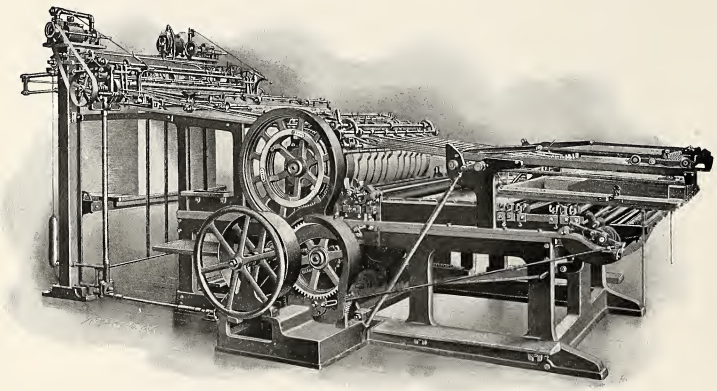
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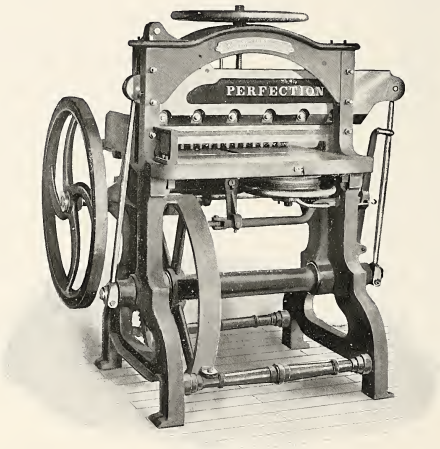
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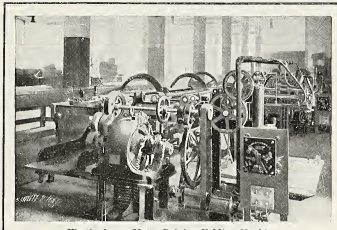
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When you do wire work on a Brehmer Wire Stitcher your operator produces a neat, clean, perfect stitch.

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The Queen City Printing Ink Co.

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MANDER BROS.

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Yours very truly,

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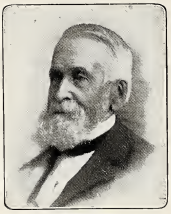
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ESTABLISHED IN 1830



LORING COES

"COES' WARRANT" and his trade-mark may not mean much to you till you've tried the knives. *Then* you feel that integrity in knives is not wholly a matter of hearsay.

A KNIFE, like everything that depends on skill, while it suits you, may not suit your neighbor. So

COES WARRANTS each

MICRO-GROUND



to give SATISFACTORY SERVICE, and you can't wear out his patience. *It must suit.* So your goods bear *in themselves* the greatest requirement, the first element, of satisfaction. *And*

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G. V. ALLEN,
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For it means money to the Printer and Lithographer.

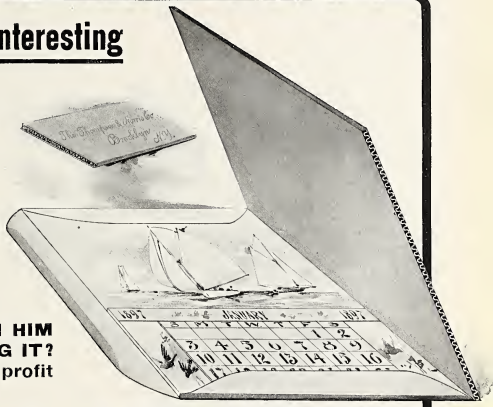
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PERFECT TEMPER
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ABSOLUTE SATISFACTION
Is our guarantee

May we have your orders?



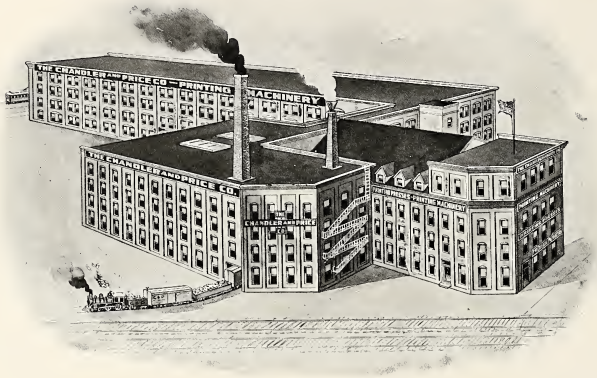
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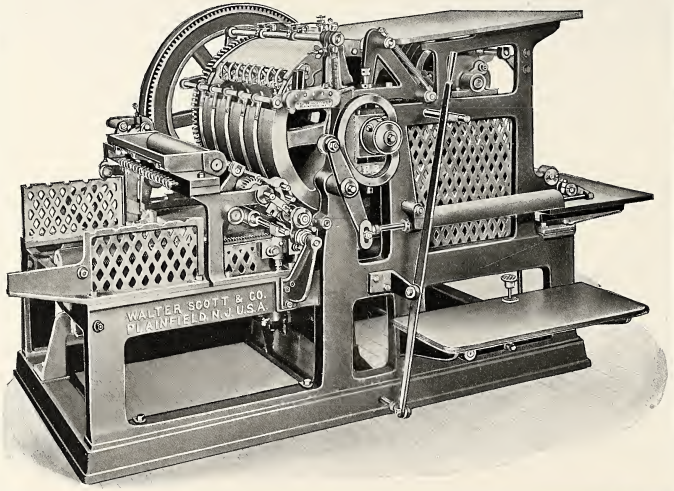


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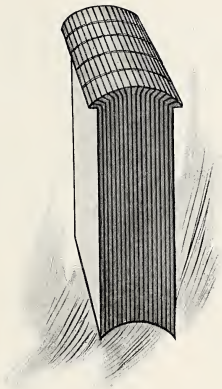
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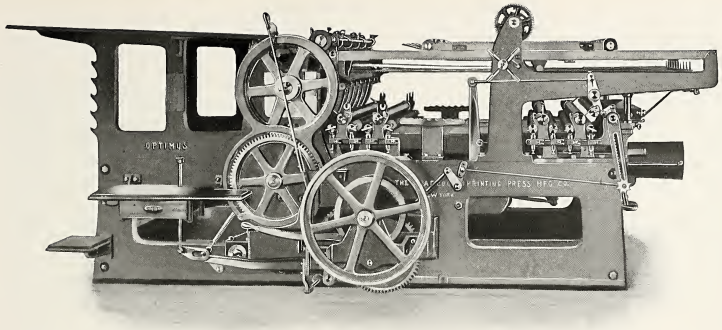
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Great Western Type Foundry, Kansas City; Great Western Type Foundry Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

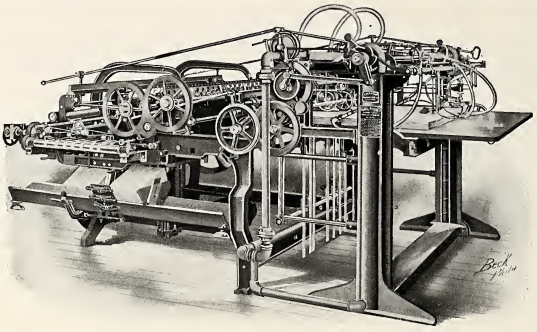
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THE OPTIMUS

The purchase price of a press is met but once; the running expenses every day. The press that meets the latter with the greatest product satisfactory in quality and quantity, is the cheapest to install, no matter what its comparative first cost may be. Herein the Optimus is superior. It most economically produces high-grade work at high speed, and cheap work that is good work and fast work.

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Patent No. 768,375. August 23, 1904.

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On account of the loose belt and idler feature used on these motors in driving cylinder presses, the smoothest running conditions are obtained, and the wear and strain on the motor and press are reduced to the minimum.

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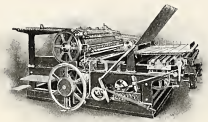
¶ We supply all grades of Index Bristol Board in sheets, cut to standard card sizes or cut for printing and ruling two or more on, which enables you to furnish Macey-Wernicke perfect cards and permits the execution of card orders exactly as the user desires, without any delay in delivery.

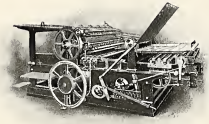
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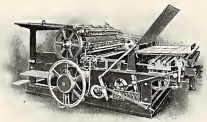
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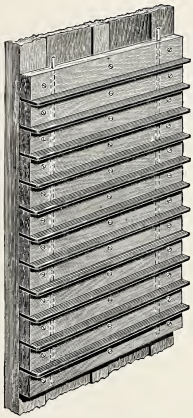
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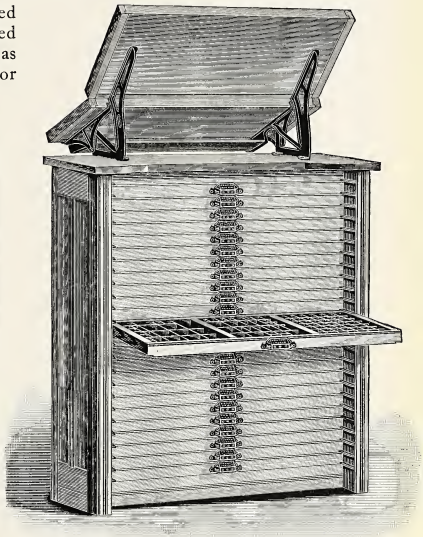


Detail showing construction

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIV. NO. 2. CHICAGO, NOVEMBER, 1904. TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

NOV 5 1904

THE UNION PRINTERS' HOME AT COLORADO SPRINGS.

BY A VISITOR.

GENEROSITY has ever been the pronounced characteristic of printers. The tale of distress, of hardship or of indigence is never told in vain — and many times is hardly begun before the open hand of liberality hastens to relieve the hand of want. On behalf of fellow craftsmen this spirit has always been particularly evident, and no more splendid epitome of this largeness of soul can be conceived than the magnificent institution, the home for aged, indigent and distressed printers, which rests in the shadow of Pike's Peak.

Here the worn-out, the sick, the indigent or otherwise incapacitated printer can come home — not merely to an institution provided by charity, but to a home which he has helped to sustain, and to which he enters of a right.

As far back as 1857 the idea of a home for the protection of printers in age and illness was promulgated, and at one time some $20,000 in the treasury almost assured the Typographical Union that the time had come for building the institution. It was not, however, until 1886 that a general awakening to their responsibilities occurred among printers, the stimulus being the unconditional gift of $10,000 from Mr. George W. Childs and Mr. A. J. Drexel. The question was then, "What shall we do with it?" and "Add to it" was the answer, not only as an act of wisdom, but as a token of appreciation to the donors. Trustees were accordingly elected for the care of the funds, and it was also decreed that on the anniversary of the birthday of Mr. Childs for the five years ensuing each member of the union east of the Mississippi river should contribute the price of one thousand ems of type or one hour's work, and on the anniversary of the birthday of Mr. Drexel a like contribution should be made by members west of the Mississippi. And so the fund began to grow.

There were naturally many suggestions made regarding the ultimate disposition of the funds, but the idea which found most favor was the oft-mooted one of a permanent home for printers. The purchasing power of such an institution and the advertising value of its establishment in any community were very evident to town officials and boards of trade, and several advantageous offers were made to the Union of grants of land, building sites, freedom from taxation, etc. That which found most favor was the offer of the board of trade of Colorado Springs to donate eighty acres of land one mile east of the city, if the Union would erect a home thereon to cost not less than $20,000, beginning the work within two years and completing it within a year from its commencement. This offer was formally accepted in 1889, and in 1890 additional taxation was voted to be applied to the home fund. The trustees were incorporated under the laws of Colorado and given power to regulate and determine the purposes of the home.

The building was completed in 1892, and on the anniversary of the birthday of Mr. George W. Childs, May 12, 1892, was duly dedicated.

The immense sums devoted to educational and benevolent purposes by the millionaires of the present day leave out of all comparison the gift which the printers enlarged in six years to over $70,000, but the

proof of their deserving, in their determination to help themselves, lying in the record of the institution they founded and in its general management, has no parallel.

Mr. Childs, the owner of a great newspaper, donating with his friend and partner, Mr. Drexel, a large sum of money to a convention of printers from every important town and city in the United States and Canada, centered the attention of the printing world and to a great extent that of the general public. The taries lent weight and interest to the occasion. The newspapers had editorials, the poets had poetry, the National Editorial Association plumed its wings for flight and all came together. There was nothing wanting to add to the impressiveness of the dedication. The addresses were worthy of the subject, which is the highest praise that can be offered. Colorado Springs and Denver made it a holiday occasion. Bands played and cannon thundered, and every one rejoiced in the consummation of the printers' dream.

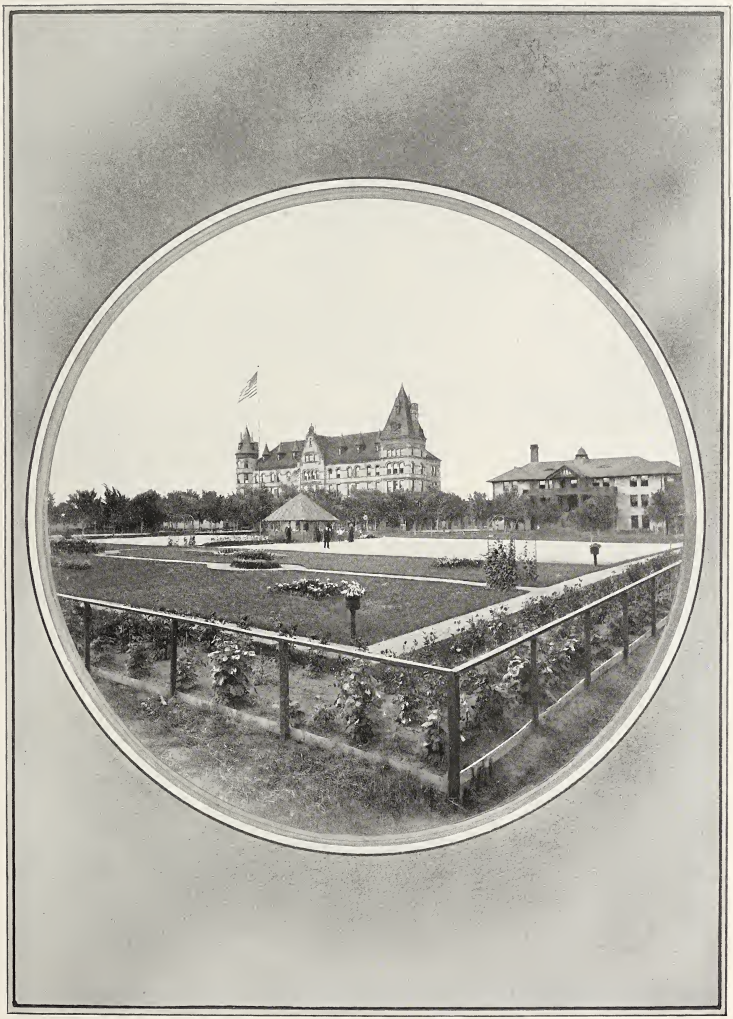


GROUP OF RESIDENTS OF THE UNION PRINTERS' HOME.

appreciation of the members of the Typographical Union did not allow the recollection of the generosity of Messrs. Childs and Drexel to grow cold in the intervening years, but spared no means of giving the widest publicity to the gift and the purposes to which the accumulating funds were to be devoted. Others "took up the glorious tale" and any facts that might have been wanting were made on the spot to suit the temperament of the narrator — all of which made some amusing contretemps in after years. The greatest interest had been aroused up to the time of the dedication.

Mr. Childs and a large party, including Bishop McLaren, of the diocese of Chicago; Senator Gallinger and many other national, State and local dignitaries lent weight and interest to the occasion. The newspapers had editorials, the poets had poetry, the National Editorial Association plumed its wings for flight and all came together. There was nothing wanting to add to the impressiveness of the dedication. The addresses were worthy of the subject, which is the highest praise that can be offered. Colorado Springs and Denver made it a holiday occasion. Bands played and cannon thundered, and every one rejoiced in the consummation of the printers' dream.

The main building of the Printers' Home is a handsome structure of white lava stone with red sandstone trimmings, 144 feet long and 44 feet wide, with a wing at the rear of the north end 20 by 40 feet. The building contains seventy-five rooms, but this number changes as the alterations are made in the home to meet new requirements. Many of the rooms were handsomely furnished as memorial rooms by some of the larger unions, by the chapels of some of the large newspapers, by Messrs. Childs and Drexel, Mrs. J. A. Hayes in memory of Jefferson Davis, her father, and by Mrs. Goddard in memory of her father, Henry Ledyard. Everything was in good taste and the dormitories and other bedrooms were well and comfortably appointed. The memorial rooms were in



UNION PRINTERS' HOME AND ANNEX, TENNIS AND CROQUET COURT.



THE OFFICIAL BOARD, OFFICERS, MEDICAL STAFF AND EMPLOYES OF THE UNION PRINTERS' HOME.

many instances elegantly appointed. But in all this the generosity of the printers and their friends overreached itself. The finely furnished rooms were of course a contrast to the plain but comfortable regulation furnishing, and the result was more or less jealousy and trouble for the superintendent. More time and trouble are necessary in keeping them presentable. In order to sustain them as memorial rooms the donors are kept at an expense which could go to extending the comfort of the home to others, in various ways.



UNION PRINTERS' HOME SURROUNDINGS.



CHARLES DEACON,
Superintendent, Union Printers' Home.

While the purport of this article is to give an account of the home as it is to-day, it is timely to suggest that the memorial-room idea can be applied and more worthily applied if the unions, chapels or individuals who desire to furnish memorial rooms would contribute the amount to sustain the memorial rooms with the regulation furnishings, no more, no less. Opportunity may be given to their generosity, not by the richness of the furnishings of one room, but by the number of rooms that they sustain. Considerations of discipline, cleanliness, economy and common sense argue in favor of this suggestion. Apart from this, there may be a desire on the part of some chapels or unions to be identified more intimately in name with the beneficences of the home, but they are unable to vie with the display made in some of the memorial rooms. They could support one or two rooms with the regulation furnishings and have the name of the organization identified with these at a nominal annual expense.

Experience has taught many things. The memorial parlors have been changed into smaller rooms, the dormitories have been divided into separate bedrooms, and many changes made for the better. The large number of consumptives required a separate building for their proper care and treatment, and in 1898 a hospital annex was completed and furnished, at a total cost of $13,596.22. A fine laundry and heating plant was also completed in 1900, at a cost of $12,500. The laundry is equipped with the best modern devices, one of the most interesting being the large vacuum boiler in which all clothing, etc., is placed under superheated steam pressure and then in vacuum, so that a thorough sterilization is accomplished. The clothing is all carefully examined and repaired and laundered. Garments which are overworn are replaced with new union-made garments of good quality. This procedure was rendered necessary on account of the abuse of the requisition privilege at one time allowed to the residents. The bump of acquisitiveness, as all printers know who have carried sorts in their vest pockets, is hard to suppress, and one shining example of the spirit that takes all it can get for nothing showed up with twelve suits of underwear at the time of his departure from the home. It will be seen from many indications that the task of managing such an institution acceptably, with kindly regard to the feelings of semi-invalid residents and with strict justice to the trustees, is one requiring much tact and judgment.

An attractive and homelike cottage has been built for the use of the superintendent and his family. It was completed in 1900, and cost, with its furnishings, $3,400. It is heated by steam and lighted by electricity, and has telephone connection with the main building and annex.

Additional buildings have been authorized from time to time, in the nature of barns, stables, cattle sheds, chicken-houses, etc. These are well designed and compare favorably with the best modern farm buildings.

A sufficiency of water has not always been available at the home, and the development of the farm resources



MRS. DEACON,
Matron, Union Printers' Home.

has not been as complete as might be on this account. Arrangements have recently been made, however, by which an adequate water supply will be obtainable at a minimum of cost for all purposes.

The management of the home is in the hands of the superintendent, Mr. Charles Deacon, who acts under the direction of the board of trustees, one of whom is a resident of Colorado Springs. The wife of the superintendent acts as matron, and, with the superintendent, is appointed by the trustees. The nurses and other employes are selected by the superintendent. The medical staff is appointed by the trustees. The annual meetings of the trustees are held at the home.

When a printer is disabled through age, accident or sickness, and has been for five years a member of the union and has sustained his dues and assessments, he is eligible to make application for admission to the home. A specific form is provided for the purpose and certified by the local union to which he belongs, to which also a certificate of the physical and mental condition of the applicant, signed by a licensed physician, is attached. The board of admissions passes upon the application, and if everything is regular, the applicant is ordered admitted or placed on the waiting list, if there is no vacancy. The physical condition of the applicant is compared with the report of the physician of the local union, and a report in accordance with the facts is made to the board of admissions. It is too frequently the case that a marked discrepancy is shown between the condition of the applicant actually and that reported by the physician of the union from which he is sent. While the home is for the benefit of afflicted printers, it is evident that a very few residents afflicted with certain diseases would make the place untenable or demand so extensive a corps of nurses and assistants as to make the expense of sustaining the institution prohibitive. Nevertheless, advanced cases of locomotor ataxia, consumption, and other diseases rendering the patients unable to care for

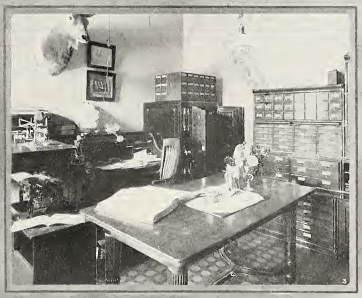


OFFICERS OF THE UNION PRINTERS' HOME.

L. C. Shepard, Thomas McCaffery, President James M. Lynch, Secretary J. W. Bramwood.
Superintendent Charles Deacon, H. H. Rogers, W. J. White, Thomas F. Crowley.











1 — Library and Reading Room. 2 — Billiard Room and Barber Shop. 3 — Business Office, furnished by St. Louis Typographical Union. 4 — Parlors, furnished by Denver Typographical Union. 5 — Bedroom, furnished by Chicago Typographical Union.



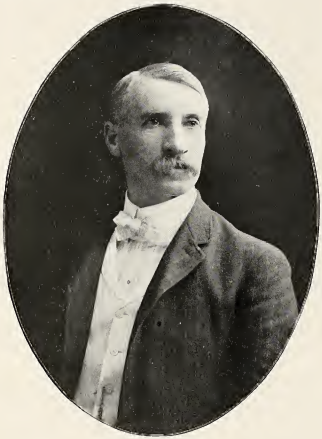
D. I. CHRISTOPHER, M.D.,
Physician to the Union Printers' Home.

themselves, are by ignorance and misleading reports foisted upon the home. This is cruel kindness to the unfortunates who are the victims of the misdirected zeal of their friends, and a great injustice to the membership of the union, to the trustees and other officials.

In the treatment of tubercular disease, advanced methods are used, and the open-air and rest treatment has been found very beneficial. Tents of a special, improved pattern, with hardwood floor, stationary clothes-closet, washstand and drawers, and a method of ventilating through a wire netting around the edge of the flooring and ventilator at the apex of the roof, have been thoroughly tested and found very satisfactory. These are much in demand by the residents, and six more have been ordered, making ten tents in all. A small steam coil will be placed in each and steam conveyed underground from the steam plant exhaust, thus furnishing an equipment which is more complete than many of the best instituttions for the treatment of tubercular disease.



HEAD NURSE AND ASSISTANTS.



JOHN R. ROBINSON, M.D.,
Eye, Ear, Nose and Throat Specialist, Union Printers' Home.

An increase in the accommodations of the home is imperatively demanded, and, recognizing this, a movement to erect a suitable memorial to the late Congressman Amos J. Cummings resolved itself into a proposition to erect a permanent addition to the home. Mrs. Cummings intimated her desire some time ago to donate the library of the late Congressman to the home if suitable provision were made for the volumes. The recommendation of a Cummings Memorial addition has been accepted, and plans have been made to erect such a structure, which will provide a handsome library hall as a memorial to "The Printers' Friend" and give the much-needed space for the uses of the institution. This addition will cost about $20,000 to $30,000. A special committee of eleven members on the Cummings Memorial Building is now actively engaged in obtaining the funds for the addition, which will consist of an extension of the northeast wing of the main building about 65 feet, the plans for which have been approved. Mr. Michael Colbert, of Chicago, Illinois, is chairman of this committee.

It was the privilege of the writer of these notes to attend the last annual meeting of the board of trustees. The businesslike system and the dispatch used in completing the inspection of all departments were most satisfactory. On this occasion, as is usual, each resident was introduced separately to the board and given an opportunity to make complaint and to offer suggestions.





IN THE GARDEN OF THE GODS.



The staff of the home at present consists of Mr. Charles Deacon, the superintendent; Mrs. Deacon, matron; Dr. D. I. Christopher, physician; Dr. J. R. Robinson, eye, ear, nose and throat specialist; Miss Laura W. Edinger, bookkeeper; a chef and second cook, engineer, gardener, dairyman, general workman and teamster, fireman, porter, barber, night watchman, two laundresses, two trained nurses, seamstress, annex cook and eight domestics.



THIS IS NOT KUROPATKIN.

The products of the farm and dairy are used for the home exclusively, and for the annex patients a special dietary is prepared on order.

The limitations of space have necessarily confined these notes to statement of the baldest of facts, but enough has been said to commend this great work to every citizen of the United States and Canada, and to give to the union printers some appreciation of what has resulted from their efforts and of the unlimited character of their beneficences, for not only are the residents provided with union-made clothing, boots and shoes, hats and caps, underwear, etc., but they are pensioned, and an additional sum given to those who care to do a little work about the home. Furthermore, spectacles, false teeth, and, in short, every want is supplied, a touch of humor not detracting anything from the kindly spirit that meets the requisitions.

A heart-warming incident occurred recently when Nashville union, desirous of having a suitable memorial to the late ex-president Aimison, was invited to contribute an oil painting of our good old friend. Trustee Shepard urged that the painting should be hung in the Jefferson Davis room, as it would be, he felt, the wish of Mr. Aimison, who was a devoted son of the South, and took the deepest interest in that memorial room. It was so ordered.



FREE MELONS AT ROCKY FORD FAIR.

The trustees have purchased an extensive additional tract in the city cemetery, and arrangements are now under way to beautify this, the final resting-place of the world-weary printer.



A HOME TENT.

All about the home careful management and good taste are evident. The fine avenue and beautiful grounds are bordered and embellished with flowers, growing with the luxuriance and brilliancy of coloring peculiar to Colorado, so that the institution has become not only one of the most interesting in Colorado Springs, but one of the most beautiful as well.

There are many interesting personalities among the residents, and the home is rich in the unique reminiscences in which the jests of the printing-office are mingled with incidents of the nation's history.

Over half a million dollars have been contributed to the home by the International Typographical Union. It is the printers' pride that they have, almost unaided, built, equipped and are supporting an institution with a liberality that has no parallel. It is now their purpose to extend that usefulness in the name of one of their most faithful friends, and it is eminently fitting that the memory of Amos J. Cummings should be perpetuated by the printers in this way. His time, his talents and his means were ever at their command, and their appreciation is indeed well shown by the memorial they have selected in the addition to the home —

"Its bounty unpurchasable,
Its charity without price."

THE ELZEVIR JUBILEE.

An Elzevir jubilee will be celebrated this year in Germany. It is now three hundred years since Ludwig Elzevir was born — the third of the renowned printing dynasty which, like the founders of the Amsterdam houses, brought the vocation of the family to its apex. Ludwig Elzevir was the son of the Utrecht bookseller, Joost. At thirteen years of age he came to his Leyden kinsfolk for his apprenticeship. In the year 1637, on his return from an Italian business journey, he established a printing-office and bookseller's shop in Amsterdam. He was the right man in the right place, and he soon secured the encouragement of the learned. In 1655 his cousin, Daniel, became a partner in his business, which so flourished that the firm produced 415 works, comprehending literary and philosophical volumes and works dealing with languages and jurisprudence, etc., lines in which Leyden publishers still appear to excel. Ludwig died in 1670, and Daniel ten years later. The plant and business (in 1780) brought at auction 204,000



THE ANNEX.

marks, without the warehouse stock of twenty thousand volumes.—*The Caxton Magazine.*

FROM THE CASE TO THE PLOW.

According to a contemporary Italian trade journal, *L'Arte della Stampa*, there exists in Tuscany a printing-office which is, like many others, subject to periodical slack seasons. To counteract this drawback, the humane proprietor permits an arrangement by which, as soon as want of work becomes serious, the assistants concerned change their craft from typography to farming. They work according to necessity: to-day with the composing-stick, on, possibly, a treatise upon Dante's "Divine Comedy" or an "Epistle of the Holy Father"; the next morning with the scythe or dung-fork, laudably anxious for the needs of the oxen and cows of their dear economist employer.



Written for The Inland Printer.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

VIII.—SYMMETRY AND BALANCE.

IN symmetry we have a means by which type can beguile the reader and draw attention to itself through the power of mere form. We leave for the time being all consideration of interpretative display to look for the factors of "attractiveness." Form, whether it consists of a mass of type-faces spelling out words or is the contour of molded clay made into a pot or a vase, has in itself power over the eye to attract or repel or escape notice. If it seems to the beholder a beautiful shape, his eye lingers. If, in his opinion, it is an ugly form, his glance is brief.

It is true that a strong, unusual piece of work, whether beautiful or ugly, will catch the eye; but the ugly design will rather disgust the observer, or at least make him repent the time lost in noting the obtrusive object. Some workers in display act on the supposition that if the eye is but once caught, the copy or text matter thus exposed to view should be able to detain and absorb the attention. They do not count at all on the prejudicial effect, one way or the other, of a pleasing surprise or a disagreeable one. They overlook the value of a cordial introduction.

Symmetry certainly gives grace to the presentation of a mass of type. Just why, it is hard to say. There seems to be by some inexplicable operation a pleasure to the eye from mere duplication. We notice that the facade of even a plain, homely building, when reflected in the surface of a stream, becomes at once far more interesting and pleasing. A pretty village nestling among trees may seem delightful, but view it reflected in a lake or river's edge and its charms are doubled. The duplication reveals to us a symmetry. For every tower pointing upward in the air there is apparently a tower pointing downward in the water; for a roof-line above, there is a corresponding line below; for any clump of foliage in the upper picture, there is another like it in the lower picture. This is symmetry to an axis, horizontal in such a case, but yet producing an equilibrium that appears to give rest to the eye and satisfaction to the taste.

Symmetry to a vertical axis is equally a delight, as we see it in pottery, in turned woodwork, in basketry and many another product of the crafts. The human body is built upon a vertical axis which we call the spine, and we recognize that vertebrate construction not only gives possibility of beauty but makes practicable the assembling of many parts that must be held together and operated together. The ribs fasten to the spinal column, one side and the other; the head balances upon it; the arms and legs are pendant from points equidistant from it, and, while the skeleton is not in itself an agreeable sight, being too mechanical and visible only through death, it is responsible for the grace and proportion of the human figure, which for intrinsic beauty art crowns above all other creations. Not only the human body, but the bodies of birds, beasts and fish, are vertebrate; leaves of trees are marked with the central line; all through nature we find the practice of "centering."

Naturally, then, axial symmetry brings the possibility of good things also to typography. It has long been in use in the constructive work of printed matter which we call "display."

Whenever early printers, or even the scribes preceding the printers, departed from the square, solid form of the book-page, they adopted for the assembled letters some geometrical figure like the triangle or the diamond, made up of horizontal lines balanced upon a vertical axis, or they constructed similarly a more irregular form by threading each line at its middle with an imaginary cord and hanging this cord plumb, or at least parallel, with the sides of the page. The idea is still cherished in composition, and to-day our "centered" forms, one of which we have in Fig. 1, challenge all other plans of display for points of grace, lightness and unity. The centered, open title-page form is classic.

Of course, the rectangular page may be considered a piece of centered composition, as its uniform lines are balanced at their centers upon a common axis. Yet the outside parallel lines which mark the terminations of the lines and confine such a form at the right and the left have apparently more to do with its character than the

THE

INLAND PRINTER

The Leading Trade Journal of the World
in the
Printing and Allied Industries

VOLUME XXXIII.

April, 1904, to September, 1904.

CHICAGO, ILL., U. S. A.
The Inland Printer Company Publishers

Fig. 1.

interior axis. However, in such examples as these of Fig. 2, we find in parts of some of them the lines seem built to conform to the vertical bounds, and in other parts are centered, with space remaining on either side. For instance, in the bank advertisement of Fig. 2 the word "New York" is centered, while practically the rest of the matter is built up against straight parallel sides; and in the Mosher announcement the date and ornament are centered, the rest of the matter being squared to fill the upper and lower portions of the panel. The remaining example of Fig. 2 does not seem so



BANKING BY

MAIL

Brings to every ambitious, prudent, money-earning man and woman the advantages of this greatest of saving institutions.

Our booklet, "Banking by Mail" tells of the government of 93 million dollars, the savings of our 140,000 depositors and accumulated surplus, and of the convenience and safety of our mail deposit methods.

THE BOWERY SAVINGS BANK

NEW YORK

ESTABLISHED 1834

A.

ABOUT MEN

PAJAMAS

Cotton	$1.00 to $3.75
Flannel	2.00 to 4.50
Silk—pink, blue or white	8.50
Deimel's linen-mesh	8.50
Fancy silk stripes	10.00

GARTERS

Silk	$.25 and $.35
For bicyclers	.25 and .50
Arm-bands and sleeve supporters	.15 and .25

MUFFLERS

Cashmere	$1.00
Silk	$1.75 to 5.00
Way's mufflets	1.00 and 1.25

NECKWEAR

De Joinvilles	$.50
Tecks	.50 to 1.00
Four-in-hands	.50 to 1.00
String ties or band bows, silk or satin	.50
Lawn, for evening dress, 2 for .25, each	.15
Ascots, puffs or flats	.50 to 1.50
Windsor ties	.50 to 1.00
Shield bows, silk or satin	.25 to .50
Lawn shield bows, per dozen	1.00
Lawn band bows, 2 for .25, each	.15 and .25
Per dozen	1.50 and 2.75
Hunting and bicycle scarfs	.50 to 1.00
Fancy cotton string ties, 2 for .25, each	.15
Fancy cotton, 3 for .50, each	20 and .25
Stock collars, duck or piqué	.25
Evening dress shields	1.50 to 2.00

COLLARS

Cluett, Coon & Co. and Earl & Wilson, all styles	$ .25
Lion brand, 2 for .25, each	.15
Per dozen	1.50 and 2.75

B.

A LIST OF

BOOKS

IN BELLES LETTRES



THOMAS B. MOSHER
XLV EXCHANGE ST.
PORTLAND, MAINE

C.

FIG. 2.

closely responsible to the central axis as to its rectangular boundaries.

It would seem, then, that rectangular forms and centered forms of irregular outline may both be constructed symmetrical to a vertical axis, while rectangular forms may also be constructed to meet their parallel boundaries. And yet, even in such a form as this one, headed "About Men," there appears to be a balance attempted, as though article and price were set over against each other for the purpose of equilibrium.

A tight-rope walker may sway to one side and the other, swinging to the right one moment and back to the left the next, still keeping practically erect. Just so the balance of this piece of composition seems maintained, first with more type to the right, then with more to the left, again more to the right, and so on through, till, in the end, equilibrium seems to have been preserved though few lines hang equal weight of type at their extremities.

Balance and symmetry are not far from each other. We might call them practically the same, symmetry being merely a rigid balance, or balance being termed a flexible or approximate symmetry. It may be unnecessary to make this distinction — and, indeed, it may be awkward at times to classify a particular form as being definitely symmetrical or balanced — yet again for certain explanations it will be convenient.

Two facing pages taken from any well-printed book will be found to be more or less symmetrical — theoretically symmetrical in every case. The verso, or left-hand page, is supposed to contain a form in size and proportion equal to that of the recto or right-hand page; the margins must correspond, at head, tail, front and back; the positions of the headings, side-headings, page numbers, etc., must be opposite in the two — in fact, everything on the one side and the other must be symmetrical with respect to the line between the two pages, which is practically identical with the binding or fold which actually divides them. Theoretically, whatever the recto contains the verso should also have, only placed in a reverse position, that is, as if revolved on a vertical axis from one side to the other, the axis being the hinge or binding of the book.

Now, Fig. 3 is a perfect example of symmetrical arrangement of recto and verso, but when we consider two pages such as are found in Fig. 4, we recognize that we have only approximate symmetry, or that certain features only of the one are repeated in the other. It seems a little better, then, to say this example in Fig. 4 is balanced, for balancing may be the adjustment of bodies of different sizes not always in a recip-



FIG. 3.

rocal position, with nevertheless a satisfaction of the laws of gravity or equilibrium.

In Fig. 4, each page shows by the position of the heading that its type-form was constructed with respect to a central axis, and yet we must confess there is only an apparent symmetry or centering throughout the body matter, it being justified only to one side. So, also, when we view the two pages as a double form we recognize that only approximately does the matter in verso offset that in recto. Thus the forms in Fig. 3 give us symmetry, while those in Fig. 4, we may say, preserve a balance — an equality of unequal portions, to be paradoxical.

The fact that we recognize such forms as these of Fig. 4 as satisfactory and pleasing to the eye, though very much out of proportion mathematically, is rather puzzling, to say the least. A possible explanation, however, may be found in the principle that white space itself attracts the eye and offers a contrast against that of the type masses. In viewing Fig. 4 we notice almost simultaneously that the recto has a larger type form than the verso and that the verso presents a larger block of white space below the type than the recto, so then

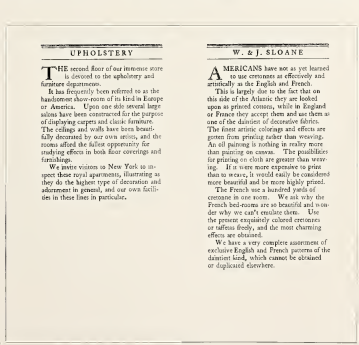


FIG. 4.

these reciprocating contrasts may well be supposed to help out the effort to equalize facing pages. The equal measure to which at least the headings of the two pages are set provides, as it were, the scales of the weighing beam, evenly hung, into the one of which we find cast the greater amount of type and lesser tail margin, while into the other the less amount of type and greater tail margin, which by some influence upon the eye reconciles us to the lack of type. We must acknowledge at the same time that both contrasts give excellent proportions, else the demands of taste would hardly be satisfied.

A more striking balance by means of contrasts is shown in Fig. 5, where a little cut of heavy lines, without any type below the heading, holds the beam level against a solid type page. The apparent weight of this cut is increased by the open white space above it.

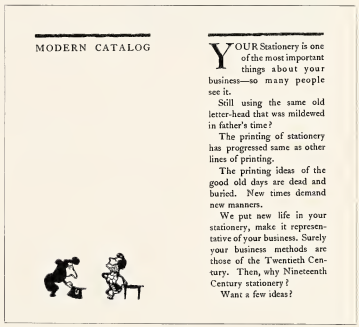
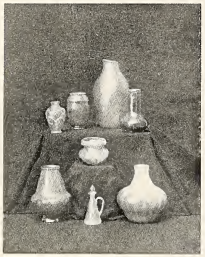


FIG. 5.

The balance of a single page is not very different from the balance of recto and verso, as an object or form on one side must be offset by something approximately equivalent on the other. In Fig. 6 there are a photograph, a title and a paragraph in small type, not one of which is centered, but all balanced upon the central axis of the form in such a way that the eye is pleased and the sense of equilibrium is not offended. The making of such an arrangement is "composition" in a sense beyond that of sticking type. It becomes "composition" rather in the artist's conception of the term, for the artist, when he obtains a balance of his parts and an effective, attractive arrangement of the lines and masses of his picture, speaks of the work as being well composed — that is, well assembled — and holds great credit to himself if he achieves not only a good representation of nature, but at the same time a good "composition" or rightly constructed drawing. The laity seldom appreciate the importance of balance in a picture, though they may disdain work that is badly arranged and in which the parts do not seem properly

related. It often happens in painting that composition is the more conspicuous because of its absence.

In Japanese art, the constant effort to adjust the parts agreeably leads us to believe that arrangement is considered more important than descriptive delinea-



Small Pieces of Favrile Glass

SMALL pieces of Favrile Glass, of great variety in form and coloring. Especially appropriate for gifts and cabinet collections, as every piece is unique and is signed. Grand Prix, Paris, 1900.

THE TIFFANY STUDIOS, 333 Fourth Avenue, *New York*

FIG. 6.

tion, accurate as that often may be. Many an idea may be had from this on the way of throwing together with good balance small masses of color or the blacks and grays of our type groupings.

To return to type specimens, Fig. 7 shows incidentally how balance is accomplished with a heavy mass of type on one side by the extending of the narrower portion of the design out far enough to act as a lever to counterbalance the blocked mass, the pivot here being well to the left of the center.

American Type Founders Company Designer of Types

Buffalo Branch of Number
43 North Division Street
Our Telephone 1447 Seneca
Chas. B. Colligan, Manager

Dated

FIG. 7.

The central axis of Fig. 6 may not be a plumb line between the right and left extremities of the form any more than the center of gravity of an irregular body must mark its division into halves. The adjustment here is delicate and, it must be confessed, somewhat difficult, for not only must extent be measured against bulk, as in Fig. 7, or distance against strength of color, but the very emphasis of white space around the type matter must be considered as giving by its contrast a force to the small groups of type that increases their influence toward equilibrium beyond that of the actual space they occupy. "Feeling" is a better guide oftentimes than measurements. The intuitive sense that a thing is right is more to be depended upon than a mathematical calculation, provided the workman who judges has studied art sufficiently to find pleasure in arrangement and proportion.

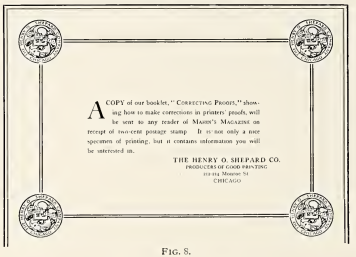


FIG. 8.

It must not be overlooked that exceptions to the rules of balance and symmetry are sometimes followed, and that, as in Fig. 8, the departure may be made for a definite purpose. The name and address of the Henry O. Shepard Company in Fig. 8 has been put to one side in the design below the central rectangular form obviously to attract attention by its being out of the ordinary position that one would expect. The principal part of the design is symmetrical both to a vertical axis and to a horizontal one, so that the irregularity of the little triangular form below the paragraph particularly compels attention. And yet there is some adherence to the rule of balance in this form being on the opposite side from the initial "A."

(To be continued.)

PROOFREADING.

Printers desiring promotion to the proof desk may now have adequate help in securing it. The Inland Printer Technical School has ready a course of lessons, prepared by F. Horace Teall, who will give personal instruction by correspondence. Mere study of any lessons or any books will never be sufficient; but these lessons, supplemented by thorough special teaching, according to individual needs, will prove themselves useful and profitable. Students needing advancement in grammatical or orthographic knowledge may procure it, on moderate terms, by arrangement with Mr. Teall. Such knowledge is a necessary qualification for proofreading, but is not within the scope of the technical course.

A SURE WINNER.

Keep on in your work of disseminating expert knowledge in the printing and journalistic line. You lead the whole field easily.—*Roy A. Stacey, Anita, Iowa.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XIII.—ADVERBS, PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS.

ADVERBS are commonly defined as words that modify verbs, adjectives, or other adverbs. All the words that are known as having the regular adverbial formation modify verbs, as a means of expressing manner of action. They are made by adding to an adjective the suffix -ly, as seen in briefly, largely, softly. Of course they often modify participles, but here the term verbs includes participles, as they are chiefly verbal. It is from the modification of verbs that adverbs are named, although they are also used with adjectives and other adverbs; but in these latter connections only words without the regular suffix are used, and they express ideas of time, place, or degree.

Every word or phrase that tells how, when, why, where, or how much is an adverb or an adverbial phrase. There is nothing more than this to the grammar of adverbs, and there is little difficulty in their correct use. Sometimes a doubt may arise as to their best position in a sentence, but all that need be said here is that they should always be as near as possible to the word modified. "Only" is the one most often misplaced.

Every word that truly modifies a verb is an adverb, but some verbal expressions are disputed (and probably always will be) as to whether an adverb or an adjective should be used. Some persons say they feel bad, and others say they feel badly; and some specious reasons have been given in favor of the latter, but the grammarians favor the former, and the present writer considers it correct and the other wrong. Sherwin Cody says: "We say 'She looks beautiful,' not 'beautifully,' since 'beautiful' is a quality of the subject, not a word used in any way to describe the manner of looking. In the same way we would say, 'He felt bad,' since there is no question of his doing or enduring badly or the reverse. So after most verbs referring to sensations an adjective is properly used, as 'It looked hot,' 'It sounded sweet,' 'It tasted sour,' etc."

Prepositions take their name from the fact that they are commonly placed before nouns, and their office is to express the relationship between subject and object. While it is true that the preposition, in a common sense, connects the subject and the object, it is not in a grammatical or classifying sense a connective word. The only kind of word that should be called connective in grammar is the conjunction — that is, if connective is to have any sort of restriction. One of our recent books on such subjects says, "The preposition is as truly a connective as the conjunction." And this is only a repetition of what others have said. But they might say it as truly of almost any other part of speech, since the full thought is always a connection of its elements. The distinctive and classifying feature of a preposition is its bearing on the objective noun or pronoun, and this is present even when the preposition is placed after it — that is, the effect is always the same, thus thoroughly justifying the name.

The grammar of prepositions is so simple that no formal mistake is likely in their use. Using one word when we really mean another is most often not a grammatical mistake, since the construction is the same as when the right word is used. "Sold at auction" and "sold by auction" are identical in construction — the same parts of speech are put together in exactly the same way — but some people insist that one is wrong; in fact, neither is wrong, and they practically amount to the same thing, though it is said in different word-senses, as if from different points of view. The mistake of using the wrong preposition is a frequent one.

A conjunction is a word used to connect words, clauses, or sentences. Here we have the distinctively connective word. Its only use is of this nature, even when it is adversative, or serves to set one off as opposed to the other. Even in writing of conjunctions, grammarians disagree, as in fact they do as to all parts of speech; and yet these words are mainly so simple in their functions that they may easily be understood, and there is little likelihood of grammatical misuse. Some words are variable in their functions, sometimes being one part of speech, sometimes another; and this is no less true of words that are sometimes conjunctions than it is of others.

Conjunctions are of two classes, coördinating and subordinating — joining coördinate or similar terms and joining a main and a subordinate term. Whenever a question arises whether a word is a conjunction or not, one can do no better than consult the dictionary. The makers of dictionaries have to be grammarians, as one of the most prominent lexicographic functions is the classifying of the words in the vocabulary as parts of speech.

Conjunctions used in pairs are called correlative, and naturally those which correspond in the nature of their meaning are the ones properly associated, as either and or, neither and nor. The commonest error other than that of confusion is the use of "like" as a conjunction, as in "I did it like he did." This is absolute error; "like" is not properly usable in this way. Sherwin Cody says, "'Like' is never used as a conjunction," and in the next sentence he says, "Many people are in the habit of saying, 'I wouldn't do like he does.'" Of course he means in his first sentence that the word is not correctly so used; but why not say so? Students need to be prepared for such occasional lapses in text, which might sometimes be more detrimental than this one.

An interjection is a word that is uttered merely to indicate some strong or sudden emotion of the mind; as, Oh! alas! hurrah! This is Goold Brown's definition, and he says further: "Of pure interjections but few are admitted into books. As words or sounds of this kind serve rather to indicate feeling than to express thought, they seldom have any definable signification."

Significant words are, however, occasionally used as mere exclamations, and when so used they are interjections. Every word used in this way may be said to represent a sentence in itself, though sometimes it would not be easy to frame a sentence that would properly interpret the meaning, so far as such words have real meaning. Interjections have no syntactical relationship, but are independently thrown in between the parts of discourse.

(To be continued.)

Written for THE INLAND PRINTER.

NEW AND INGENIOUS USES OF THE TYPOGRAPHIC NUMBERING MACHINE.

NO. III.—BY GEORGE SHERMAN.

IN previous articles, practical methods by which special numbering may be accomplished with the ordinary consecutive numbering devices were illustrated. The problems selected consisted of the common forms of special numbering, such as the ticket-printing specialist comes in contact with every week of the year. In this instalment I propose to show ingenious and economical methods by which the more complicated special numbering may be accomplished with the typographic numbering machine, without losing an impression or stopping the press.

While I have given a specific example to illustrate methods of attaining various results, at the same time, however, each method is applicable to innumerable schemes in the same class of numberings. For instance, the tympan lever, illustrated last month, can be applied to every conceivable combination under the head of "number and repeat."

Every printer has occasion to produce work that requires both consecutive numbering and numbering in series. As an example, I will presume that an order calls for ten thousand tickets. The tickets are to be numbered in lots from 1 to 100 throughout. The first one hundred tickets, in addition to being numbered consecutively from 1 to 100, also to contain the serial number A1, the second lot of one hundred the serial number A2, and thus up to and including A50, making a total of five thousand tickets. The remaining five thousand tickets are to be printed and numbered the same as the first five thousand, with the series letter B instead of A. Fig. 1 illustrates how this job can be printed two on and numbered at the same time, both in series and consecutively, with the use of but three numbering machines.

The stock must be cut four times the size of the finished tickets, as shown, and it must be perfectly square and accurately uniform in size. Two forms of the ticket are necessary, as the printing must be done two on. The three machines must be locked with the type form so that they will register with the edges of the stock in the exact relation to the numerals as illustrated in the drawing. The desired results are, therefore, attained in the following manner: The numerals of the upper left-hand machine are bisected by the edge of the stock between the hundreds and thousands wheel, and thus the plunger and all the figures but units and tens are printed on the tympan. By setting this machine at 1, the numbering will be consecutive from that numeral up to 99 and then 00. Continuing printing without stopping the press, the machine will automatically return to 01, and the process will result in a repetition of 1 to 00, throughout the entire run. Changes will of course occur in the hundreds and thousands wheels, but these will have no influence on the printed tickets, because their impression strikes on the

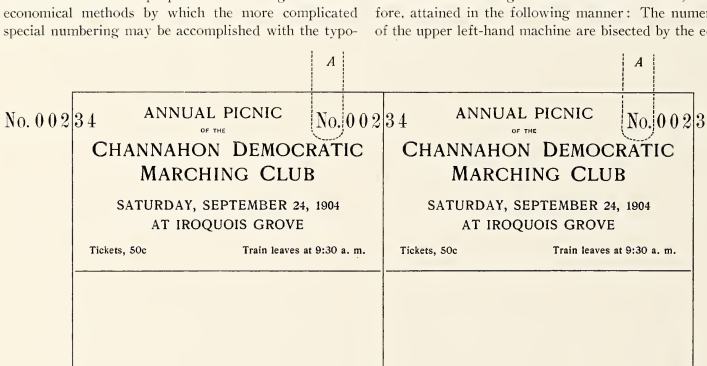


FIG. 1.

tympan, just off the ticket. The middle machine performs two duties at one impression — numbering consecutively and numbering in series. Accuracy must be observed in placing this machine, so that units and tens will print on the right-hand ticket and the remaining numerals will appear on the left-hand ticket. Close register feeding will permit of cutting the finished job between the tens and hundreds. This machine must be set at 101 at the outset, with the cipher between the

NO. 34 SERIES B 22

ANNUAL PICNIC
OF THE
CHANNAHON DEMOCRATIC MARCHING CLUB

SATURDAY, SEPTEMBER 24, 1904
AT IROQUOIS GROVE

Tickets, 50c Train leaves at 9:30 a. m.

FIG. 2.

1's "dropped" (1 1). It is now plainly to be seen how, with one machine, consecutive numbering can be done on one ticket and serial numbering on the other. Starting at 101, units and tens will print consecutively to 00 on the margin of the right-hand ticket, while the serial number 1 will repeat one hundred times on the left-hand ticket, and then advance automatically to the serial number 2, and so on throughout the run. Reference to the illustration plainly reveals the service of the right-hand machine.

The obliterating tongue (A) is the same as described and used in the class of special numbering illustrated in the first article of this series. By using these tongues as a frisket for the plungers in the two right-hand machines, at the same time dropping all the ciphers at the outset, nothing but the numerals will print with the type on the ticket. By arranging the words "Series A," "Series B," and "No." on the guide edge of the blank end of the form, so that in reversing the sheet they will register with the figures, the result will be as illustrated in Fig. 2, one of the finished tickets. Hence you will have accomplished printing, numbering consecutively, and numbering in series at one impression, without stopping the press or losing an impression. If the machines are in perfect order, no more attention to the printing will be required than would be necessary in ordinary consecutive work. The above scheme is applicable to many other combinations.

Extra interchangeable parts for producing various results are on sale by all the makers of typographic numbering machines, or they will be made to special order. Among these special parts are letter wheels, letter slides, unengraved slides, wheels to skip ten figures at each impression, etc. These interchangeable parts are not only expensive, but at the same time much time is consumed in dismembering a machine to insert these special wheels and devices.

Many of these problems that seem impossible of accomplishment without these auxiliary parts are matters of extreme simplicity to the workman who has a thorough understanding of the movements of numbering machines.

In the next and concluding paper on this subject I will show how easily these things are accomplished with the ordinary machines — economically and without the extra cost of auxiliaries.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF IMPOSITION.*

NO. II.— BY CHARLES M. BUTLER.

FORMS folded and bound in two sections, like handfold twelves — composed of an eight and a four — should have the smaller form on the outside of the section, to facilitate jogging to head. In this case, pages 1, 2, 11 and 12 become the four-page; the eight, then, is 3 to 10, inserting in the four-page. The smaller form, being near the hand, is easily jogged and controlled; the weight of the heavier form will readily throw it into position. The main mistake of compilers of imposition schemes has always been along these lines — diagramming lighter forms within heavier ones — instead of laying out forms to meet the requirements of the bindery and thus harmonizing the work of the various branches.

MACHINE FOLDING.

The nipper edge on the press, on forms printed in half-sections (half sixteens, half thirty-twos, etc.), becomes the guide edge on the folding machine, and where the first page of a form is laid — whether to or away from the nippers — depends upon the requirements of the folding machine. On work-and-turn forms (forms backed upon themselves, one half backed upon the other), the "cut" edge is the guide edge, the nipper edge being the gauge on the folder. These forms are common to all folders.

The peculiarities of folding machines are many. Some make the first fold the long way of the printed paper, others the short way. Some avoid turning the sheet over, while others aim to so turn, thus forming a fold at the same time. It makes quite a difference in the "lay" of a form whether the second fold is made by running to the right or toward the left, and being drawn over a roller is different from being pushed through a crevice. The more common machine in use makes the third and fourth folds of a four-fold form in the same direction, creating a "roll." By doubling up — printing two on — music forms (oblongs) can be folded as readily as the ordinary perpendicular page. The form lay-out commonly called "the slitter insert double sixteen" was the first form to be devised utilizing two end folds, instead of one center fold through

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the middle of the long way of a sheet. Since then there has been a revolution in folding machines. It is not within the province of these articles to name the machines which do peculiar folding, but rather to diagram the different folds of all machines.

POINTS.

To fold on the fifteen-inch point machine, points are absolutely necessary, as the sheets to be folded are not fed to a nipper edge, but to the point holes and points on the folder. After the first fold is made, tapes carry the sheet through the other evolutions of the folding apparatus. The positions of the points are 7½ inches each way from the center of the gutter margins in sixteen-page work-and-turn forms, exactly in the center of the head margins on the outside half of a sheet. Page 1 is always on outside half of sheet, page 2 on the inside. The points should perforate the paper, making a small hole, which can be easily felt by the person feeding the folding machine.

Weight and thickness of paper must be taken into account in laying out forms to be finally folded on old-time machines, which fold by means of tapes and deliveries and no grippers. Heavy paper will wrinkle and tear in the back when folded beyond a certain limit.

Modern machines, supplied with grippers, also are equipped with "slitters" which perforate the corners of back folds and heads and thus do away with wrinkling and bunching. A sheet of thirty-twos will come out folded as solid and compact as will a smaller form.

"SLIT" POINTS.

It is not necessary to use these points on machines using grippers to draw the sheet through the folder, and when margins are sufficiently uniform by which to register the sheets, for these machines make their own slits. The position of such slitters depends upon the size of the sheet. They are placed in the corner of folds (where the folds of the head meet the folds of the back). The "slitting" is in the direction of the head fold, so that the cutting of the paper will not interfere with the stability of the back binding. One "slit" point is made in cut margin at the juncture where the back and bottom folds occur on four-fold forms.

The use of points by the printer all depends upon the proper placing and printing of certain pages upon the gripper edge of the press, corresponding to the gripper edge upon the folder — if these are in unison, points are not required. To eliminate all chances for making a mistake, points should be placed in their proper position in the form — eighteen inches apart, placed on the inside half of forms. All points should cut or punch clear through the paper — to simply make a black mark on a white sheet does not answer the purpose.

SIGNATURES AND FORM MARKERS.

Usually at the bottom of the first pages of forms figures or letters are placed to designate which are the first pages — to facilitate binding and to verify the proper gathering of forms (or signatures) into a collective book. They are usually placed at the lower left-hand corner of the page, where they can be readily seen by the person collating or collecting the forms into the book. On high-grade works and in books where accuracy is made absolutely essential, a back margin scheme is used that makes improper gathering of forms impossible, or rather makes it possible to detect a mistake instantly.

Exactly in the center of the back margin, between the first and last pages of a form, a column of twelve or eighteen point quads is built up, and one black-face rule or piece of border the same width as the quads. For signature 1, the rule prints at top of column; for signature 2, the rule is brought down the distance of the width of the rule. When the book is gathered, if correct, a black mark will be found printed down the back of the forms (one rule matching the other); if incorrect, a white space will show where the mistake in gathering has been made (Fig. 1).



BACK SIGNATURE SCHEME.
FIG. 1.

MARKERS.

All forms using markers to fold by should have paper squared or trimmed before printing; this is true of regular forms as well as reverse nipper forms. The first has reversible side guides, the second reversible nipper edges, and, if paper is not all of one size, outside margins are bound to vary, which of course will vary the position of edge against the marker.

ORDER OF PAGES IN A BOOK.

1, half-title; 2, blank; 3, full-title; 4, blank or copyright; 5, dedication; 6, blank; 7, preface; 8, contents; 9, list of illustrations; 10, blank; 11, beginning of text. Appendix begins on first left-hand page following end of text; glossary; index. A sheet of errata may properly precede first text page or form the last page in the book.

STONEWORK.

Stonework is divided into two branches, "lock-up" (imposition) and "make-up," the act of creating pages out of lines of type or other material. There are different kinds of make-up, with certain peculiarities common only to the kind.

Bookwork differs from newspaperwork, and magazinework also has separate distinguishing features. There are no blank pages in magazines or newspapers; in books, departments like contents, preface, etc., are always positioned on right-hand pages, and where they only make one page each blanks follow in each case. In first-class bookwork, all chapters start on odd pages also. One line of a paragraph is hardly permissible at bottom of pages, and at least two lines must run over from one page to another — never a broken line at the head of a page, especially the end of a paragraph.

Never break a page on a colon where it can be avoided. A division of words from page to page is to be discouraged. A short page should contain enough lines to cover the sinkage of chapters. Cheap books and machine work often violate all these principles.

In newspaper work, "scare" heads usually begin pages; no two heads of a kind are placed side by side, but rather in alternate columns. Large articles first, sizing down, even in paragraph work in departments. Journal work the reverse of this in sizing. In magazines and newspapers, articles are oftentimes continued from one column to another or from one page to another by means of continued lines — never to a place preceding, but to one following; cut-off rules are used in newspapers before the line, and heads are printed in facsimile. In journal work, no rules are used, and only the main line of the head is repeated, and not necessarily in the exact type. Footnotes in newspapers go at the end of the article, if any, numbered in sequence; in books and journals, at bottom of pages or columns nearest the points of reference, and may be numbered in rotation, or each page or column may begin anew, with the same references used for each. A short line preceding a dash is treated the same in newspaper work as if it were a full line; in journals, there is an attempt to make space uniform by taking out space above and transposing below to harmonize the effect.

Railroad work has a style of its own. A series of tariffs or "proceedings" will start with the title-page as 1, reading matter as 2, with a blank page following as 3, which ordinarily would be taken into account as page 4 of a book. A second edition of either, or a continuation, if to be numbered consecutively, will be numbered 4, though printing on a right-hand page. In other words, blanks are used, but never numbered

REGISTER.

Register is the alignment of pages or lines opposite to each other or on the reverse side of the sheet, or the adjustment in design of one color to another in color printing. Correct register is a very important matter in machine-folding. It is not enough that pages register, because pages can be registered with other pages which back them, and yet not be square and in alignment with other pages lying side by side. To form a perfect fold, pages must align; they must be squared with the edges of the paper which feed to the folder gauge and press guides. Otherwise, the sheet being folded square, the pages will be crooked sidewise and either too high or too low the up-and-down way of the folded section.

A wrong cross-bar in a chase or the reversing of a bar, end for end, is sometimes enough to spoil a perfect register. Pages in themselves can be perfectly square, but, if not squared to the bars or chase, will be out of register. In such cases "shingling" becomes necessary; that is to say, the pages must be gradually built up on one side of the bar and as gradually reduced on the other, so that the distance from head to head of pages will always remain the same.

Diamond-shaped chases are the cause of poor register many times. This can be brought about by banging a filled or even empty chase on the floor on one end, while taking from the stone or press; locking one section tighter than another; or by the pressman tightening the clamp on one side tighter than he does on the other, and not squaring up or locking the form on the bed of the press by means of long side furniture and quoins. This last assertion is disputed by many pressmen. They say that it does not matter whether a form is locked on the side or not; that even if not square, if "out" all in one direction, by raising or lowering a guide the form can be thrown square. The assertion would be correct provided the guides did not have to be raised or lowered when the sheet is turned over. If the guides have to be raised or lowered on the reverse side, it is proof conclusive that either the form is out of true or that the sheet was never square to the nippers in the first place, and such a form will not fold perfectly on a folding machine. There are few absolutely perfect forms printed in this age of hustle.

In squaring up a form, it is a good plan not to depend too much on the eye, but rather to measure the outside pages lying next to the bar, like pages 5, 6, 7, 8, of a sixteen-page form; then use a straight bar of iron, or even wood, to line up the others to them. Then by use of the rule or a notched reglet, gauge the distance between pages 7 and 8 and verify the space between 5 and 6 and keep them uniform. The straight-edge is best on pages composed of two or more columns. Book pages composed of Linotype slugs may often vary one side from the other, and the straight-edge will point out the defect absolutely.

In making up Linotype pages, measuring to a gauge like a brass rule, it is well to measure both sides of the page. While it is possible to get a perfect slug from a machine, perfect slugs are the exception, not the rule.



FIG. 2.

The least variation in a single slug makes quite a difference in a column or a page. A good gauge to use is a reglet cut out in the middle and both ends enclosed. One that can be slipped over the first and last lines of the page is best, because you can draw it over from side to side and tell by the pressure whether page is square or not. It is as quick, if not handier than a straight piece of rule lying on the inside of your make-up galley.

A handy tool for a stoneman to own, to use in squaring up pages composed of more than one column, is on the plan of the reglet gauge, made of steel and with an adjustable guide, which, by means of a thumbscrew attachment, can be set to any measure. When the hand and eye make a mistake, this little tool will point out the defect. With this, after form is locked up, a straight-edge is hardly necessary (Fig. 2).

(To be continued.)



THE CASTLE, OSAKA, JAPAN.

Photo by K. Ogawa, Tokyo, Japan.

Written for THE INLAND PRINTER.

SYSTEM IN AD.-WRITING.

R. A. HARRIS, PORTLAND, OREGON.

COINCIDENT with the study and experience of ad.-writing and the adoption of uniform methods in compiling copy, will soon come the employment in newspaper composing-rooms of persons whose work will be the laying out and computation of copy only, and this could be done with profit in the offices of every daily paper in the land to-day. When it is realized that in all ads. of large general or department stores (and these comprise a very large per cent of the total of ad. composition) one-fourth of the time is given to studying out, estimating and calculating how the "matter" will "go," the newspaper fraternity will join heartily in an effort to establish some kind of uniformity in the writing of ad. copy. Until that uniformity at least which characterizes the reportorial and editorial departments is obtained among ad.-writers, it were profitable at once to relieve the average compositor of the arduous task — quite foreign to the printer's art — of laying out and designating the comparative sizes of type that given copy and given space will permit. While it is true that this work is, to a greater or lesser degree, expected of the competent compositor and duly classed among his reasonable qualifications, still when copy comes to him that is so computed as to not require this study, the result is a more artistic job and the very appreciable saving of time.

One of the most reasonable ways in which some such system could be greatly encouraged would be for newspapers to pay attention to the time consumed in reducing to type and form the copy of various writers of ads. of any considerable proportions, and the allowance of a part of the cost and expense saved by reason of superior copy, to the house from which it came. This is but a fair proposition and would be the means of relieving the compositor of a vast amount of work and thought which should properly be done by the ad.-writer and which modern teachers of ad.-writing are endeavoring to instil. It but remains for practical newspaper men to appreciate the saving of money this work will mean to them, when they will lend their best efforts to promote the same instruction.

The writing of advertisements is no longer one of the mere chores or experiments of the business man or merchant. It is a business in itself. Among the regular contributors of business literature to the columns of the daily newspaper are ad.-writers of almost every stage of experience and degree of merit, but they are collectively a very similar lot, the least of whom will doubtless read the honest views of a fellow ad.-man in any candid discussion of their calling. There are many noted ad.-writers to-day, and almost as many "systems" of writing ads., for, while the business is fast being reduced to a scientific basis, the science of it is as yet more of expression than of both expression and arrangement combined. There are, however, several more or less complete systems in vogue, but the average graduate of the modern "school" of ad.-writing is regarded quite generally, by practical, experimental advertising men, much as the generality of young college graduates are looked upon by the business or professional man of wide experience. Nevertheless, the graduates of to-day will be the ad.-writers of to-morrow, and when to-morrow comes they will find the time



5-in D.C. ad. Body matter herewith. Subject to minor changes or alterations to facilitate composition and good appearance.

"COPY" FOR DISPLAY AND "LAYOUT."

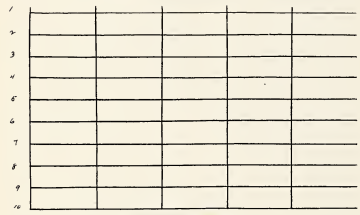
employed in reducing their work to a system was well spent, and for very many good reasons they could not be induced to dispense with it.

It is the purpose of this article to give a simple and general plan for the writing and designing of advertisements which, if adhered to, will greatly expedite the work of the printer, thereby giving him more time to devote to artistic and attractive display, and, on the whole, make the work simpler and easier for both the compiler of the ad. and the compositor who builds it from types.

Of course, it is not asked nor expected that the old and staid ad.-writer will quickly change his original style, but he, too, may at least find the talk worth reading. In this connection we might infer that the newspaper man is not the last to hope, if not to actually request, that ad.-writers try to adopt certain general uniformity in preparing their copy, which would greatly simplify the "puzzle pages" that daily drive him to his

wits' end. As one sees them — no two alike, and no two on the same sized sheets; no two sheets having a similar number of words nor size of letters; no regularity or uniformity of line spacing — one does not wonder at these suggestions.

It is strange, indeed, that the very common usages of social and business correspondence, to say nothing of the requirements made by publishers upon writers who contribute to the literary department, are so utterly ignored by ad.-writers. A common sheet of letter paper is about 8 by 11 inches in size, and any business man knows better than to write on both sides and would never think of appending a few concluding sentences on the margin of a section of some old newspaper that might chance to be convenient and enclose it as part of his letter. Much less would he think of making up a more or less lengthy letter upon a miscellaneous assortment of paper bags, wrapping paper, backs of other



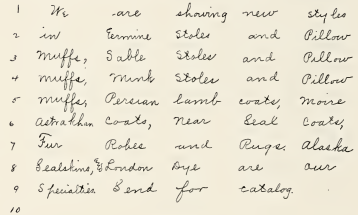
RULED COPY SHEET.

letters, etc., no two of the same size or shape. All reporters, correspondents and editors write on paper approximately 6 by 9 inches, writing the long way of the paper and generally in large, bold letters, wide-spaced lines and ample margins, and all this is for a wise purpose. But the ad.-writer! What does he write on? Anything from a full sheet of manila wrapping paper to a fence board, and sometimes he combines the whole list in his bunch of copy for one ad.

Now, let us see if we can arrive at a plan whereby the copy may be so written that the compositor can quickly tell the number of words of "running" or small type matter, the number and comparative prominence of display lines in a given ad. These will at once tell him the comparative sizes of type to be used in the body of the ad. and render its composition easy and rapid.

First take a sheet of paper large enough to contain exact size of ad., and rule off the space you wish to use. Write (or print) in the prominent display lines in about the space you desire them to occupy. If there are cuts, place them on the paper and rule off space sufficient to contain each, in about the location you desire they should be placed. Let the cut spaces square at the corners if the cut should be irregular in shape. Allow an eighth of an inch, at least, all around the cuts, and one-fourth of an inch all around margins inside your space limits, because type must not run up to cuts, and there must be room around ad. for border and white margin inside same. Allow for a similar white space above and below all display lines, as these must not touch the smaller reading matter that precedes or follows them. Now measure the blank space remaining and ascertain number of square inches. If there are several groups, get number square inches in each.

In order to know at a glance the exact number of words contained in the "running" matter, write on sheets of paper 6 by 9 inches, having the same ruled with ten horizontal and five perpendicular lines. This gives spaces for just fifty words to the sheet. Or you can have a similarly ruled sheet, the lines being very dark, and place it beneath the sheet on which you write. The ruling will show through and give the same effect. Each line contains five words. Count all broken lines



AD. "COPY."

as full lines. Number your pages and when you are through writing you know at a glance exactly how many words you have written.

The following table shows how many words will go to the square inch of the various sizes of "reading matter" type:

5½	point solid	54 words.
5½	point leaded	42 words.
6	point solid	47 words.
6	point leaded	34 words.
8	point solid	32 words.
8	point leaded	23 words.
10	point solid	21 words.
10	point leaded	16 words.
12	point solid	14 words.
12	point leaded	11 words.
18	point solid	7 words.
18	point leaded	5 words.

I should have cautioned you to allow an inch margin at top and left end of your writing paper, for editorial marking.

After finding the square inches in the blank space left in your layout, having allowed for borders, margins, cuts and prominent display lines, and knowing as we now do the number of words of "reading" matter, simply consult the above table and specify largest type available. In taking your dimensions, always be

liberal in your allowance of white space in margins, etc., as white space always comes in with good effect in bringing out the prominent points in an ad. Number your pages and mark the numbers in their respective places on the diagram or "layout" with size of type in which it may be set.

The foregoing plan is simple and easy, and would, if generally followed, be a great help to the printer. In fact, if adopted by all ad.-writers, it would reduce the time now consumed in composition twenty-five per cent, for fully one-fourth of the compositor's time is now given to estimating and calculating how the copy will "go."

We give herewith illustration of ruled sheet upon which to write "running" or straightaway matter, or to place beneath paper not ruled, to give the ruled effect. Herewith is also sample sheet of "copy" as it looks when so written. We also show simple ad. layout according to this "system."

It is always well to append a note something like this to your copy for each ad.: "Subject to any minor changes or alterations to facilitate composition and good appearance."

The foregoing is suggestive of a simple and very general uniformity only. A thorough course in ad.-writing from any competent teacher of to-day will give vast additional instruction which will be of great benefit to all adapted for this work. But the amateur who mistakes intellectual technic for experimental knowledge will continue to impress the old-time "comp." that there are more fools posing as ad.-writers than there are real ad.-writers.

While the ad. shown is so simple it would require no system, it merely illustrates how to use the simple system on more complicated ads., in which its value will be duly manifested.

AN EXCHANGE OF COURTESIES.

Here is a paragraph from the leading paper in Natal: "I have decided to award a cake (of blacking) to the editor of the *Tickey Tarbrush* for his princely impartiality in the distribution of thinly veiled abuse. Why, ah why, in these days of women's rights, should we uphold old-fashioned and obsolete notions of gentlemanliness? If the editor of the said *Tarbrush* will call at this office, he may become acquainted not only with the said cake, but with the boot to which it naturally appertains."

COVERS THE WHOLE FIELD.

I had the good fortune at the beginning of this year to have a copy of your journal placed in my hands for inspection. It was a revelation to me. I have taken two other trade journals for nearly six years now, and have not found either they or any other I have seen to equal yours in point of originality, standard of excellence and versatility. It covers the whole field.—*Charles Bonsor, Bradford, England.*

A YOUNG printer could do nothing more profitable than to master the course of lessons in proofreading of the Inland Printer Technical School.

Written for THE INLAND PRINTER.

MORE REMINISCENCES OF "EIGHTH MEDIUM BILL."

BY ARTHUR K. TAYLOR.

WHEN the weather got good and hot and everybody was either out of town on his vacation or was putting in his time bewailing his fate for having to work, business naturally dropped off until there was next to nothing to do, so when a job did come along the hands took all the time they could on it just to have something to do, and when by good luck some one would make a slip, then the whole job would have to be done over again, which all helped to keep the hands on the pay-roll but didn't particularly enhance the profitableness of operations.

When things got in about this shape, the boss always used to get fussy, and when he had time to devote to getting fussy he used to do a good bit at it and worked himself up quite a few, and when he found the pay-roll doubling the sales he used to begin effecting reforms; he used to call it "stopping the leaks," and it usually consisted in cutting down the allowance of benzin and cutting off the supply of rags entirely, so that the feeders and even the pressmen used to bring a supply of worn-out undershirts and things of that sort from their homes in little bundles, partly as a matter of downright need and partly in the hope that the boss would see it and raise their wages when work picked up.

One summer, work was scarcer than usual, and as the boss was feeling pretty good, having had a couple of weeks off, he buckled down with great fervor to economizing, and after he got all his usual leaks stopped to his satisfaction, he still had enough surplus energy to go into the subject a little further, and before the usual fall trade set in he got it into his head that he ought to give more attention to utilizing the "by-products," as he called them. He'd read somewhere of the wonderful saving the pork packers made by utilizing products that used to go to waste before folks studied out the problem — and I must say the boss was a great one for studying out problems. Yes, he believed that pork packers could really make more money leaving the hog out of the question entirely if they could only get enough of the by-products. They used the bristles and the bones, and they made pepsin and covering for sausage, and he was not right sure that they did not get most of the coal-tar products from hogs, besides having a considerable demand at times for hams, shoulders, side meat and spare-ribs, which the generality of hogs had on tap.

The more he thought about it the more he was convinced that the salvation of the printing business depended on a people utilizing what otherwise went to waste, and he started in to save the ship.

Now, James was the husky lad who manned the paper-cutter, and he was the first victim. When James wandered in one morning at twenty minutes past seven, he found the boss had been waiting for him since six thirty. The first remarks the boss made, as he put his

watch back in his pocket, were, "James, where did you put the waste you trimmed off that run of circulars for Wilson Brothers? Oh, yes, there it is. Well, I believe we have considerable of odds and ends of waste stock around here, and, as I have an hour or so this morning, suppose we get all of it together and cut it up into suitable sizes for scratch pads? I think I can dispose of it to an advantage, and then you know it will be out of our way, and, anyhow, it litters up valuable space. If we get right into it, I think we can get it out of the way in a very short time, if we don't let anything interfere with our plans." James, of course, was of a like opinion, and the work of reconstruction commenced.

After all the waste had been padded, in sizes from a gentleman's small visiting card to that of the $10 "Niagara Falls excursion" flyer, and of stocks from antique cover to extra high finish enameled that took to a lead pencil about as kindly as water to a duck's back, the boss felt so elated at his success that he began cutting up odd lots of full-sized sheets where there were less than a hundred sheets in the lots, and he padded all that. It was a sweeping reduction, price being no object, and all the time the boss was enlarging on the necessity for adapting modern merchandizing methods to the printing business. He knew of stores that made it a point to carry no stock from one season to another and he believed that the same thing, with judgment of course, was true of paper stock, etc.

When all the stuff was padded up, the old man had it weighed, and it tipped the beam at 183 pounds, and the boss began figuring: "As a rough approximation I venture that the average cost of all that stock would be about 7 cents a pound, and adding say a cent a pound for cutting and padding, making, say, 8 cents a pound. In order to dispose of those pads with the least possible trouble, we'll knock off a third and offer them for 5 cents a pound, notwithstanding there is quite a lot of high-grade ledger paper there." So James made nice packages of the whole lot and the old man called up a down-town stationery store and got permission to send down the lot for examination.

The tablet matter having been for a time disposed of, the boss began to look around to find new fields for his burning genius to convert into good and lawful coin. As he went into the pressroom, he noticed two or three of the feeders lounging around.

"What's the matter? Haven't you any forms to run off?"

Then the foreman explained that they were waiting for stock; that James had been so busy with making some tablets that he didn't have time to get out the stock for the jobs.

"Oh, yes, yes. He's through with that now, however. Mr. Jones, I'm afraid you're not a very neat housekeeper. I see ink cans strewed all around the place; don't you think it would be a good idea to have one of the boys put up some shelving while we're not very busy, and keep all your inks together? And, while you're at it, don't you think it would be well to keep the colors together — one shelf for black, one for red, etc., saving time in hunting for colors. You must systematize your department if you want to make it efficient."

Of course, the foreman admitted the desirability of all that, but told the boss that most of the cans were practically empty.

"Well, let's get them out of the way. Get all your old cans together and we'll see if we can't dispose of them."

So the foreman rooted out all the old ink cans and in about two hours he had gathered a brave array, about four barrels in all; big cans and little cans; cans that had held ink that was so quick drying that it would skin on the rollers before the feeder could get back from the water-cooler, and other inks that would still rub when Gabriel's solo is on — all kinds and conditions of inks were represented.

Well, it just happened that there was a chap from up in Connecticut who had some sort of a scheme for utilizing tomato cans, and was buying them up. The old man heard of it, got his address and had Nick Thomas — who had aspirations in the direction of becoming a pressman — get a wagon and haul the whole enduring shooting-match over to the Yankee's reduction plant, about half a mile out of town. Nick didn't have much trouble finding the place, for you could hear the noise for a mile. He hitched the team and sauntered up to the shack, and when he singled out the proprietor, asked him what he was paying for cans.

"Five-fifty a ton; got any to sell?"

Nick told him he had only a small lot, probably a couple of hundred pounds, just about enough to pay for hauling them out. Before he went out to see the aggregation of tin and ink skins, the proprietor showed Nick about the slickest thing he ever saw. It was a machine that ran about four times as fast as a Harris press when the pressman's girl is witnessing a demonstration. It just took those cans, and a couple of saws skimmed off the tops and bottoms, and a wire brush scoured up the cylinder that was left until it looked like new, and then the cylinder was slit and the polished sheets of tin came out one side to be made into tin shingles and caps for tar-paper nails, and the tops and bottoms tumbled into a pile to be pressed into sash-weights. Then the proprietor confided to Nick that he just couldn't buy enough cans to supply his demand for the stuff he made. And then he went out to see the load of junk.

"What's this you've got? Ink cans? I thought ink came in bottles. Oh, printing-ink! Guess there's about eighty different sizes of cans there, ain't there? Keep about eleven men busy changing the machines for the different sizes, and if ever one of those wire brushes got into that red paint, before it got through you'd think to look at us that we'd all gone on the warpath. Sorry, but I can't use that cargo, but if you

ever hear of any tomato or corn cans, just send them out."

So Nick brought the cans back, and as he was coming up town he saw one of the office boys lugging a big package; the lad hailed him to give him a lift.

"What've you got there?"

"Oh, a lot of tablets. The old man sent me down to Johnson's to get 'em. Johnson told me to tell the old man something 'bout not being able to educate his customers up to usin' bright colors, but that if he would sort out the ledger-paper pads that he would offer him 3 cents a pound for them. What's in them barrels?"

"Ink cans."

"What's the boss want with more ink cans; ain't he got enough?"

"Oh, these are some that the boss was trying to sell."

"Sell ink cans? Who ever heard of the like? Say, the boss is getting crazy for fair."

The old man didn't seem particularly pleased to see his truck coming back, but he was game and sent the pads to another stationer, lowering his price a cent a pound and putting the white paper pads on the tops of the packages. But when it came to the ink-can proposition he hated to give up the idea of making a profitable turn, so he studied it up two or three days and then he went to the foreman of the pressroom and like to sent that easy-going gentleman into a decline by telling him to have one of the boys scrape all the ink skins out of all the cans and collect what he got in one big can and have him grind it up as well as he could with a muller, thin it out a little with varnish, and he thought it would be all right to run on posters and sale bills where the customers didn't specify any particular color of ink. The foreman recovered long enough to meekly suggest to the boss that it would be better to use it where the customer did specify a color, as he would be sure to have at least some of it in the ink; but the boss didn't think so much of that idea; so one of the boys went to work.

About the middle of the afternoon one of the fellows fished out of the bottom of the closet a three-pound can of red copying ink that the railroad company had turned down, as it was no good for their work, and out of the fulness of his heart donated it to the can of ink skins for the good of the cause. The boy being encouraged by such a considerable donation, mixed it with a will, and when he had scraped out the last can he had about half a gallon of the primest lot of "goo" that you ever saw. You've heard of a seal-brown taste? Well, the color of this compound was just three shades darker, with a tendency toward a dirty green. The can was put in the bottom of a closet, and two or three times a day the fellows would go and look at it, some of them claiming to be afraid that it would spoil, like canned tomatoes. One day we had an order for a lot of posters for a prohibition meeting that was going to be held in the Baptist Church, and, as the boss made a low price as a sort of donation for the good of the cause, he gave out the word for us to use what the boys had begun to call his celebrated "composite ink compound." And we used it. I never will forget how that old drum cylinder looked laboring through that job of posters. They ordered only about four hundred, but the ink skins got so thick on the rollers that one of the riders on a distributor got lifted clear out of the socket and got jammed under a form roller, and every fifteen impressions or so they had to stop the press and rescue the form from the accumulation of ink skins.

The boss thought that it would be best to omit his imprint, and I guess it was as well, for enough people knew where the job came from as it was, and to see one of the posters on the fence would naturally make you look for the imprint. I guess the thing would have come out all right without any one getting up in the air about the job if there hadn't a heavy rainstorm come up about three days after the posters were put up, and what the water did to the copying ink on the job queered the boss for all time with the Prohibitionists and the Baptists. When the sheets dried out, it looked as though some boy had spent about an hour and a half at each poster with a squirt gun loaded with pokeberry juice, and then a good many of the ungodly claimed that it was a direct dispensation pointing out the futility of putting too great a dependence on the virtues of water.

To sort of hush matters up, the boss printed the job over, free of charge, and the usual fall rush started up before he had a chance to try the rest of his ink for roof paint.

But he finally had to give the tablets away, and all the school children in town heard of it and about a quarter past four in the afternoon there used to be nigh on to a hundred of them crowded around the door and they'd send one in to inquire, "Say, mister, got any more of them spellin' papers?"

AN IMMUNE.

They are telling a story down in south Missouri of a "cub" reporter in Springfield whose head was slightly turned by "newspaper perquisites." The new reporter found that by simply saying "I'm a newspaper reporter" he could generally gain free admittance to theaters and other places. He became so used to getting things free this way, the story goes, that when the contribution box came his way in church last Sunday he looked up at the man passing it and, with a wave of his hand said: "I'm a newspaper reporter." It is a wonder he didn't take a quarter or so.—*Kansas City Star.*

ESKIMO NEWSPAPER.

The *Kalorikimik* is the only paper written in the Eskimo language, and its home is the little town of Godthaab, in Greenland. This periodical is written, printed and distributed by the editor in person.—*Exchange.*

FOOD FOR THE HUNGRY.

I would rather lose a good, square meal than miss a copy of THE INLAND PRINTER.—*E. S. Page, New Haven, Connecticut.*



"A COUNTRY REFRIGERATOR."

Photo by J. B. Kent, Chandler, Oklahoma, Official Photographer, Oklahoma Commission to Louisiana Purchase Exposition. Courtesy H. B. Gilstrap.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR. F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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H. G. TICHENOR, Eastern Agent.

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SUBSCRIPTION RATES.

One year, $5.00; six months, $1.50, payable always in advance. Sample copies, 50 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Capetown and Jobannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

THERE are some features of the much-lauded labor laws of New Zealand which would not be relished by some American unionists, among them being the regulation compelling unions to admit all applicants.

IT seems probable that London will establish a municipal printing-office, which causes an English paper to remark that if the city fathers succeed in making the concern pay, no one will contest their ability to work miracles.

BRITISH master printers are protesting against the "custom of typefounders distributing specimen books to other than printers, thus causing trouble and expense to founders and customers." This solicitude for the founders is affecting, but we opine they are not disturbed about the resultant "expense to customers," for it is their business to stimulate a demand for new type.

CORRESPONDENCE schools that guarantee to fit out the ordinary mortal for this, that and t'other trade or profession and are unable to make good may be on the eve of troublesome times. The British Institute of Journalists has, by resolution, instructed its officers to investigate fraudulent concerns of this character and ascertain what can be done to put the quietus on them. When a dignified body like the Institute feels called upon to protect the profession it represents from such harpies, it is almost a surety that others will follow.

THE German authorities must look on cartoons with about the same aversion that was attributed to the late Senator Hanna. The Salzburg *Volkszeitung* recently felt the heavy hand of the law when it had the temerity to publish a caricature of an Emperor who died in 1765. For this indiscretion the paper is said to have been confiscated. Another editor — this time a Socialist — was sentenced to four months in jail for printing an article concerning the death of an alleged "relative of the German Emperor." We fancy that just about now some of our politicians would like to be clothed with similar powers to those enjoyed by German statesmen. W. B. P.

HEREAFTER the legislative bills of the sovereign State of Indiana will be printed from type with a peculiar face, which the State has patented. The grave official explanation is that the innovation is designed to prevent tampering with laws while they are in the process of incubation in the General Assembly, while irreverent and unofficial Hoosiers smile knowingly and intimate that the new order of things insures composition on bills being done by hand, as the law requires the purchase of type dies and not machine matrices. The solons from the hooppole

district probably saw the force of the argument that it is harder to counterfeit "hand printing" than the "machine-made article." W. B. P.

TO those unionists of the art preservative who contend that an employe has a vested interest in his situation which the union is in duty bound to take cognizance of, we commend these words of Mr. Andrew Furuseth:

> There are two thoughts growing in our industrial life equally unreasonable and dangerous — that the employer has a property right in the labor of his workmen, and that the employe has some kind of property right in his job. If there should be any such right as last mentioned, it would naturally follow that the job has some right in the employe, and the workman who sets up such claim is selling his birthright for a mess of pottage.

This gentleman has devoted his life — at much pecuniary loss, it is reported — to the advancement of the trade-union movement, and has represented the labor organizations at the national capital on many occasions, so he can not be said to be biased in favor of employers. Mr. Furuseth is not only a friend of the unionist, but he sees things clearly when he points out that a property right in a position naturally leads to the employer having a similar interest in the labor of the employe. Union laws attempting to regulate the employment and discharge of men are wrong in principle, and, therefore, must ultimately prove injurious to those who invoke their aid. W. B. P.

THE COLOR LINE.

THE color, or race, question comes to the front with amazing persistency these days. Much of this must, of course, be attributed to the supposed political necessities of the campaign managers. Nevertheless it is somewhat novel to read correspondence in the *Typographical Journal* challenging the right of negroes to be admitted to membership in the typographical union. The spokesmen and historians of that organization — those of the North at least — have "pointed with pride" to the fact that union printers settled the color question — officially, that is — a few years after the war ended. It was then determined in convention that no distinction could be made on account of color. Doubtless negro applicants have been rejected for that reason, no matter what the ostensible cause, but, once a member, a negro could not be placed under disabilities because of his race, not even by the most southern of Southern unions. As it does now, in the early seventies Northern sentiment dominated the union, and though the attitude of Northerners generally toward the negro has undergone considerable modification it is not at all likely the present agitation will result in a reversal of policy by the typographical union. It will not go back on the record of which so many of its fathers are so proud, even though the negro has relatively fewer friends among the whites than heretofore. The "brotherhood of man" is still a favorite phrase with labor reformers and represents a sentiment which has a strong hold on the minds of a majority of union printers. Then, too, if the union changes its policy in this regard, it will find itself in antagonism with the Federation of Labor, which loudly proclaims that affiliated organizations must know neither creed, color nor nationality. There may be substantial reasons why a union should not taboo the negro, but the friends of the latter generally win their battles in those organizations by appealing to lofty sentiment, strange as that may seem — especially to Southerners. W. B. P.

TECHNICAL EDUCATION.

THE most popular objection urged against the feasibility of instituting a system of technical education in this country is that young craftsmen — and especially supposed to be aspiring printers, if you please — will have naught to do with it. This must necessarily be an offhand opinion, and, though generally held, may not be of much value. In our foreign exchanges there are frequent references to overcrowded printing classes, among the latest being those of the Workingmen's College, of Melbourne, Australia, which was referred to at length in THE INLAND PRINTER recently. Printers interested in this institution are clamoring for more accommodation, an augmented plant and an increase in the teaching corps. The patronage of printing classes is such that these improvements will be made as soon as the government appropriates the money. Are American apprentices any less anxious to improve or excel at the trade than English, Scotch, Irish or Australian youths? If our own young idea is fond of having a good time occasionally, and can reel off sporting records with as much ease as he can recite the multiplication table, so can his British cousins, for we have it on the authority of an eminent American investigator, Professor Bemis, that one of the burdens on Britannia's shoulders is the penchant for sport which is characteristic of John Bull, Jr., and there is a very general impression that Australians are leaders in that respect. It is not nearly so likely the American boy is at fault as it is that he has not the opportunities to improve which his fellows enjoy. True, there are schools open to him in some of the larger cities, but they are private institutions, frequently with high tuition fees, and where the fees are low there is a suggestion of charity which is specially repugnant to young, self-reliant America, firmly convinced that the world is his oyster. In the other countries, the supplementary trade school is either a part of the common school system or closely allied with it, and there is a feeling among young artisans that they are part owners of the school and have an inalienable right to partake of its benefits if they desire to do so. The American boy is probably less in need of supplementary education than others, but those who are inclined to criticize him for not pay-

ing more attention to his technical training should reflect that he has not the advantages some others have. Nor are his employers as prone to encourage him to walk in the narrow path of self-advancement as are employers in communities where the necessity of supplemental trade education is so thoroughly recognized that the State encourages the idea in a material way.

W. B. P.

THE APPRENTICE QUESTION.

NOT a few are there who have blamed the short-term apprenticeship of four years as being partly responsible for the deplorable condition of the apprenticeship system in this country. It is doubtful if this has had much effect outside of increasing the number of novices at the business. In England a seven-year apprenticeship is still the vogue, and there is a striking similarity between conditions here and there, regarding which the London (Eng.) correspondent of the *Scottish Typographical Circular* descants as follows: "Time was when only the most intelligent members of a family were put to learn the 'arts and mysteries,' and master printers took a pride in encouraging that intelligence; but all this is now changed: any lad seems to be good enough to 'put to case,' and it seems any slipshod method of instruction is now satisfying those responsible for a lad's training. Many causes, no doubt, have tended to bring about this lamentable change. The chief one I believe to be the insane rush and competition in the printing trade, the only outcome of which is to enable the public to obtain nearly two pennyworth of print for the price of one, and by so doing causing a system of cutting down expenses to the lowest verge; consequently there is no margin of profit left to pay the expenses of an instructor for the neophyte, who, of course, has to shift for himself. Anent the lowering of the status of the new recruit, we see plainly that the journeyman compositor is now fighting shy of putting his sons to the business, the 'game is not worth the candle,' he says; what with the 'stab' system, which pays the same wage to the good, bad and indifferent (thereby producing a dead-level mediocrity), and the system of 'clicking,' which only requires one brainy, smart workman (the clicker) to ten mere type-lifters, the aforesaid journeyman compositor is waking up to the fact that the dustman who collects the refuse from his bin is almost as well off financially as the worker who, above all others, has to concentrate his thoughts and energy to an extent not known in most other businesses, and under conditions that, to say the least of it, are extremely trying. Now this appears to me entirely out of keeping with the traditions of such a body as the London Master Printers, and also reflects but little credit on such an influential organization as the London Society of Compositors, although I am aware that they have given some attention to the subject occasionally. If some means could be found to bring both employer and employe to see the importance of this question, great good will be done all around." Not only is there a similarity as to the situation, but the correspondent's idea as to the first step toward reform — coöperation between employer and employe — is applicable here.

W. B. P.

THE COST OF INTOLERANCE.

THE INLAND PRINTER has no sympathy with the union-baiting some would have employers indulge in. That policy has been tried and found wanting in competitive industries in that stage of development which begets unionism, and nothing has been advanced to convince us that history will not repeat itself. Furthermore, in much of the anti-union propaganda there is a too evident desire to treat employes unfairly, which is especially marked in the denunciation of moderate child-labor laws, and enactments for the prompt payment of wages. But still another evil — and one that should loom large in the eyes of our anti-union friends — lurks in the agitation. The so-called labor leaders have been cognizant of it from the outset, but, for fear we be accused of allowing our "good-natured tolerance of union imposition" to blind our vision, we call on other witnesses to illuminate the point. The following, from the editorial page of the Indianapolis *News*, is a "capitalistic" view and worthy of consideration by the militants:

> The St. Paul *Pioneer Press* fears that organization "among employers to check the excesses of trades-unionism, to relieve American industrial enterprise from unwarranted interference by labor organizations, and to preserve the superior productivity of American workmen" may go too far and so result in mischief. It makes this point:
>
> Now the organization of labor unions has done so much, not merely to advance wages and to improve the conditions under which a great many occupations are carried on, but to elevate the dignity of manual labor, raise the standard of living among American workmen, and emphasize the equality of man with man which is at the base of our republican institutions, that to seek their destruction would be to recall to their support a vast amount of public sentiment which has been alienated by recent excessive demands and un-American practices. Not only this, but if the segregation of one class from the multitude, unwisely attempted by labor leaders, shall be imitated by the segregation of another for the purpose of an undiscriminating warfare upon the first, the sympathies of the body of the American people, who belong to neither class, will go, not to the comparatively few employers, but to the great army of workingmen.

TYPE STANDARDS.

IN that condition of idealism toward which humanity ever struggles but seldom attains, a form of types as locked and ready for press is a perfect cube with surface absolutely plane, the different types of which this form is composed, be they one hundred in number or one million, varying in height not so much as the ten-thousandth of an inch — a variance that can be neither seen nor felt save by most delicate of instruments. In other dimensions, this cube scarcely departs from true geometric measurements, and this without

regard to size of type or size of form. A generation ago such a state of affairs was purely ideal. To-day it has come to be very largely real. The adoption and maintenance by American founders of a definite unit or point, upon which to construct all dimensions of type-bodies and wood and metal furniture, and the later adoption of a standard height-to-paper for both type and rule, has brought this about.

Within the memory of printers not yet grown gray in service there have been types of varying height, not only cast but sold and used. The difference has not been great — perhaps the five-hundredth of an inch. Yet, when making ready a form that must have careful treatment on coated paper, it never failed to seem to the wearied pressman that the divergence was ten times more than the micrometer could show. Types from different founders differed in height, as was perhaps not strange, in the olden days; and it sometimes chanced as well that the productions of the same foundry differed with differing faces or different castings. That this could happen in the face of an agreement made a century and more ago between American and English founders, that the height-to-paper should be eleven-twelfths of an inch, is explainable only on the ground that without continual remeasurement of tools by instruments of utmost delicacy it is impossible to maintain a standard once set; and the founders of the post-Revolution period had none such.

This standard of eleven-twelfths of an inch was adopted by every founder of importance. It continued in use by all save George Bruce. His types were a little higher, Mr. DeVinne says, and it may be that they approximated the height which came a little later to be accepted as the true standard. Eleven-twelfths of an inch is in decimals .9166, and this was maintained for something like three-quarters of a century. Then came a desire to make the height-to-paper one-fifteenth of thirty-five centimeters, or, in decimals, .9186. This desire grew out of the adoption of the graduated steel rod, thirty-five centimeters (eighty-three picas) in length, as the basis of the point system upon which all type-bodies were henceforth to be cast. The adoption of this new standard — as it proved, the universal standard for America and England — closely followed the acceptance of the point system of bodies, and thus there was completed the second dimension of the cube, the first having been the gradation of body by a fixed progression of points instead of a purely arbitrary or fortuitous series of measurements.

The length of a page of type is determined by a fixed number of ems pica or a given number of lines of type. The result is the same, a certain number of points. The thickness is determined by the height-to-paper, as already told. Thus there are given the length and the thickness of the cube. The remaining dimension, breadth, is determined by the length of each line, the width of the page. But there was no standard for this, beyond a certain number of picas, into which the infinite number of widths of letters and spaces in a line of type fitted with greater or less exactness, until the line "lifted" and was deemed to have been properly justified. How have I listened, days without number, as the foreman repeated to a new generation of "cubs" the time-honored injunction to "space that line till you can turn the stick upside down and not have the type fall out, and don't stop trying till you get it there, either!" But, however carefully done, or at whatever expenditure of time and pains, there could not fail to be dissimilarities of length between this line and that, this paragraph and the next, especially when more than one size of type was used on a page of bookwork. And these, though slight, proved sufficient to destroy the mathematical exactitude of the cube and add to the difficulties of the workman, whether compositor, lock-up or pressman. And the added cost of this careful justification!

To obviate this there was devised and put upon the market the self-spacing type of Benton, Waldo & Co., of Milwaukee, wherein each letter and space was the multiple of a unit, and every line could not fail to consist of an even number of units. And this completed and perfected the accuracy of the third dimension of the cube. Messrs. Schraubstadter, of the Inland Type Foundry, carried the unit, which they made a fraction of the point, into the measurement of all their type, display as well as roman. They have, since the opening of their foundry, cast every letter to multiples of the point in body, to multiples of the point or fraction thereof in width, and, of course, to the standard height. All the later faces of all the other foundries are cast on the same principle of multiples of the point or its fraction, and there is not now the slightest possible variation in any of the dimensions of a type or a page of types, whether from one foundry or a dozen, whether handled by expert workmen or by tyros.

Mr. DeVinne says truly that accumulation of rust and dirt and dried ink on types, and bending of leads or rules, will in an instant destroy all the advantages of the point system. But there is no excuse for allowing leads or rules to become bent, and still less for accumulation of dirt of any kind. By the use of plenty of strong lye, plenty of clean water (the latter is fully as necessary and important as the former), and a little care and watchfulness, types that have been handled for years will be as clean and as true to measurement as those of yesterday.

But this pertains to American founders and their productions. Types from English foundries are of equal height and similar body to ours, but few of the foundries have taken the American point system in its entirety, including the fitting of individual types to sets that are multiples of the point in width, or the use of the lining system that is marking our type as superior to all other makes. Still, English and American types can be used in the same form without difficulty.

In France, also, the standard of height has been subject to change. Mr. DeVinne says that the old French height had been fixed by law at 10½ geo-

metric lines, that is, a fraction less than 88-100 of the old French inch. The *British Printer* for November-December, 1903, is authority for the statement that the present legal height of French types, the Didot standard, is 23.56 millimeters, or .9277 + inch. This is designated as "French normal height," and is so much greater than American type-height that the two can not be used together unless the higher types have been cut down at the foot to the height desired. It need hardly be said that this is a matter attended with considerable difficulty and expense, and when accomplished is rarely satisfactory.

German types have had no standard height-to-paper. Heinrich Berthold, a prominent founder of Berlin, desired to bring about a reform in this regard, and enlisted the aid of certain of the professors of the Berlin Astronomical Observatory. Under their guidance, he modeled and had constructed a number of standards of steel, fitted with utmost mathematical exactness to the standard height of French types. These standards he sent gratuitously to every German founder. But some of the German printers and founders continued to demand and cast a considerable quantity of type to the old varying heights, and some of the printers have had their fonts purposely cast low or high, in order, as it is quaintly stated, that they might not be troubled by requests from those who wished to borrow sorts. This, by the way, was a device not unknown to our English forbears, some of whom had their types cast low, or on irregular bodies, for the same reason. But the more progressive of German founders are beginning to adopt the American idea, despite the fact that their type differs from ours in both height and body. Russian and Polish types were formerly made somewhat more than an inch high, but these, Mr. DeVinne says, are now cast to conform to the Berthold system.

If types could be made shorter, they would of course be somewhat cheaper. The cost of material, however, is not one of the greatest items in the total expense of the manufacture of type. Experiments have been made with types cast to less than the present height, but it was found impracticable to use them, as they could not be properly locked in the form.

It is not probable that there would be a great demand for foreign types even if they could always be used in conjunction with those of native manufacture, for there are comparatively few of the foreign faces that appeal to American taste, and of these the greater number are presently cast in improved form by American founders. But, in addition to this, the cost of foreign types is slightly greater than ours, especially since the recent reduction of net cost by the allowance of greater discount and prepayment of freight charges by all the American foundries, and there is also an import duty of twenty-five per cent ad valorem. This was imposed by the tariff of 1897, its predecessor, the Wilson tariff of 1894, having fixed the duty at fifteen per cent. R. C. M.

PRINTERS' CREDIT.

IT is within the memory of many, that when public announcement of anything interesting to a community was to be made, the town bellman was called on to bring to the notice of all concerned, in authoritative and strong-lunged voice, the important news, such as: "Lost, on Wednesday last, a brindle cow. Any one returning same to Mr. So-and-so will be rewarded."

In a town of four or five thousand people, six or eight editions of this notice would be worked off on the ear-drums of the citizens at six or eight prominent points, the prelude to each issue being the vigorous ringing of quite a heavy handbell (a sort of scare headline), causing a stranger to the custom to imagine a fire had broken out and was making rapid progress.

That time has about passed, for, with railroads, telegraph and telephone lines, electricity, engines of all kinds, but, above all, by the introduction of printing-presses and the accompanying development of paper manufacture, with all the subordinate inventions of type production and picture reproduction, to feed the world's growing intelligence, the printer has supplanted the town bellman and become one of the most important spokes in the wheel of progress.

Because custom has labeled the general printing business "job," a word which conveys the idea of a long flight of narrow stairs, a dark and dingy office, a man and boy, a few cases of type and a relic called a press, is no reason why the modern printer should feel and act as though he were a job-lot.

There are no "job" plumbers, by the way, or "job" builders; they are "masters."

The commercial world did not formerly look with favor on extending credit to the printing fraternity. The reason for this was, that in the early days the printer came mostly in contact with men who were proverbially slow in meeting their obligations, such as lawyers, authors, etc.

While this condition still prevails to some extent in a minor way, it is true that the growth of the trade in other branches along commercial lines has so overshadowed the older and, happily, passing methods, that the printer of to-day who has not the confidence of those to whom he looks for credit is the exception and not the rule.

When carefully analyzed, the cause of obligations slowly met, or in some cases never met, will often be found to be that the printer does not fully comprehend his patrons' duty to him in the matter of settlements, and either from timidity that is not warranted, or from lack of moral courage, or both, he allows his collections to drag.

When the average commercial house wants printing done, whether it be a few thousand envelopes, billheads, or an issue of catalogues, large or small, it is an item of expense comparable in purpose with the purchase of a railroad ticket for one of its travelingmen, a bundle of wrapping paper, or a box of pens; in

other words, merely one of the various incidental means necessary to the selling and distribution of the merchandise sold by that house, whether pickles, suspenders or nails.

For such a purchase, the same rules as to time of payment which apply to the buying of goods to be put in stock and resold should not be considered, and particularly so when it is remembered that the proportion of labor (cash) entering into the cost of completed printed matter is so great.

In the ordinary printing-office (of a size which forbids a special credit department) there is enough of worry and vexation for the head or heads of those who carefully and conscientiously conduct it, without the added burden of having to give much time to the collection of accounts, time that could otherwise be profitably used.

How many printers feel and know that if they write Thomas Richard as follows: "October 20. Dear Sir,— Please send us check for last month's account," that Thomas Richard is as much obligated to send the check, or at least an answer, as the printer felt it incumbent on him to respond when he got a postal card or note reading, "September 8. Send somebody to figure with me on some printing. Yours truly, Thomas Richard"?

One peculiarity of the slow printer is his carelessness about meeting small accounts, and in this connection the application of the homely advice, "Take care of the pence and the pounds will take care of themselves," would work wonders in the general clearing-up of the horizon for all who practice it, in this matter of guarding their credit.

All know the power of public opinion and the baneful effect of a careless or bad record in the matter of attending promptly to small accounts.

It is not wrong to ask credit; in fact, it is an aid to business undertakings that almost all at some time must seek, but, after having found where it may be had, it is a man's highest duty to those who give it to him, and to himself, to see that when his name is mentioned in that connection among the members of his trade and others allied with it, the one word "good" will tell the story.

If there is anything of a lasting nature that an ordinary mortal can, by sustained effort and often in the face of great obstacles, forge out of the red heat of business that is worth the trouble, it is to have it said of him, "He is good for anything he buys," "He is all right," or any of the corresponding remarks that mean he has ability in his business and is honest in his dealings.

The long experience necessary for the printer to overcome and be master of the technicalities of which his trade or art is made up should be rewarded with fair and prompt returns, and he should himself be conscious of deserving proper consideration from those who hire his services.

A prominent Chicago printer has recently commented on the contrasting customs, as to payments, of the building and printing trades, having just gone through the experience of putting up a large building.

In one, the rule is to get paid for the work as it progresses, at very frequent intervals, and in the other, no matter how large the contract, the question of payment is the last one that comes up, and is often long-delayed.

This should be changed, and it is in the power of all printers to work individually, if not collectively, toward that end.

To sum up, the printer should have pride in his vocation, which has properly been called "The art preservative of all arts," and which to-day is, as well, "The life-blood of all commerce," have courage to ask and expect a profit for the use of his mind and plant, and quick settlements of his accounts.

Then, in turn, he can, by careful guardianship of his own obligations, have as one of his possessions that most powerful of all business forces, *good credit.*

RESPONSIBILITY OF TRADES UNIONS.

THE celebrated Taff-Vale decision, which rendered the British trades unions liable for damages, and has been referred to very frequently of late in the discussion of labor matters, has become a practical political issue in the land of its birth. A bill has passed the House of Commons relieving the unions of the burdens imposed by the judiciary. Premier Balfour, who is the leader of his party as well as head of the government and distributor of patronage, opposed the measure, saying it bestowed too many special and exclusive privileges on the unions, but his followers disagreed with him and there was a substantial majority for the act. It may linger for some time in the House of Lords, but its friends are confident of success, for, strange as it may sound to American ears, that aristocratic body has not been a persistent opponent of labor legislation; indeed, many remedial laws have been born there, under the ardent championship of notable peers. One explanation of this apparent incongruity is that the House of Lords is — has been, is perhaps more correct — largely composed of landlords who have little sympathy with manufacturers and others affected by this class of legislation, but who still hold the feudalistic notion that the well-to-do should "look after" their servants. Of late years, however, many of the lords have become interested "in trade," and there has been quite an influx of men soiled with the stains of commercialism into this charmed circle of hereditary legislators. Self-interest may prompt this element to make trouble for the bill. Enthusiastic unionists entertain no doubt of the result, and are beginning to call the Taff-Vale decision a blessing in disguise, as it compelled the working people to furbish up their almost forgotten political weapons.

Readers will recall a strike on the State railroads in Australia, which the Premier suppressed in the most approved manner by invoking the aid of the courts and

the military, which was subsequently approved by the Legislature. Many deductions were drawn from this happening. State-owned railroads were impossible with Anglo-Saxon peoples, said some; others felt assured the Australians were tired of labor domination; and still others said it was the only way to deal with the unions — strangle the life out of them — which was certainly what the Antipodean authorities attempted to do. However, an election was held, and, though press reports said the government of the day had managed to pull through, when the Legislature assembled it was voted out of office, and the leader of the labor party entrusted with the duty of forming a cabinet. The information gleaned from the daily press is meager and confusing, but we know it is almost a certainty that the labor party is so strong that no government can live without coöperating with its representatives and subscribing to at least some of its principles.

There is food for thought in all this to those who hope by "smashing the unions" to settle the labor question; it also explains the lukewarmness of many known friends of the working people in defending unions at this time — they would prefer to see the laborer use his ballot intelligently. One of the fairest and most pronounced capitalistic papers in the East recently expressed regret, declaring it was little short of a national calamity that the natural anti-plutocratic forces in this country were not active politically, and had to their credit a record similar to that of the Socialists of Germany and France. As the New York *Evening Post* remarked recently, American workingmen have not placed much reliance on the use of their votes to better their condition. In the *Post's* view, they know their wages will be what they can "wheedle or beat" out of their employers. (Coming from such an anti-union source, that seems a strong justification of labor organizations.) The *Post's* remark would have been applicable to the English or Australian workingmen if uttered a few years ago, for their mental equipment and development does not differ materially from that of the American worker; they have the same aspirations, and the same methods of attaining them. It will be recalled that some years ago there was an anti-union campaign in Australia, and it was waged with much bitterness; in Great Britain, headed by the London *Times*, a similar war was waged, the most notable result being court decisions having the effect of greatly reducing the effectiveness of unions. So these men, following largely the same line of political action as American workingmen, were compelled to change their tactics or else give up what they conceived to be their humble part in the ages-old struggle. Having red blood in their veins, they did not cry *peccavi!* Their opponents fought them with such vigor that the most obtuse unionists realized they had to fight back with every weapon at their command, and they struck with the ballot. When the two million and more American unionists are pushed into the same kind of a corner as their fellows were, they will in all probability get out in the same way. Once started, though, they will not be as easily satisfied as the more phlegmatic Britons, who are thoroughly committed to the instalment-plan habit in getting reforms.

There is a very general impression abroad that if the unions became political organizations, dissensions would arise that would weaken them materially. There is something in this, but the fiercer the attack on them, the less danger there is in political action. But the unions can do much along this line without provoking serious internal conflict. This is exemplified by recent events in a Western city. The members of a union, thinking an elective official had defied them, were lamenting their lack of influence in high quarters, when one member said they were to blame because they were so respectable that not more than one-fourth of them voted. This was challenged, and on investigation found to be nearly correct, to the surprise of all, even the pot-house politicians, who had endeavored to nurse "pulls" on the strength of their supposed influence. This union is now considering the advisability of making it compulsory on members to vote. There is to be no attempt to indicate how they shall vote; but it is proposed to make it their duty as unionists to exercise the franchise. If this should become part of this particular union's laws, it is said there will in future be nearly eight hundred votes cast by its members, instead of from two hundred to two hundred and fifty, as heretofore. And if the plan be generally adopted, it will at once inject a strong pro-union force on the consideration of statesmen, for these laggard voters are not partisans, and may be relied upon not to mark their ballots for anti-union candidates.

No, messieurs, it is extremely doubtful if any considerable number of the unions can be destroyed or the effectiveness of the important ones impaired. If their destruction is effected, there will be a fiercer struggle on new fields, accompanied by a revival of strong militant organizations like unto the unions. That is the view taken by many capable men of affairs, including the late Senator Hanna. W. B. P.

WOMEN COMPOSITORS IN SCOTLAND.

There is likely to be trouble in the Scottish printing trade over the increasing employment of women as compositors, in Edinburgh, where in some large establishments they number as much as ninety per cent of the employes. The movement against the employment of females at low wages, in some cases less than a third of the recognized union rates, has been begun by the Glasgow branch of the Scottish Typographical Union — in which city women compositors are practically unknown — and a special delegate meeting of the branches has been called to consider the state of matters in the capital as regards the undue employment of women.— *British and Colonial Printer and Stationer.*

LOFTY LITERATURE.

An editor, in reply to a young writer who wished to know which magazine would give him the highest position quickest, advised "a powder magazine, especially if you contribute a fiery article."— *Exchange.*



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FEEDING TIME.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

FRONTIER STRUGGLES IN PRINT-SHOPS.

To the Editor: MONTPELIER, IDAHO, Oct. 2, 1904.

Not many of the printers and publishers of to-day, especially the younger ones, can realize the troubles and tribulations that were met with and overcome by the founders and publishers of small weeklies on the then frontier of the United States, say twenty to thirty years back. Take the interior sections of Montana, Oregon, Nevada, Wyoming, Idaho and several others of the Western commonwealths, twenty-five years ago, and a man had a job on his hands to start and keep a paper going in those regions. Many of these papers were published in towns from one hundred to three hundred miles from a railway, where mails were received from one to six times a week, and freight from one to three months after it was shipped from the typefoundry or paper-house.

The writer's first devilship was served in an office 225 miles from a railway point, and here are a few things the boss had, at various times, to put up with:

All stock had to be shipped in during the summer, a year's supply at a time. Not only were all the rollers cast in the office, but the composition from which they were made was likewise manufactured on the spot. What few rollers were necessary were "run" in tin molds made at a tin shop near by.

When the supply of news print gave out, which it often did, resort was had to the old-fashioned, flat-folded, brown paper used by grocers and the like in those times. The writer has seen one issue of the paper printed on news, the next on supercalendered white stock (ordered for some other purpose), followed the next week by the use of common wall-paper. Any old thing was used in such emergencies, for the paper, or something resembling it, had to be gotten out to protect the land notices being published.

At other places we have worked for weeks where the only imposing stone was a wooden table, and the "perfecting press" was of the army pattern. Many offices had only wooden galleys, wooden sticks, reglet, furniture, etc., all made by a local carpenter. Tin slips answered for leads.

What wood type those offices had was "engraved" from sole leather, the slips being pasted on to blocks so as to make them about type-high. Racks and, in some instances, cases were home-made.

One paper I remember was started with old type picked from a "hell box." The pi came from a city office, on the coast, and the energetic publisher put in most of a winter setting up "hell" and distributing it into cases made by himself. Yet his first three months' land-office business brought in enough money to buy a new plant.

In those out-of-the-way places no "tourist" prints ever came; so the publisher, who was usually also the printer, devil, and so on, got his paper out irrespective of whether he was sick, visiting, drunk or what not. There was no one to take his place and do the work.

To most publishers of nowadays the natural query is: Why did those fellows go 'way out in those lonely places to start papers? The answer is found in the land-office patronage to be had at that time. I have worked on a paper whose plant cost less than $250 that had frequently $500 worth of land notices during one month. There was little other advertising, and scarcely any jobwork. In fact, most plants had no job plant at all, and whatever of this class of printing that came in and had to be turned out was printed on a Washington hand press. Many offices printed a considerable amount of letter and bill heads, dodgers, etc., in this manner.

When there was little display advertising, most papers used patents, the same being sent in by mail, wrapped two quires in each bundle. One can imagine the frame of mind the pioneer publisher would be in when one mail would bring a part of his week's supply of patent, while the balance would come in for several days afterward, two or four quires at a time.

These and countless other difficulties beset the hardy frontier publisher, but he overcame them all, and in most cases made money enough to pave the way for the fine class of dailies and weeklies that are now to be found in the intermountain region. A good many of those old-timers have "crossed over the divide," or quit the business, but their efforts have not been nor ever will be forgotten; and in making up the history of the western part of the Union, for the benefit of future generations, this class of pioneers will or ought to have a conspicuous place.

CHARLES E. HARRIS.

SORTS IN STOCK.

To the Editor: CAMBRIDGE, MASS., Sept. 27, 1904.

In your August number an article appears on the cost of manufacturing printers' sorts, written by a typefounder in the interest of the typefoundry, and preliminary to an advancement in the price of the same.

This furnishing of the sorts necessary to a printing-office is a sore subject to every printer. Apart from all consideration of cost, the delay and mistakes made in supplying them can only be characterized as simply brutal.

I know of but one typefoundry. I have not in my office a line of type not supplied, and, as far as possible, made by it. I presume all foundries are alike, and can truly say that the business system which sends a printer's order for sorts to the caster is rotten. It is purgatory for the foundry and hell for the printer.

A foundry should be a warehouse, and in that warehouse should be a full supply — loose — of types from every matrix that the foundry ever owned or ever will own. A business system that does not systematize itself, no matter at how great expense, inflicts a deadly wrong upon its patrons.

The "typefounder" takes four pages of your publication in explaining to the ignorant printer just what the difficulties are in casting eight ounces of type. Now, let him explain to us why we should not be able to simply order, "Send by bearer one pound sorts out of cabinet 472, drawer No. 12." How much bookkeeping is required to fill an order like that? At an advance of one thousand per cent over the cost of the raw material, the poor foundry is losing money. To an ordinary mind it would seem that five pounds of metal at 4 cents a pound and one hour's labor will produce at least four pounds of type.

I am told that the foundry could not afford to cast extra job letters, because there would be thousands of pounds of type which would never be sold, and that seems to be the sole argument — the question of expense. It is poor logic, as by the confession of "Typefounder" himself the amount saved in bookkeeping alone would far offset in time the amount of slow-moving material on hand.

I respectfully submit that it is up to "Typefounder" to explain, not why the foundry can not be a warehouse, but why it is not. Why there are not already hundreds of cabinets with the thousands of drawers ready to receive the product of the casting machines as they run on from day to day, so that in time the printer's sorts may be ready for him the very minute he stands in need of them. EDWARD W. WHEELER.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

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REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

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LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chicago Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

"DREIFARBEN PHOTOGRAPHIE NACH DER NATUR" is the title of the book in which Dr. Miethe and his colleagues at Charlottenburg have recorded the results of their researches into the problem of three-color work. This is a practical book, which those who read German will find most valuable in three-color instruction. It is printed by Knapp, at Halle, and costs 2.50 marks.

FIGURE COMPOSITION.— A much-prized book in my library is on "Composition" in art, by Henry R. Poore, A.N.A. It is too expensive a work to reach artists, photographers and engravers who are also students. Mr. John A. Tennant has, in the last *Photo-Miniature*, got Mr. Poore to condense the information on this subject so that it can be had for 25 cents from Tennant & Ward, 287 Fourth avenue, New York.

A SALON OF PHOTOGRAPHERS.— "De sun do move," used to be the favorite text of our late colored brother, the Rev. Jasper, of Richmond. And now, that marvelous product of the sun — photography — is moving rapidly into recognition as an art, nothwithstanding the previous general belief among cultured people that it never could be more than a science. There is to be a photographic salon held in the Clausen Galleries, New York, in December, the jury for which is to consist of painters. Some of these painters are: John LaFarge, J. Francis Murphy, John W. Alexander, Kenyon Cox, Childe Hassam, William M. Chase, Edwin H. Blashfield, Frederick W. Kost, Robert Henri, Dwight W. Tryon and Ben Foster. This exhibition will revive the old question: Is photography art? And it will be fought out over again with the painters lined up on one side, the photographers on the other, while processworkers sit on the fence as most interested spectators.

THE LATEST SENSITIZERS FOR RED AND GREEN IN THREE-COLOR WORK.— Pinachrom is the newest dye recommended for sensitizing dry plates to the red. It renders a plate three times more sensitive to red than Orthochrom, which latter but recently was considered the most valuable dye for this purpose. It is also claimed for Pinachrom that plates sensitized with it keep well and do not fog. To use it, take any reliable, quick-working dry plates and bathe them in the dark for two or three minutes in the following solution:

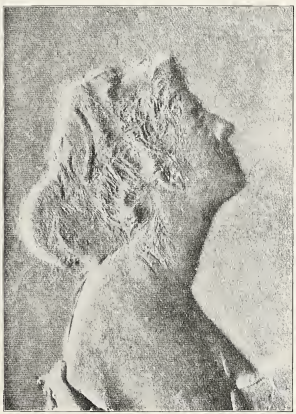
Water distilled.....	(200 c. cm.) 6 ounces 6 drams
Ammonia.....	(2 c. cm.) ½ dram
Pinachrom.....	(1:1000 solution) (4 c. cm.) 1 dram

Wash the bathed plates in several changes of distilled water and dry in an absolutely dark room, when they are ready for use at once or weeks afterward. Pinaverdol is a new dye recommended for sensitizing dry plates to the greens. The plates are bathed in it in precisely the same manner as directed here for Pinachrom. Both of these dyes are also excellent for use in collodion emulsion. Victor Koechl & Co., 122 Hudson street, New York, are agents for these dyes and the prices for them are: Pinachrom, $5.75 per gram, or $3 per ½ gram; Pinaverdol is $2.25 per gram, or $1.25 per ½ gram. This firm will reply to inquiries on this subject if THE INLAND PRINTER is mentioned. Now that these new sensitizers can be had so readily, some of our enterprising dry-plate makers will undoubtedly put on the market dry plates carefully sensitized with them, together with color screens adapted to them. When this is done their goods will be noticed in this department.

PHOTOGRAPHS IN COLORS.— Startling stories get into the Sunday papers now and then about "Photography in Colors." It is always "a new discovery" destined to "revolutionize" existing methods. Of course it is the invention of an amateur, or a rank outsider. Clippings come to this department for an opinion, but space is not wasted in noticing them. The basis for some of these latest Sunday sensations is the invention of Lieutenant Slavik, of Austria, but the descriptions of his method are funny, to a processworker. For instance, it is stated that you buy some of his prepared paper, soak it in "ammoniac," whatever that is, and the trick is done. Now, the principle of Lieutenant Slavik's process is in brief this: He coats paper with several separate films of colored gelatin, overlying one another. For example, the first film is red, upon this is a film of yellow, then comes a film of green, and on top a film of delicate blue. After sensitizing this paper with a bichromate and drying, it is printed under an ordinary landscape negative. The light operating strongest through the most transparent parts of the negative, penetrates the films so as to render all of them insoluble, even the red. Where the negative is most opaque, corresponding with a

blue sky, the light acts only on the blue film. The intermediate densities in the negative control the light action on the films of yellow and green. After the print is made it is turned on to another support so that it can be developed with warm water from the back, as in the carbon process. The result is a picture in colors that are accidental, and which may or may not correspond in a measure with the colors of nature.

PHOTO-SCULPTURE.—The use of modeled designs, so much affected now, to make half-tones from, revives the query as to whether these bas-reliefs can not be made direct by photography from an original object. In 1861 M. Willéme had a photo-sculpture studio at the top of the Champs-Elysées, in Paris. His method was to pose a person on a circular platform. This platform revolved in front of a camera so that twenty-four negatives were made during one revolution. From these negatives, with the aid of a panto-



EXAMPLE OF PHOTO-SCULPTURE BY THE BALSE PROCESS.



EXAMPLE OF PHOTO-SCULPTURE BY THE BALSE PROCESS.

graph, the statue was sculptured. Several inventors have since taken up this subject, the latest being Carlo Baese, a native of Florence. His method is a photomechanical one entirely, as he takes advantage of the fact that bichromatized gelatin loses its swelling property when hardened by the action of light. The examples of his work, reproduced from the *Process Photogram*, give an idea of the results he has accomplished in the way of bas-relief from a living model.

GRAIN HALF-TONES FROM DRY PLATE NEGATIVES.—Henry Hagen, South Boston, asks: "Will you kindly give me a few instructions in the making and etching of grain plates (zinc and copper) from ordinary dry-plate negatives? I am a young pressman. Would like to experiment home during winter evenings for pastime and self-improvement. I admire the grain process; it will not take a large sum, as there is no half-tone screen required. I understand grain process is simple, but can not obtain an idea how it is done. If you will kindly teach me how it is done, I will be extremely obliged. *Answer.*—This is a sample letter. Correspondents want to know in a single paragraph what it takes years of apprenticeship to learn. Supposing, Mr. Hagen, I should ask you to tell me all about running a printing-press in a paragraph? No, making grain relief plates, from dry-plate negatives, is not a simple process. It is a most complicated and expensive one and after you had learned it there would be no demand for it, as it can not compare with half-tone. Learn to be a good printer. They are always in demand.

ETCHING HALF-TONES AT SIXTY MILES AN HOUR.—Politics must have been lively in England also. Here is a stunt the London *Daily Mail* did to get a half-tone in a hurry: A photograph was taken at 1 P.M. of a tariff reform demonstration at Welbeck. An automobile was waiting to take the photographer eighteen miles to Chesterfield, where a process camera had been sent from London. The dry plate was developed, a bromid print made from it, then a half-tone negative and a print on zinc in time to catch the 4:20 P.M. train for London. On the train was an etching bath, and an etcher who etched the plate and engraved out some spots from it. Another automobile met the train at London station and rushed the plate to the *Mail* office by 8 P.M. The only feature in this feat of engraving worth recording is the etching of the plate on the train. But American newspaper engravers, who read this, will naturally ask, what were the photographers and processworkers doing after the exposed plate reached Chesterfield that they did not have the plate etched, blocked and proved before putting it on the 4:20 P.M. train for London? Still, it must have been considered phenomenally quick work in England, for *Process Work*, of that country, is bragging about it. Newspaper engravers who could not make better time than that would be discharged from an American paper. If *Process Work* will turn to its copy of THE INLAND PRINTER for July of this year, page 577, it will find that even in Kentucky, newspaper half-tones are turned out in thirty-eight minutes.

UNEVENNESS IN HALF-TONES AFTER A LONG RUN.—J. P. Braselmann, Harrisburg, writes: "A peculiar trouble arises occasionally in running half-tones here that I write you about in the hope that you can possibly advise as to the cause. By the proof enclosed, taken after a run of thirty thousand, you will notice that the half-tone has become rough in one spot,

about two inches in diameter; that is, it has become full of little hills and hollows in that spot. This half-tone is run from a plate "sweated" on to a backing to make it sufficiently high for a patent block. If you can suggest a preventative for this trouble, I will be obliged. It might also help others, as it is not likely that our experience is unique." *Answer.*— If you will pry off that half-tone from its metal support you will find that in sweating on, small globules of solder solidified under the half-tone at the spot that gave you trouble. During the first part of the run the half-tone held up while resting on these small lumps of solder, but later the half-tone was beaten down until the surface of the plate took the shape of the uneven surface that was supporting it. Please let me know if this statement of the cause of trouble is not right.

Questions and Answers.—"If thou hast knowledge, let others light their candle at it" is the heading *Process Work* prints over its department of Questions and Answers. Prizes offered of 1 shilling for good questions, 5 shillings for the best answers and 2½ shillings for the other answers printed. In other words, they are willing to pay for getting a light for their candles. Here are their four questions, to which the editor of this department suggests answers: No. 1. My half-tone plates (zinc), when etching and after being etched, show a dirty looking scum on them; it matters not how I scrub, it can not be removed. I used to have them shining like silver. The block prints all right, but it looks bad. Is it the fault of the zinc or the acid? *Answer.*— Either impure zinc or impure acid will cause this scum. It is most often due to the zinc. No. 2. What is the cause of "sweating" of the screen, and the best way to prevent it? See Inland Printer, December, 1903, page 396. Or use "Crystaline." No. 3. In transferring line-work on to zinc with a lithograph press what can I do to avoid marking and cutting the tympan? I sometimes use odd pieces of zinc at each end of the plate, but would like to have something more professional. *Answer.*— Use strips of zinc at each side of the plate. These strips to be longer than the plate on which the transfer is to be made. The scraper will bear on these side strips before and after passing over the zinc plate on which the transfer is made. No. 4. I have found that when a half-tone is left for two or three days with the black varnish or lacquer on, it is extremely difficult to remove it. I find that spirits have hardly any effect, and the plate has to be made so hot that the enamel comes off. I would like to hear of a solution which would remove the lacquer easily without affecting the enamel. *Answer.*— This question is best answered by asking (Yankee style) another. Why use lacquer that gives so much trouble, when a thin asphalt varnish answers as well and can be removed with turpentine or benzin without harming the enamel?

Photographs for Reproduction in Half-tone.—J. P. O'Connor, Boston, Massachusetts, wants to know what kind of photographs are uniformly best for reproduction in half-tone, and if there is any special way to get good half-tones from bromid photographs. *Answer.*— These are queries of uppermost interest to processmen just now, when bromid prints are so popular. Photographs on albumen paper have always been and are likely to continue to be the best for reproduction purposes. Photographs on "Kloro," "Solio" or similar papers, which possess a glossy surface and when printed, toned and fixed are red toned, are almost equal to albumen photographs. The albumen coating on paper is so thin that the picture appears on the surface. The present ready sensitized papers in the market are coated with gelatin or collodion and silver chlorid. The coating being thick, the picture is formed in the film and partly beneath the surface, so that the image is not as crisp and sharp as it would be on albumen paper. Bromid prints are those in which silver bromid and gelatin, or collodion, is used as the medium to hold the sensitive salts. These sensitive papers can be printed by gaslight. The resultant image is of a bluish black, more frequently a bluish gray. These latter prints are the bane of the processworker, and it seems impossible to explain to the customer who brings them in for reproduction the difficulties they present for half-tone reproduction. Better negatives can be had from bromid prints with properly sensitized collodion emulsion, because of the blue blacks in the shadows, than with collodion and the silver bath. Still there is this other difficulty with bromid prints on a matt or rough-surfaced paper that each grain on the surface of the paper reflects a speck of light other than its own color, consequently giving the negative and the half-tone that flat appearance which is still further increased in the printing. Space will permit only this suggestion, that better negatives can be had from bromid prints with old, slow-working, heavily iodized collodion than with new collodion. The negative of a bromid print should be undertimed and forced in the development.

THE GOOD APPRENTICE.

The apprentice question has assumed a new phase. With the extension of education — the great growth and increase of facilities for the higher education of the rising generation in this country; the high schools, themselves embryo colleges, preparing boys for college at the public expense — with all these added opportunities there comes to the youth a very different estimate of life and the dignity of labor. With his associates in the high school preparing for college or for business life, his point of view changes. He desires to enter college, or if unable to carry out that desire, to enter a business office with the view of some day gaining the management, or succeeding to the ownership of the business. There is no attraction for him in a trade where he is obliged to work more hours a day, with soiled hands and clothing — prevented, perhaps, from presenting an appearance equal to that of his companions of the college, the store or the office. Even the prospect of advancement in that trade is no inducement. We may regret his decision not to learn a trade, and call his pride foolish. We may point out to him the fact that the professions are overcrowded; that the supply for the business offices is greater than the demand. But can we convince him of his error, and, if not, where shall we get our apprentices, our future De Vinnes? It is not hard to obtain apprentices. On the contrary, nothing is easier. But a printer's apprentice ought to be the brightest boy on earth. If we can not get the brightest, we want the next best. We may even have to drop several degrees below that level. But we must draw the line at the boy who leaves school early because he can not and will not study. He is no fit subject for apprenticeship in a printery. The boy who is obliged to leave school on account of the necessity for contributing to the family support may prove to be one of the best. But the other kind is very sure to be a poor investment to himself and to his employer.—*Exchange.*

FOR THE AMBITIOUS.

One of the most natural ambitions of the young typesetter is the desire for promotion to the proofreader's desk. Heretofore no means of hastening this progress has been available, but it is now at command in the proofreading correspondence course of the Inland Printer Technical School. No other course of lessons is known to us which adequately meets the needs of students. This one gives real help in the technical work. Educational needs may also be supplied through special agreement. We have no doubt that any ordinarily intelligent young printer will find it profitable to study this course.

WAR NEWS.

"What is the war news this morning?"

"As nearly as I can make out the Russians and Japs have had a fierce engagement in which they pied about a column of type."—*Town Topics.*

Written for The Inland Printer.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THERE is considerable trouble brewing in the printing trade in London, the immediate cause being the vexed question of "dual labor," as it is termed. That is, that the Linotype operators shall be available when wanted at case. This the men strongly resent, holding that a Linotype operator must not touch types. A considerable amount of correspondence has passed between the secretary of the Master Printers and Allied Trade Association and the secretary of the London Society of Compositors. Major H. Vane Stowe, the secretary of the former body, has written a letter, drawing attention to the fact that the Society of Compositors refuses to indorse the principles which nearly all other trade unions are pressing, and that they will not on any account submit to arbitration on any points which they and the employers may be unable to agree on, though the employers have even offered to accept as an arbitrator one of a reasonable list of leading trade-unionists.

According to the correspondence, the employers proposed a conference at which each side should have plenary powers; that daily paper "stab," mixed working on weekly and book scales, and headings should be specially considered. It was specially mentioned that the employers claimed the right, when paying men the additional rate of operators, to utilize them if necessary "at case." The compositors' society would not agree to any arrangement for dual working. Failing the settlement of matters by conference, it was suggested that the Board of Trade should be asked to arbitrate, but this the compositors declined. Eventually, in a letter of July 22, the secretary of the masters' association intimated that the employers would be willing to accept an arbitrator to be selected from an agreed list of leading trade-unionists. The secretary of the compositors' society replied that they were willing to "resume the conference for the settlement of the remainder of the scale," but they could not "accept arbitration on the dual system of working." The reply to this on behalf of the masters was: "As your committee do not leave open any means for an amicable settlement of points on which the conference may be able to arrive at a decision, further sittings can not possibly result in a satisfactory conclusion." The refusal to agree to the proposals of the association is contained in a letter in which Mr. C. W. Bowerman, secretary of the Society of Compositors, says: "My committee have instructed me to reply that they can not accept the suggestion of your committee that the matters in dispute should be referred to arbitration, being of opinion that the only way in which the questions at issue can be satisfactorily settled is by a meeting of the representatives of your association and this society."

In a letter from the Board of Trade to the Society of Compositors, the following passage occurs: "Should your society be prepared to accept the decision of an arbitrator, the Board will, on hearing from you to that effect, be prepared to appoint a gentleman to act in that capacity. Should, however, this not be desired, the Board of Trade would be prepared to appoint either a conciliator or an independent chairman to preside at a meeting of representatives of the parties, with the object of endeavoring to facilitate a settlement between them, but with no power to make a binding decision or give a casting vote."

To this Mr. Bowerman replied: "My committee direct me to reply that they are unable to accept the suggestion of the Master Printers' Association that the matters in dispute between the two bodies should be submitted to arbitration or intervention of the Board of Trade."

The dispute has been going on for a considerable length of time now, and if both sides remain in the same mind as at present, it may be a very long time indeed before a satisfactory working agreement is arrived at.

In Great Britain printing-offices are pretty well looked after by the government factory inspectors, who take good care that the provisions of the Factory Acts are fully complied with, and that so far as the worker is concerned his surroundings may be of a sanitary character. Every year the Chief Inspector of Factories and Workshops issues his annual report in a large blue book, containing some hundreds of pages, in which reports from the various subinspectors are set out. The report for the current year, just issued, contains some interesting reading on the fencing of machinery, and points out the great difference that exists between British makers and continental makers in the matter of guarding



ON A KENTISH ROAD, ENGLAND.

machines. The British maker, as a rule, puts guards on none of his cog-wheels, nor does he protect any working parts by which the employe may be injured when at his work. With the continental machines, every wheel is guarded either by sheet-iron covers or wire netting, and, although this may cost a little more to begin with, it generally proves a saving in the long run by preventing accidents.

It is in sanitary matters that the factory inspectors find most difficulty. The Act provides for a certain amount of whitewashing and cleansing, and for a certain amount of air space for each worker, but still, in London especially, a great many of the printing-shops are practically underground; indeed in most of the larger works the machine department is always found below the street level. This makes efficient ventilation difficult, the only means of getting fresh air into an underground workshop being by means of fans; these are costly and require driving power, which is also costly, and so the average employer contents himself with a few open windows or air holes. A noteworthy feature of the present year's report is that printers all over the country are adopting electric motors for driving; especially is this the case in Glasgow, where there is a good corporation supply of electricity at cheap rates. The electric light is also superseding gas in many workshops and this has a wonderful effect in keeping a pure atmosphere, at least when compared with the days when gas was used.

Tin-plate printing in England is a special branch of the craft that is in the hands of practically less than a dozen firms. In this class of work the tin plates, which are printed either from lithographic stones or aluminum plates, are, after each impression, placed into racks and then wheeled into stoves where they are heated up to a certain temperature. This heating is for the purpose of drying the ink on the plates, and, when colorwork is being done, sometimes necessitates as many as fourteen or fifteen separate stovings. The handling of the plates, putting them into the racks, wheeling the racks to the stoves, taking them out again, and bringing them back to the machine for the next printing, necessarily entails a considerable amount of labor. Within the past two or three weeks, however, a German invention has been introduced into the works of a London firm, the object of which is to do away with the loss of time consequent upon so many handlings. Each tin-printing machine is provided with an installation consisting of a stove about thirty feet long, open at each end. From the side of the machine, passing through this stove, and emerging at the farther end, an endless band, provided with rack-like holders, travels at a slow rate. The holders are close together, so that the band contains many hundreds of plates. The method of working is this: the taker-off removes the printed plate from the machine, and by a half-turn of the body places it on one of the racks on the endless band, and so goes on during the whole time the machine is running. These printed plates then travel through the long stove and, emerging at the other end, are taken off and removed to another machine to receive the next printing. This is a German invention, but is already so well thought of in this country that many orders have been received for installations.

The printing-ink trade in Britain has been for very many years in a rotten condition in one respect, and that is in the matter of giving bribes to machine minders. It is, or was up till quite recently, a well-recognized fact, that unless the minder's palm was greased, the ink supplied would never work, and in many instances where a tip was not forthcoming, the ink has been returned to the maker. This evil has grown to a very great extent; in cases that came under the writer's notice, men received considerable sums of money, jewelry for their wives, and other presents, and in one glaring instance the manager of a machine-room received a house. Now a stand is being made against this system, and several of the leading ink firms have issued notices, stating that they have discontinued it; other houses remain silent and one can only conclude that with them the practice is still carried on.

Among the printers' engineers there is a custom somewhat similar, and when a new machine is put in, the man who is to have charge of it generally has a gift of some kind. It may almost be said to be a recognized custom of the trade, and only the other day at the Southwark police court, a case came up in which a machine broke down, when the cause was stated to be the non-tipping of the minder. Possibly you have these troubles in the States, but we do not hear of them over here.

It was rumored a little while ago that some wealthy Americans were desirous of purchasing Shakespeare's house at Stratford-on-Avon, taking it down and reërecting it as a show place in the United States. Naturally, the custodians of the birthplace refused the offer, but now a chance occurs for



BENJAMIN FRANKLIN'S HOUSE, CRAVEN STREET, LONDON.

some of your wealthy printers to secure the erstwhile residence of your most celebrated craftsman, Benjamin Franklin. When in London, Franklin resided in a house in Craven street, a narrow thoroughfare that leads from the Strand to the river. Since his time, however, the residence has passed through many vicissitudes, it latterly being a boarding establishment, carried on under the title of "Franklin House." Now it has sunk a step lower and is in a broken-down looking condition, empty and with "to let" bills staring from the windows. A number of years ago the house was marked with a tablet giving Franklin's name and the dates between which it was occupied by him. Here is an opportunity, then, for some of your moneyed men; every American who comes to London includes Craven street in his sightseeing; why not purchase it and convert it into a reading-room, a house of call, or a club for Americans in London.

Craven street has somewhat of a history, for here resided Grinling Gibbons, whose exquisite wood carving adorns St. Paul's Cathedral, and here, too, lived and died James Smith, one of the two brothers to whose wit we owe the "Rejected Addresses." In Smith's day the street was largely tenanted by lawyers, as it is to-day, and this fact served as the basis of a double epigram; for a friend noticing the fact expressed himself thus:

> Fly, honesty, fly, to some safer retreat,
> For there's craft in the river and craft in the street.

to which Smith replied that there was no necessity for any such exodus

> For the lawyers are just at the top of the street,
> And the barges are just at the bottom.



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IDYLLS OF THE COUNTRY—No. XI

A MORNING WELCOME

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

OF American machines that are meeting increasing favor in Germany, the Monotype casting and composing machine is just now in order. According to reliable sources, some twenty-five machines have been ordered so far, the first six by the firm of Oscar Brandstetter, in Leipsic. This firm is undoubtedly the most enterprising of German book printers, and ever ready to give practical American inventions a fair test. Among other machines of American origin employed by them there is a battery of Cottrell two-revolution presses doing first-class magazinework. With the six Monotypes, Mr. Brandstetter now commands the services of thirty typesetting machines, besides a large force of hand compositors, the combined capacity of which enables Mr. Brandstetter to turn out an enormous lot of work every day. Besides, he is acknowledged to be one of our best music printers.

We are advised of the coming of the New Era printing machine, hailing from Boston, Massachusetts. It is a machine for printing tickets and other small-sized jobs in one or more colors direct from the web, delivering the finished work, nicely trimmed and cut, at the rate of five thousand impressions per hour. By multiplying the composition as many times as the chase will hold, the output of the machine is raised accordingly. If I am informed correctly, the New Era will hardly be expected this year. In view of the German demand for such class of machinery, American makers of ticket-printing machines, as well as of sale-ticket printing machines, would do well to look after the German field. In fact, only this morning I was asked for the address of the continental agent of the Kidder press, and was unable to oblige my visitor; neither was I posted to meet another inquiry for American makers of newspaper wrapping machines, although I carefully studied the advertising columns of THE INLAND PRINTER. It seems that American manufacturers are slow in appreciating their chances in Germany. As a rule, they come over here merely for the purpose of selling their patents outright, and that is, also as a rule, a thing hard to be accomplished. If they were prepared to exhibit a machine and willing to book orders, they would in most cases not only secure a good start for their sale, but also vastly improve their chances when negotiating for the disposal of their patent rights. There seems to be a vague notion that the German patent rights would lapse if American-made machines are imported here. This is nonsense, for naturally the patentee may sell his machines here, no matter where they are built, during the first two years of the life of the patent; it is only after that period that the patents have to be regularly worked to remain valid. If this fact is given closer attention, the introduction of American machines and tools would assume a far quicker pace than heretofore, and a lot of money saved, too. I might say right here that parties contemplating the introduction of new machinery into the broad German market — that is, including Austria-Hungary, Holland, Switzerland, Norway, Sweden, Denmark and Russia — will save much bother and money by advertising in the Berlin *Buchdrucker-Woche*, which tradespaper may justly be regarded the leading tradespaper in German. It is published twice every week and therefore best adapted to quickly circulate reports and ads. of new machines and processes. By the way, this paper recently published a remarkably well-written sketch on Benjamin Franklin, calling atention to his bicentennial in 1906. Franklin is hardly less popular among German printers than in the United States, and there is little doubt that his memory will be duly honored on his memorial day.

Centennial jubilees are becoming so frequent that they hardly find due notice, unless they refer to prominent firms, such as the Imperial Printing-office in Vienna, which is due next month. By the way, a curious verdict was rendered by a jury upon the trial of one of the foremen employed by that office recently. It appears that Mr. Josef Schwarz, who was appointed assistant foreman after twenty-five years' service as compositor, abused the confidence bestowed upon him by embezzling, within eighteen months, some $500 worth of postage stamps. He pleaded guilty, and the jury promptly acquitted him of the charge, after his superiors in their testimony had endorsed his good faith, agreeing that he might have been led to commit his offense by the poor pay received!

Still, dishonesty is to end, at least in Germany, as far as bribing of printers' employes is concerned. For some years past it has been claimed that makers and dealers of printers' supplies, especially typefounders, ink and press makers, were prone to bribe foremen, pressmen, etc., in order to secure orders. Indeed, it has been asserted that this nuisance had, in some instances, assumed a species of blackmail, to the detriment both of honest tradesmen and the printers themselves. The German Master Printers' Union, in their annual meetings, discussed the matter repeatedly, but failed to come to an understanding with the dealers in question, who apparently did not believe in or despaired of abolishing that obnoxious nuisance. Now, the German Newspaper Publishers' Union stepped in, and in their annual convention at Dresden resolved that after October 1 they will prosecute any party caught in the act of bribing any of their employes. They also announced that they would hereafter publish the names of the guilty parties, with the consequence that all members of their union would sever their connections with the bribers, and they would also refuse the employment of any one convicted of accepting "tips" or commissions to the detriment of his employer. The resolution was published a few weeks ago, and a copy sent to all firms dealing with newspaper owners, so that hereafter none should be in doubt as to the consequences of further misdemeanor. It is hoped that this movement may lead to the desired end.



EXHIBIT OF GERMAN TYPEFOUNDERS, WORLD'S FAIR, ST. LOUIS.

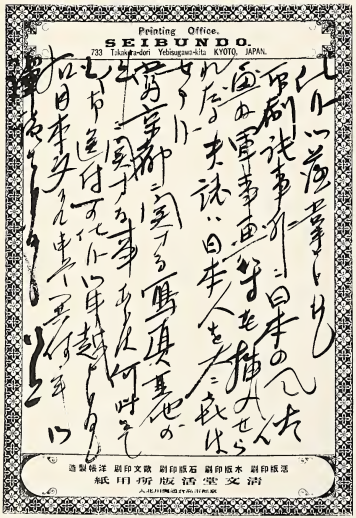
No less than 176 new papers were started on October 1 in Germany. In Berlin itself a new daily of Christian-Social tendency, *Das Reich* (the Empire), was started. Quite a novelty for German readers, however, is presented by a four-

color weekly with the funny title, *Nimm-mich mit* (Take Me Along), selling at 5 pfennigs (1¼ cents) a copy. Judging from the enormous sale of its initial issue, it may prove a success, which is to be regretted, as it seems to imitate the style and tendency of American sensational youth's papers, glorifying detective and other blood-curdling achievements, and also fostering "yellow" journalism, which so far was almost unknown in our fatherland.

ACHIEVING GREATNESS.

Mark Twain, as every great man, can trace his rise in the world to one or more circumstances which surrounded them unexpectedly: "Out in a Western town I worked on a newspaper," said the humorist. "That is where I got my literary start. Our mechanical equipment was more or less eccentric, and the rollers had a way of jumping the type. Sometimes the paper looked like an edition of the St. Petersburg *Gazette*. Whole columns were blanks. By a happy stroke of luck, they were the very parts I had written."—*Fourth Estate.*

MR. F. HORACE TEALL conducts, for the Inland Printer Technical School, its proofreading course by correspondence. Lesson papers are sent to students, with proofs for correction, and individual instruction given according to need indicated by the marking of the proofs by students, and by questions which they are invited to ask freely. This will not include grammar and spelling. Mr. Teall will give help in this line under personal agreement. These lessons in proofreading are offered as a help for printers in securing quickly their natural advancement to the proof desk.



PAGE FROM LETTER SUBSCRIBING FOR THE INLAND PRINTER.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 483 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

A FEELING for right proportion is not shown in the display of Fig. 1. A needlessly large space is given to the agent's name and address, which could have been better employed in giving distinction to the main line. By putting this relatively unimportant address in such large type the attractive appearance that the use of only one display line gives to a title-page is lost and a confusion ensues which is not improved by using three different type-faces. A part can never be equal to the whole, but the composition of this page suggests a desire to make the selling agent of equal importance with the thing sold, which, apart from any consideration of type display, does not accord with good advertising ethics. The agent may be an important factor in the sale of the lathe, but this printing is designed to attract attention to the machine, not to the agent, whose name and address is an after consideration. Some minor details of the page are also susceptible of improvement. The word-ornaments are obtrusive, and although a desire for

balance perhaps placed them there, it could be attained without their use by a different arrangement. The rule design is unfinished in appearance, caused by paneling only the upper half. Quotation marks are not sightly when used in connection with display lines, and should not be employed except by special request. They are sometimes placed in the copy merely as marks of emphasis, and their absence generally will not affect the sense. The subject of the matter to be set

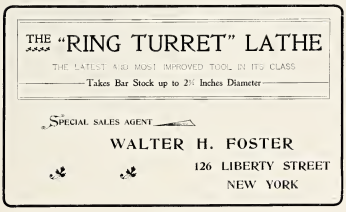


FIG. 1.

controls in some degree the type selection. A text-face is associated with church printing, small gothics for professional stationery, and so on. Legible type and clarified arrangement are best suited for a title like Fig. 1, and all desire for "gingerbread" additions should be repressed. The effect of a personal business proposition depends in a large degree upon the ability of its bearer to present it in a clear and convincing way, and in a much less degree upon the clothes he may happen to be wearing. At the same time, any eccentricity in apparel should be avoided on account of possible prejudice that would prevent the favorable reception of the proposition. In Fig. 2 the errors noted have been corrected. By reducing



FIG. 2.

the agent's name and address, the main line gains in distinction and the title is made more shapely. By thus making the page more orderly and coherent it becomes more attractive.

A PAGE is shown (Fig. 3) that is suffering from two adverse conditions that detract from its best appearance. First, from too much matter, which can not be helped, and an arrangement and type selection which could have been avoided. The panel design would have been entirely fitting if a few display lines only were to be used, but with the large amount of matter used it cramps the type and has forced, or at least suggested, the use of an extra-condensed line that has no excuse for appearance anywhere except in an ad. The desire for variety and originality is appreciated, but in printing they must conform to certain standards of legibility and taste. This means, in part, the selection of the most readable and appropriate type-face possible and an arrangement and the use of such accessories as borders, etc., as will render the type more attractive. The border must be selected and arranged in reference to the better appearance of the type, but the latter is not to be forced into an ungraceful position by the use of a misfit and inappropriate border. In addition to this crowding, the use of so many type-faces is inharmonious. This is a matter of taste, and good artistic taste in typography requires the avoidance of conflicting type-designs, preferring the harmony and pleasing effect that the use of one type series always produces. Expediency or other conditions do not always allow this, but it is a standard that, if followed more generally, would result in more pleasing and artistic typography. It is preferable, whenever possible, not to run a list of names and titles in a straight paragraph, but to arrange them line by line, using an italic for the title, as shown in Fig. 4. If the ornamental dashes used in Fig. 3 had been omitted, a less crowded appearance would have resulted. In the resetting (Fig. 4), a simple rule border is used, allowing a better expression of the type. It allows the use of a more attractive and legible letter, and an arrangement, which, though still somewhat crowded, is not cramped, as shown in

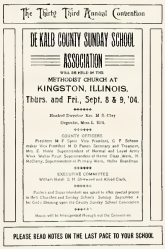


FIG. 3.

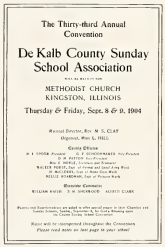


FIG. 4.

the original. Some undesirable abbreviations have been avoided and the entire page is more dignified and befitting the use for which it is intended.

THE consideration of legibility is so important on account of the primary utilitarian use of printing as a medium of expression that purely decorative effects must be condemned unless they meet this prime consideration. Typography for the sake of the decoration is a perversion, and many examples of printing that would rank high as specimens of decorative design fail to conform to this first requirement of legibility, and must be condemned for that reason. Decoration is an applied art that must not interfere with the function of the type it adorns. The panel design and ornamentation of Fig. 5 are not offensive from the decorative standpoint. Both harmonize with the type. But as the type is there to give expression to certain facts, it is best it should do so clearly and effectively, without the confliction of the surrounding border, and not become merely a part of an attractive decorative design. As printing is a graphic and not a decorative art, ornamentation must not conflict with or detract from the legibility of the type, even if the rules of decoration were strictly observed by so doing. It is not meant that the terms decoration and type legibility are opposed to each other. Type itself, both in single letters, in lines, or in masses, possesses to a degree that attractiveness which is considered a decorative value. In the manipulation of type itself a medium of rare decorative worth is offered. It is generally by the association of outside decorative devices that type display is obscured, as shown in Fig. 5. One of the values used in decoration is

contrast, and this can be employed effectively when rules and ornament are combined with type. In Fig. 6 this is shown by the use of a rule much lighter than the type, whose value is heightened by the contrast. The use of lower-case is also a



Fig. 5.



Fig. 6.

point where decoration yields to legibility. Capitals have always been admired for their decorative value, but lower-case is much more readable. If compositors would depend more on type and less on other mediums for decorative effects, printing would become more truly artistic.

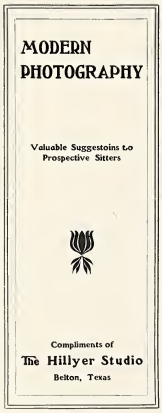


Fig. 7.

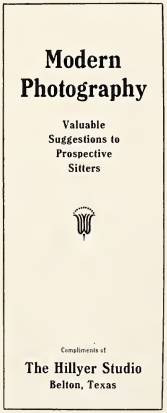


Fig. 8.

A more definite arrangement would improve Fig. 7. The lines are spaced up and down the page in a rather aimless fashion that does not show an understanding of what constitutes good appearance. The type crowds the rule unnecessarily. If the inside rule had been omitted, this fault would have been avoided. A small design should not be too complex. But the chief error is the ladder-like spacing of the lines. By clustering the two upper phrases and the ornament, a decided improvement is made, as shown in Fig. 8. The type changes and the use of a single-rule border have been made in order to prevent the crowding of the rule by the type. This manner of spacing makes the matter more comprehensive and easier to read, and more graceful in appearance.

No fault can be found with Fig. 9 on the score of arrangement. It is very shapely and well balanced. It is rather ornate, however, both in type and border selection, for its designed use. The fitness of things does not require that an annual report be set in any but the most simple and plain fashion. It need not be made offensive in appearance by such a procedure. Such printing is very often so on account of the baldness and crudity of its type display. But it does not require any of the ornamental accessories that may be suitable for some forms of printing, but are decidedly out of place on



Fig. 9.

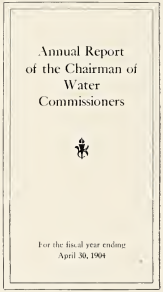


Fig. 10.

a municipal report. Plain roman faces and rule borders are eminently proper and fitting, and a strict adherence to their use on such printing will be the more artistic because it agrees best with the designed purpose of the page. The term artistic has been much misused and its popular meaning among compositors as a term for ornamental display is wrong. An example of printing may be very plain but entirely artistic, because it meets fully all the requirements of its designed use. Fig. 10 is offered as a page more in keeping by its type selection with the character of the title or subject.

Apart from the type selection, which may have resulted from necessity, Fig. 11 is wrong on account of the separation of the title into two distinct parts by white space and ornament. As the title includes all the words above the lower ornament, the arrangement should have shown this relation, and by so doing would have improved the page by simplifying it. There is always a doubt as to what words or lines should be emphasized in a title like the one shown, and it may be set in one size type throughout or such words may be emphasized as will make the most shapely arrangement. In Fig. 12 the arrangement brings together the words that are related, and the spacing renders it more shapely than Fig. 11. Faults in spacing are generally responsible for bad appearance in type display, and Fig. 11 is in error chiefly on this score. The two

type-faces brought together are not exactly suited to each other, and the use of gothics throughout would have been preferable. The top lines are a bit crowded, and by bringing up the rest of the title a scattered appearance is done away

PROGRAMME
OF SECOND ANNUAL CONVENTION
OF THE FRANKLIN COUNTY,
NORTH CAROLINA

YOUNG MEN'S
CHRISTIAN ASSOCIATIONS

TO BE HELD IN LOUISBURG,
SEPTEMBER 10 TO 12, 1904

FIG. 11.

PROGRAMME

SECOND ANNUAL CONVENTION
OF THE FRANKLIN COUNTY
NORTH CAROLINA

YOUNG MEN'S
CHRISTIAN
ASSOCIATIONS

TO BE HELD IN LOUISBURG
SEPTEMBER 10 TO 12, 1904

FIG. 12.

with. An ornament should not be placed exactly in the center of a white space. It is employed to relieve the monotony, and this end can be furthered by dividing the space into unequal parts.

CORRECT spacing in displaywork is difficult to analyze. It can only be determined by the actual appearance of the work, and the desirable medium between crowding on the one hand and diffusive spacing on the other is attained only by practice and observation. The letter-head shown (Fig. 13) is an exam-

R. S. STERN COMPANY,

636-638 BROADWAY.

READY TO WEAR AND UNTRIMMED.

Hats Exclusively

For LADIES, MISSES and CHILDREN.

Telephone, 870 Spring.

New York, ... 190

FIG. 13.

ple of diffusive spacing, so wide that the coherency of the design is impaired. It could be improved by simply lessening the space between the lines or by allowing the type to make what it would in the center. The desire to spread the type to

TELEPHONE, 870 SPRING

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636-638 BROADWAY

New York, ... 190

FIG. 14.

the full width of the heading has caused, in part, wide spacing. Any measure will do, from fifteen up to forty-six picas, but there is no special reason why the latter width should be used if the type will make a better appearance in a lesser measure. All the lines are related to each other, but the relationship is not well expressed by the wide spacing. It renders the heading feeble and ineffective. Fig. 14 is a suggested resetting, in which the clustered arrangement suggests unity and correlation between the lines. This is not, perhaps, the best arrangement possible, but it shows the importance of clustering the lines in place of the wide and indefinite spacing shown in Fig. 13. It is the desired mean between crowding and scattered spacing. In Fig. 13 the arrangement of the phrase "for ladies, misses and children" is not good. There is no reason for using two sizes of type when all the words are equally important. Such a forced arrangement is contrary to good taste, which prefers simplicity and distinctness in details as well as in the larger requirements of design and general arrangement.

THE NEWS.

All through the night, all through the day
The presses fling the sheets;
The world wags in the self-same way,
Repeats, and then repeats.
The armies come, the armies go;
War steps aside for Peace;
Each day has joy, each day has woe —
The presses never cease.

For this man loved and this man lied,
And this man did and this man died;
This man has built, this man won fame;
This man destroys, this man has shame —
The news — the news — each day the same,
With a change in the name.

One rides full speed across the plains
To send the word afar
Of battles that have ended reigns,
Of good or evil star;
One hurries from the castle walls
To tell of lifted crown;
One hastens from the plotters' halls
With plans to hurl it down.

This woman loved, this woman lied;
That woman laughed, that woman died;
This one has praise, this one has blame —
The shifting counters in a game;
The news — the news — each day the same,
With a change in the name.

All through the day, all through the night
The swaying wires still hum
With tales of darkness and of light;
The changeless stories come;
The world whirls on, and on, and on,
Repeats, and then repeats,
And while the night swings into dawn
The presses fling the sheets.

The same distress, the same high pride;
This tale was true, this one denied;
One finds his fate and knows his shame;
Thus did the maiden, man or dame —
The news — the news — each day the same,
With a change in the name.

— *W. D. Nesbit, in the Chicago Tribune.*

CURE FOR VANITY.

DeBroker — "Say, old boy, do me a favor, will you?"

Scribbler — "Certainly. What is it?"

"I am to be married shortly to Miss DeStyle and she insists on a fashionable wedding, but I can't stand that sort of nonsense, you know."

"Well?"

"Just slip around to her house and ask her for her photograph for your paper."

"I'll go at once."

"Thank you. Then I'll call there this evening and show her the monstrosity your paper printed to-day for Miss Highup. Guess she'll prefer a private ceremony then."—*New York Weekly.*

CHELTENHAM ITALIC SERIES

DESIGNED, CUT AND CAST AMERICAN LINE. PATENT AND REGISTRATION APPLIED FOR, 1904, BY

AMERICAN TYPE FOUNDERS CO.

6 Point Special Characters put up with font 20A 40a $2.00

THE PROPHECIES MADE SOME TIME AGO REGARDING THIS
Letter not only have been fully Realized but
Even our Most Sanguine Expectations have been Greatly Exceeded

8 Point Special Characters put up with font 18A 36a $2.25

THIS FINE SERIES MAKES THE SUPERIOR PRINTING
Indispensable for Modern Books or Magazines
Equally Appropriate for Either Story or Display Column

10 Point Special Characters put up with font 16A 32a $2.50

DESIRABLE TWENTIETH CENTURY TYPE
Enhancing the Chances of the
Art Preservative of Arts Beyond Computation

11 Point Special Characters put up with font 15A 30a $2.75

PRESENTED TO PRINTING FRATERNITY
Recommended to Professional
Craftsmen Everywhere for Engaging Merit

12 Point Special Characters put up with font 14A 28a $2.75

BEAUTIFUL HARMONIOUS LEADEN
Thought Messengers
Conveying the Advertiser's Inducements

14 Point Special Characters put up with font 12A 22a $3.00

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Houses Situated Everywhere
American Type Founders Company

18 Point Special Characters $0.75 per font 10A 16a $3.25

PROMPT DIVIDENDS AND BUSINESS PROSPERITY
Used Extensively by Successful
Discerning Masters Throughout Business Circles

24 Point Special Characters $0.85 per font 6A 10a $3.50

DISTINCTIVE TYPOGRAPHICAL RESULTS
Attract Constant Unchanging Customers

30 Point Special Characters $1.00 per font 5A 9a $4.25

SOMETHING PRINTERS DESIRED
Modern Artistic Printing Results

36 Point Special Characters $1.10 per font 5A 7a $5.00

DESIGNER FOR PUBLISHER
Numbering 1234567890

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AMERICAN TYPE FOUNDERS CO.

ORIGINATOR AND MAKER

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DESIGNED CUT AND CAST AMERICAN LINE. PATENT AND REGISTRATION APPLIED FOR, 1904, BY

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42 Point — Special Characters $1.25 per font — 4A 7a $6.25

HANDSOME RESERVES

Letter Cheltenham Italic

48 Point — Special Characters $1.50 per font — 4A 6a $7.50

NUMBER D

Printing Ma

Cheltenham Italic Special Characters

A B D E G M N P Qu R T V W

a b r j v w y

These Special Characters, in sizes larger than 14 Point, are fonted and priced by themselves, and only sent when ordered. In 14 Point and smaller, they are put up and sold with the fonts.

60 Point — Special Characters $2.00 per font — 3A 5a $10.00

MODERN FACES

Legible and Stylish

72 Point — Special Characters $2.50 per font — 3A 4a $12.00

PRIZE MUST

Answer Question

SEND ORDERS TO NEAREST HOUSE OF

AMERICAN TYPE FOUNDERS CO.

ORIGINATOR AND MAKER

Cast on the lining system.

SCOTCH ROMAN.

Italic, 6 to 48 point, ready.

6 Point, 22 A, $1.00; 44 a, $1.00; Font, $2.00.

CLEANING UP TIME IN THE PRINTING OFFICES

We pay the following prices for old metals, viz.: old type, seven cents pound; old brass, seven cents pound old leads and stereotype plates, four cents pound, in exchange for goods of our own manufacture. A lot of old junk in your shop, good for nothing but to collect 1234567

8 Point, 18 A, $1.00; 36 a, $1.00; Font, $2.00.

TO MOST PEOPLE WORK IS A PLEASURE

Dust and discourage employees, can be converted into the newest type faces, borders, rules etc., if you will take the trouble to get it together (keeping type, leads and brass rule separate) 890

10 Point, 16 A, $1.10; 36 a, $1.15; Font, $2.25.

ACCEPT THE BEST OPPORTUNITIES

Ship it to us and we will credit your account with the amount, and you will receive all discounts on purchases of new material which enables you to have only the best 35

11 Point, 15 A, $1.10; 32 a, $1.15; Font, $2.25.

FILL UP THE EMPTY JOB CASES

Specimen sheets of complete series of Scotch Roman, the letter with unlimited possibilities mailed upon application 58

12 Point, 12 A, $1.10; 30 a, $1.30; Font, $2.40.

EFFORT IS APPRECIATED

We carry a large stock of all our popular type designs thus avoiding delay in filling extensive orders 80

14 Point, 9 A, $1.15; 20 a, $1.35; Font, $2.50.

FACES ARE DEEP CUT

This means that after long use distinct impressions are as sure as when type was new 50

18 Point, 8 A, $1.50; 14 a, $1.50; Font, $3.00.

NEWS HEADINGS

Large font schemes as shown in price lines 3

24 Point, 5 A, $1.75; 8 a, $1.50; Font, $3.25.

NEW DESIGN

Modern ideas for clever workmen 2

72 Point, 3 A, $7.30; 4 a, $4.70; Font, $12.00.

MINES

Baker 8

60 Point, 3 A, $5.20; 4 a, $3.40; Font, $8.60.

RICHES

Defend 5

48 Point, 3 A, $3.90; 5 a, $2.85; Font, $6.75.

CREEPER

Caledonia 2

36 Point, 4 A, $2.80; 6 a, $2.20; Font, $5.00.

GLISTENING

Scotch Plaids 14

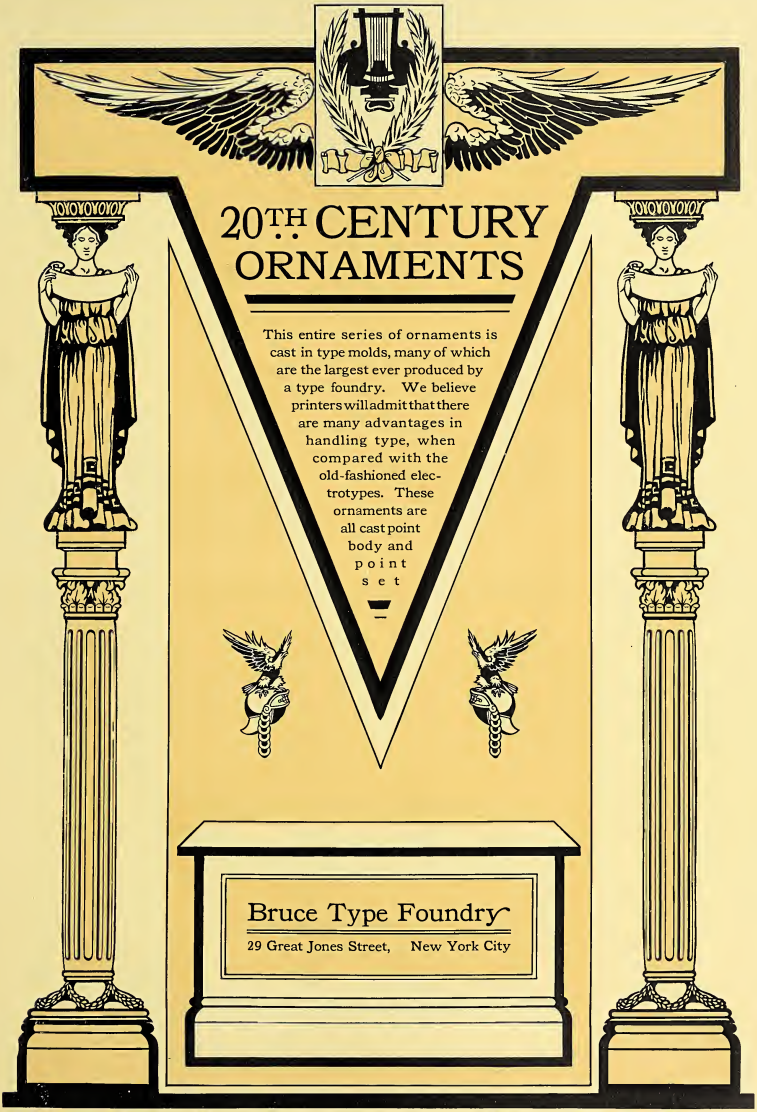
30 Point, 4 A, $2.00; 8 a, $1.75; Font, $3.75.

GRAND SCENES

How to Play Golf 3

A. D. FARMER & SON TYPE FOUNDING CO., NEW YORK AND CHICAGO.

THIS STYLE RULE MADE ON ALL BODIES FROM 4 POINT UP. BEING FLUSH ON SIDES PERFECT JOINTS ARE CERTAIN.


20TH CENTURY
ORNAMENTS
This entire series of ornaments is cast in type molds, many of which are the largest ever produced by a type foundry. We believe printers will admit that there are many advantages in handling type, when compared with the old-fashioned electrotypes. These ornaments are all cast point body and point set
Bruce Type Foundry
29 Great Jones Street, New York City



No. 15. 50c.



No. 16. 50c.



No. 18. 50c.



No. 17. 30c.



No. 21. 30c.



No. 19. 50c.



No. 20. 20c.



No. 22. 50c.

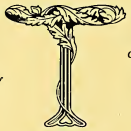


No. 23. 60c.



No. 24. 40c.

Cast in Type Moulds



No. 25. 35c.

Cast in Type Moulds



No. 28. 60c.



No. 26. 30c.



No. 27. 30c.



No. 30. 40c.



No. 29. 50c.



No. 31. 40c.



No. 32. 50c



No. 33. 30c.



No. 34. 50c.



No. 35. 50c.



No. 36. 30c.



No. 37. 20c.



No. 38. 50c.



No. 39. 60c.



No. 40. 50c.



No. 43. 60c.

Point Set
Point Bodyl



No. 41. 35c.

Point Set
Point Bodyl



No. 42. 40c.



No. 44. 20c.



No. 47. 40c.



No. 45. 30c.



No. 46. 40c.



No. 48. 50c.

TWENTIETH CENTURY ORNAMENTS

Cast in Type Moulds



No. 63 60c.



No. 64. 60c.



No. 65. 40c.

Point Body



No. 66. 35c.

Point Set



No. 67. 40c.



No. 68. 40c.



No. 69. 35c.

Cast in Type Moulds



No. 70. 20c.



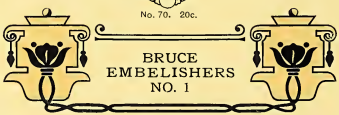
No. 71. 35c.



No. 72 40c.

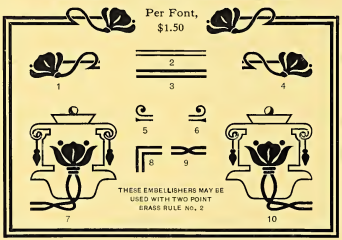


No. 73. 30c.





No. 74. 35c.





No. 77. 60c.



No. 75. 25c.



No. 76. 25c.



No. 78. 30c.



No. 79. 30c.



No. 80. 60c.

EXAMPLES OF
JOBWORK

INLAND PRINTER
TECHNICAL SCHOOL
Instruction in Machine Composition, Job Composition, Presswork
PROOF-READING BY CORRESPONDENCE
120-130 SHERMAN STREET, CHICAGO

Musicale

The Princess Anne Hotel
Virginia Beach



Programme

1 a. Over the Desert . . . . Kellie
b. Roses . . . . . Gow
MR. EDWIN FELLER

2 Reading . . . . selected
MR. BARR

3 My Dreams . . . . . Tosti
MISS TAYLOR

4 Legendre . . . . . Bohm
MR. BORJES

5 Bandolero . . . . . Stuart
MR. ETHERIDGE

6 a. Still as the Night . . . Bohm
b. Lullaby . . . . Hanscom
MISS YOUNG

7 I Feel Thy Angel Spirit . Huffman
MISS TAYLOR AND MR. FELLER

8 Reading . . . . selected
MISS BOWCOCK

For benefit Galilee Church
Saturday, Aug. 20, 1902

Musicale
The Princess Anne Hotel
for benefit Galilee Church
Saturday, Aug. 20, 1902
Virginia Beach

Admission
Fifty cents

RECITAL OF
ROMANTIC
MUSIC

Given by
MR. CARL BADELL
AND OTHER MEMBERS OF
THE MUSIC FACULTY OF
HOLLINS INSTITUTE

THURSDAY
MARCH THE FIFTH
SEVEN-THIRTY P. M.

Recital of Romantic Music

Given by MR. CARL BADELL and other
members of the Music Faculty
of Hollins Institute

Thursday Evening March 5, at 7:30

Piano and Violin Recital

MISS ETHEL INMAN, *PIANIST, AND*
MR. ISIDOR SCHNITZLER, *VIOLINIST*
Assisted by MR. HERBERT WITHERSPOON, *Basso Cantante*

THURSDAY, JANUARY 15, AT 3:00 P.M.
MENDELSSOHN HALL, 113 WEST FORTIETH STREET
Tickets, $1 & $2 at 111 West 76th St. & Ditson's, 867 Broadway



Fifth Annual Meeting of the Canadian Forestry Association

King Edward Hotel
Toronto, Thursday
March 10, 1904

Annual Reunion and Banquet
Alumni Association Albany
College June fifteen, nineteen
hundred & four, Albany, Ore.

MENU

Clear Tomato Soup

Pressed Veal Sliced Ham

Olives Potato Salad Pickles

Hot Rolls Jelly

Chicken Salad Salted Wafers

Strawberry Ice Cream Cake

BAMBOO AND RATTAN FURNITURE





Established 1878



Bamboo and Rattan Furniture

Made in China of the finest selected Rattans and Bamboos.



Arthur Williams, Jr. & Son

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42, 44, 46 Franklin Street
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NOVELTY

NATURAL GAS & MANUFACTURED GAS

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GAS DEPARTMENT

ABRAM COX STOVE CO.

GENERAL OFFICES

AMERICAN AND DAUPHIN STS.

PHILADELPHIA

FOUNDRIES

PHILADELPHIA AND LANSDALE

GOOD TASTE IS GOOD STYLE

BEING A SHORT ESSAY ON THE COMMON SENSE OF CLOTHES-BUYING, AND INCIDENTALLY ILLUSTRATED WITH FASHION PICTURES

Fall and Winter, 1904-5

English Woolen Mills Co.

CLEVELAND DETROIT CINCINNATI

LOUISVILLE DAYTON

Recital *by* Elocution Pupils *of* Miss Elizabeth C. White

Assisted by Miss Elsie R. Butler, *Soprano*
and Miss Lizzie S. Heustis, *Pianist*



Boston Music Hall
Monday, August 15, 1904

Miss Coleman's Third Chamber Concert at the Auditorium, Pasadena

Krauss Quartette
Mr. Arnold Krauss, Violin
Mr. A. Lowinsky, Violin
Mr. F. R. Wismer, Viola
Mr. L. Opid, Violoncello

Mr. Burton G. Bloom, Tenor
Mr. Wilfried O. Klamroth
Baritone
Miss Alice Coleman, Pianist

Monday evening, March the twenty-first, fifteen minutes after eight o'clock

COLUMBIA AUTOMOBILES



Columbia Automobiles

Electric and Gasoline Vehicles
for all requirements



Electric Vehicle Company
Hartford, Conn., U. S. A.

HIGH-CLASS
GOODS

JOHN W. MOORE

THE MAIN STREET GROCER

Groceries, Cut Glass, Fancy China, Garden and Field Seeds
Always Something New — Long-distance Telephone

ANNA, ILLINOIS

REASONABLE
PRICES

HIGH-CLASS GOODS — WHOLESALE & RETAIL

MOORE

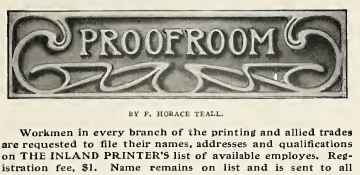
The Main Street Grocer

Personal Attention Given to Mail Orders
Groceries, Cut Glass & Fancy China
Garden and Field Seeds

ALWAYS
SOMETHING NEW

ANNA, ILLINOIS

JOHN W. MOORE
The Main Street Grocer
ANNA, ILLINOIS



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 96 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6¾, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivalled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6¾, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, precis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

A STRANGE SPELLING.— It is certainly remarkable that such a spelling as employe should become so common. It arises through the erroneous notion that the word must be the French one taken over into English, and later simply losing the accent. But even in the beginning elements were present in the language from which a word might have been made with no thought of the French word at all, and as matter of fact the purely English word was made a little later. Employee has been existent for many years, and preferred by many scholars. Of course, if any one prefers the French word he is free to use it, but it should keep its accent. The real English word is fully as good, though. Even those who use employe never think of assigne, done, grante, mortgage, instead of assignee, donee, grantee, mortgagee; yet the change would be as good in any as in one, except that in two of them it would cause confusion. It is quite easy to find a reason for employee; it seems impossible to find a good one for employe.

MAKING PROOFREADERS.— Everybody has heard that proofreaders are born, not made, and the saying is as near truth as any such assertion can be. The very best proofreaders undoubtedly are those who possess a natural talent for the work, but even they could never be satisfactory workers without training; and the most important, because it is the most adequate training, is found in the composing-room. The competent proofreader who is not a practical printer is exceptional. Naturally, and almost entirely, printers have their proofreading done by those whom they know as accomplished type-workers. Compositors are entitled to consider the reading desk as their next upward goal, and they are sure of preference when they are ready for promotion. A correspondence school which advertises extensively, and must have had many students, tells people that a fair general education, especially a knowledge of English grammar and orthography, are the only qualifications required to learn to do this work successfully. "Possessing these requisites," it says, "there is no reason why any one, after thoroughly digesting the matter contained in our course of study, should not be able to master the subject sufficiently to accept, and capably fill, a position in this capacity." Again, "The methods of instruction and the course of study are such that perfection is obtained when the course is completed." The writer tested one of their graduates, who had a diploma stating that she was fully qualified, and found that she knew absolutely nothing of the work. A few good proofreaders have been known by the writer who were not printers, but every one of them had learned the work in proofrooms, beginning as a copy-holder.

It is possible for correspondence teaching to aid a printer materially in securing his promotion to the proof desk, and even to help an occasional student become a proofreader without previous experience in type work; but the real teaching must in any case be personal, in addition to study of the formulated lessons. What students need is assistance that begins after the point where the school we have mentioned ends its lessons. Their graduate who was tested knew just about enough to begin studying.

SPELLING.— Mr. Henry R. Boss wrote the following, three years ago: "I am of opinion that the time has come when we must meet inovation in speling. Scolars hav agreed on 3572 new splings grivn in Webster's International, Century and Standard dict's, many of them adopted by these great lexicons. Webster of to-day varies in numeros splings from the Unabridgd that many of us wer 'bro't up on.' The other dict's named go farther; accepted and aproved speling has alterd much in 25 years. Scolars — educaters — peopl who make dict's, stamp aproval on words, endevor to make greater changes. Which is wiser, to wait til scolars force on us a system — or two or three systems — compeling us to 'lern to spel' again, or, by taking hold of the movement, so guide and direct it that it shal cost us least in time, labor and money? The world's scolarship is almost a unit in favor of change. Shal printerdom's comon sens step in and help the movement in right directions? I can asure my felo-craftsmen that speling-reform — mending our grosly misleading, unhistorical and defectiv orthografy — forges ahed; soon shal we meet it armed with new strength." This is copied as found in a paper that only quoted it, and may not be given in Mr. Boss's own "speling." It seemed interesting enough for reproduction, even by one who has been told publicly that he should never venture to utter an opinion about spelling. We have not seen such "speling" forge "ahed" very much, and find it hard to believe that it has done so. Mr. Boss says, and so do many others, that "the world's scholarship is almost a unit in favor of change." But the New York *Tribune* expressed an opinion

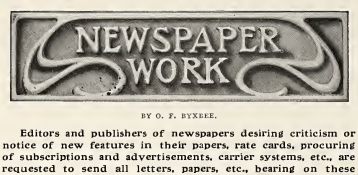
that is held by many when it said, "Scholars and practical people are shy of the 'reform.'" This difference is mainly in the fact that one assertion means philological scholars and the other means scholars in general.

A QUESTION IN DIVISION.—F. W. F., Wilmerding, Pennsylvania, asks: "Is the word certificate properly divisible on 'certi-,' or is 'certif-' the proper division?" *Answer.*—In the opinion of him who writes the answer, the word is cer-tif-i-cate, and is properly divisible where any of the hyphens appears, and nowhere else. A notion is very common, though, that the digraph fi should always be kept together, and consequently that such words as the one in question should be divided as certifi-cate. This is well enough, if compositors can be made to understand it so well that no change need ever be made in the type; but changing two lines of type one way or the other is pure waste of valuable time. Of course, in the British system of dividing on vowels certi-ficate is right, but even with that system it would seem impossible to find a reasonable objection to dividing after the next syllable. The opinion is practically universal that words should be divided only on the syllables, but opinions vary as to the limits of syllables, so that while some people think that in cases like that of our question the syllable ends on the vowel, even when that is short, many more people (in the United States, at least) insist that as a rule a short vowel must have a consonant after it to close its syllable. The writer adopts this latter view on a utilitarian basis. Inclusion of the consonant is an unmistakable indication of the sound of the vowel, and almost always a help to the reader by way of furnishing a sure guide toward what is to come in the next line. But probably this is not so scientific as the other method. It seems altogether likely that, could we have an accurate machine that might be called a syllable-meter, we should soon learn beyond question that the actual division of sounds falls before the consonant, whether the vowel be long or short. Meantime, having no such scientific determinator, the main desideratum is utility, and that is best subserved by the probably unscientific differentiation.

THE INCEPTION OF THE MIEHLE.

The interesting story of the invention of the Miehle press is told in the New York *Journalist* by Robert Miehle. He evolved the idea about fifteen years ago. As a boy of seventeen he was employed as a pressman in John Anderson's printing establishment in Chicago under his brother, John Miehle, Jr. Robert Miehle was a determined lad, and although he worked under great difficulties, spending his nights at home on a lathe he had rigged up, or sketching out his ideas on paper, he slowly, but surely, shaped out his ideas on a model of what was to come later as a commercial utility. A large part of the boy's earnings were expended in this way and in self-education, but he plodded on steadily, encouraged by his brother, who saw in him the genius of a born inventor. Young Miehle's conception was a bed motion with sheet delivery. Subsequently he went to Washington to secure a patent, but owing to a long delay which never has been satisfactorily explained to him or his backers, another device, similar in construction, was filed the day before his was granted, by the lawyers for another press manufacturer. Mr. Miehle subsequently had the satisfaction of improving upon his first device and later abandoning it, adding other devices of greater utility. His press of to-day is the sum total of years of painstaking labor. The American Three-color Company ran the first Miehle press built. This press printed a part of the Chicago *Tribune's* golden jubilee number, in June, 1896, an edition of 225,000 copies. The entire issue was run off on three Miehle machines, one color, yellow, being printed on the old Miehle, a crude piece of mechanism in comparison to those now built.

PROOFREADING is taught by correspondence as it should be in connection with the Inland Printer Technical School.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 174 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

L. B. DUNDAS, Auburn (Neb.) *Granger.*—The ad. of T. W. Eustice & Co. lacks distinctive display at the top. Your other ad. is much better.

AD.-SETTING CONTEST NO. 16.—On October 1 a number of selections had been received from the contestants in Ad.-setting Contest No. 16, and it is expected that everything will be in readiness for the December issue. At that time, No. 83, set by E. E. Musser, Atlantic City, New Jersey, was leading with twenty-seven points, and as his nearest competitor had but twelve it would appear that Mr. Musser's chances are very good.

A "PICTORIAL EDITION" that deserves particular mention was recently issued by the Barnard (Kan.) *Bee.* While the presswork was done on a Gordon press by two young girls, there is nothing in its sixteen two-column pages to indicate that it was not printed on a cylinder by experts. There are many fine half-tones that are almost perfectly printed, while the register, color and impression are beyond criticism. Will De Vinny, publisher of the *Bee,* is inclined to be facetious in the description of his paper and its special edition:

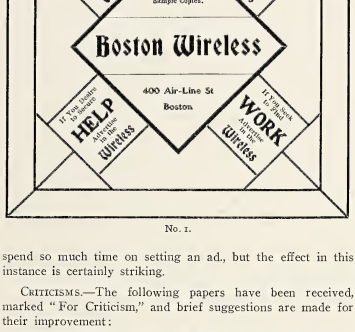
The *Bee* is just closing the first half of its third year. It's not our first love, though. No; we have been printing so long that the halcyon days of the "panhandler" seem like an i-r-r-i—that is to say an i-r-i-d-i (confound it! where is that dictionary?)—well, like one of John J. Ingall's dreams. Yet, occasionally the season gives us a fleeting hour with Redmond or Dohaney, or the loquacious "Curley," relics of perfectless presses and machineless typesetting. These pachydermatous paladins of a peripatetic posterity, parenthetically partaking of Pabst's panacea, have actually been known to work, at least so tradition said

when the writer was "cubbing" on the Davenport (Iowa) *Gazette* some twenty-six years ago.

Yes, we have been working at the business a long time, long enough to become quite rich — in experience. We have met the pious cuss who marks it "refused," forgetting to pay the subscription that he owes. We have met the fellow who wants it printed "just to show the sonofagun up." Fact is, we think we have met pretty nearly all of 'em, even to the "irate subscriber."

To our printer friends we want to say a few words about this issue. In criticizing our work, kindly remember it was run a page at a time on a quarter-medium O. S. Gordon, the presswork being done by two daughters of the publisher, one fourteen, the other twelve years of age, the older one feeding, the younger one attending to the inking. It is obvious that the ink fountain would not give a sufficiently even supply of ink for this kind of work, so it had to be done by hand. We hope you like the work, boys; and if you do, don't be backward about saying so. If you don't like it, forget it.

B. E. HAMILTON, of Roxbury, Massachusetts, sends a novel construction for an ad. (No. 1). It is doubtful if it pays to



No. 1.

spend so much time on setting an ad., but the effect in this instance is certainly striking.

CRITICISMS.—The following papers have been received, marked "For Criticism," and brief suggestions are made for their improvement:

SCHENECTADY (N. Y.) *Star*.— The criticism made in July has not been heeded. The last four lines of your display heads would look better leaded.

BLACKWELL (Okla.) *Times-Record*.— The make-up of the first page would be improved by putting the more important items at the tops of columns with prominent heads. In the issue of September 22, "Mrs. Stroup Dead" should have been at the top instead of the theatrical notice.

CHEHALIS (Wash.) *Bee-Nugget*.— Grade local items and run paid paragraphs separate. Ads. are good.

RANDOLPH (Vt.) *Herald and News*.— A paper packed full of short, crisp news items from every town in its vicinity, all carefully graded. Ads. have the appearance of being set in a hurry, and might be improved.

LAWRENCEBURG (Ind.) *Press*.— It is nearly five years since the *Press* was criticized, and the interim has been a period of advancement. It is a well-arranged and creditable paper.

MORGANTOWN (W. Va.) *Rural News*.— Presswork on the half-tones is not what it should be, and the register is poor. Some of the plate columns are short.

FAIRMOUNT (Ind.) *News*.— The first page would be much improved if the rule and first line beneath the head were omitted. Another improvement would be the use of three display heads, alternating with the heads now in use.

Pacific Pilot, Lynden, Washington.— Aside from the presswork, no criticism is necessary. Some pages are nicely printed, while others lack impression; some have an uneven color, and there is an occasional bad slur.

SHERBROOKE (Quebec) *Record*.— There is room for considerable improvement in the presswork, and ads. would be better if some of the more modern ideas of display were used. The *Record* is well filled with news, and the recent rapid increase in circulation would indicate that it was popular with the public.

FALLS CREEK (Pa.) *Herald*.— More impression and a better distribution of ink is all that is needed to make the *Herald* a very creditable paper.

C. E. CUNNINGHAM, publisher of the Newton (Miss.) *Record*, read a very interesting and instructive paper before the last meeting of the Mississippi Press Association, entitled "Thoughts on Managing a Country Weekly." Mr. Cunningham has been conducting the *Record* nearly three years, and in that time has made it one of the neatest little folios in the country. It is regretted that the entire paper can not be printed, but the extracts which follow will give an idea of the sound business judgment that has made the *Record* a fixture in the face of many and rapid journalistic failures in Newton. His reference to the separation of news from advertising and the necessity of adhering to rates deserves particular attention:

My first idea was to get the confidence of the people who might be patrons before any great effort was made to secure subscribers, and my plan of getting subscribers was mainly by publishing a paper that the people would talk about and want, because it gave the news. However, I have advertised the paper all along in various ways, by sending out printed matter, circular letters, etc., besides mailing sample copies and securing correspondents, who were paid a commission on all subscribers sent in.

Before particularizing, it would be well to state that the course I have pursued in conducting my paper was the one I thought best to carry out on a paper in that particular place. As a rule, the same management, probably, would apply to all sections, but a person has to be governed by the surroundings and circumstances incident to the town of his abode. It is very often the case there are two or more factions of people in all towns — that is, certain sets that will not "pull" together, but disagree on all matters and movements. This is not only a drawback to a town, but it is a hardship on the newspaper, and it is difficult sometimes to know how to deal with and keep on good terms with all factions, which is necessary in a small town. About the only way, perhaps, to do this, or come near it, is to treat all fairly and alike, and allow no prejudice to be exhibited in the columns of the paper.

But, to the point! First, let us consider the qualifications of one who expects to follow the business. To be successful it is important that he should become familiar with the mechanical workings of a print-shop, and before starting a paper it is better to be acquainted with every detail and feature of work in a printing-office. The more one learns about printing and newspaper work in all its branches the more competent he is. To know the mechanical side of a shop is necessary to get up a neat and artistic paper, and while many may say this is unnecessary and a waste of time, I believe they are mistaken and that it is a necessity. The fact that especial pains have been taken with the Newton *Record* to make it as neat and artistic looking as possible has given it a reputation that it could never have had without it, no matter what class of news it contained, or of what merit the editorial columns were. It takes hard work and time to keep it up to a high standard mechanically, but nothing is lost by it. One can not always have a printer that can do this, and if the editor or manager knows how, he can take the printer's place. Most any one can learn to set straight type, but it requires taste and a great deal of study and practice to become a first-class job-printer. The editor may not expect to do this work always in a country shop, but he should know it to begin with, or else he will never know how to superintend it well.

In establishing and conducting a country newspaper, my methods have been with a view to success in the long run. The course I have followed has been such that patronage has been curtailed in some ways for the present, but with a view to greater patronage in the end. I mean by this that certain prices were maintained and work or service refused when my figures were not accepted.

To take up the various branches of a newspaper office, I will first dwell on what I consider the most important, the news features. The very soul of a newspaper — indicates that the main purpose of it is to give the news. It has always been my endeavor to give my subscribers something to read that I thought would suit them, and certainly news is what they want from a local paper — and by news is meant the local happenings, not what is going on over in Japan or Russia — and the more home news the better.

In the arrangement of news, it is better to classify it and let each class of matter occupy the same position each week. In a four-page paper, for instance, the first page should contain the important events that are deserving of considerable space and prominent head-lines — and, by the way, there should be system of writing these head-lines, if neatness is desired. There is an art in even writing head-lines, as little as some people think it, but pains should be taken in preparing them.

There is but one daily in Mississippi that has its head-lines arranged attractively, much less the wecklies, which are few, and there is nothing that enhances the looks of a paper more than well written and displayed head-lines.

The second page would look well to contain the editorial and correspondence columns, while the third might be devoted to the local and personal items. The fourth or last page should be reserved for miscellaneous and general matter.

I have always made it a rule to keep the short personal and local items in separate columns, though, of course, this is of little importance. Another rule never deviated from is to keep advertising locals out of the news local columns. I will not sandwich a pay local at any price in the short local columns. It is not necessary for results to the advertiser, and it is not necessary to get the advertising. The advertiser may keep out his advertisements at first, but he will finally come around. His idea in wanting the advertising locals mixed with the news items is to fool the people into reading them, but the people do not have to be fooled, and besides, when they are looking for the news they do not want to be reading the advertisements. The news is wanted first, and then the advertisements will be read.

In the personal column it is not a good plan to deal in compliments and praise to any great extent, as done by some papers. There are times when people are deserving of it, and it is all right to accord it judiciously, but it should be dispensed sparingly. To give praise promiscuously lowers the value of it, and it makes a good many who are unworthy of it expect such, and when all do not get a "puff" the paper is accused of showing partiality or discriminating unjustly, and enemies are often made.

Under the head of news comes also the country correspondence. This is a valuable feature if conducted right, but the matter furnished by the correspondents should be of a dignified nature and confined to matters that interest the people. Such items as "John Jones called on his best girl," or "Miss So-and-so was making 'goo-goo' eyes at some fellow," are not news and of no interest to any one save the parties referred to. Such items make the paper containing them an object of ridicule. I have always sought to get the best people of the respective communities to serve as correspondents, and where this can be done as a usual thing these foolish items do not have to be contended with. An understanding should be had in the beginning with the correspondent that all communications will be edited before publishing and the right is reserved to condense when thought best by the editor.

A department of a paper that should be its principal source of revenue is its advertising columns. Too many allow the advertiser to make the rate instead of doing it themselves. It is too often the case that advertising space sold is looked upon as just that much picked up. How often is it so that an applicant for an advertisement will come and ask for rates and when you give him a price he will assert that it is too high and make you an offer, and then his offer is accepted with the thought, "Well, I am in that much anyway that I would not get if I held to my price." It is just in this way that the standard value of advertising is lowered, and the other advertisers who are paying more are treated unjustly. I have had merchants offer me within a few dollars of my price on a yearly contract, and yet the proposition was turned down because I looked upon my columns as having a certain value, and the only way to maintain that value was to hold to the rates adopted. The foreign advertiser is the tough customer to deal with, and it requires backbone to cope with the ugly tongued and nervy with an unlimited supply of brass and nerve. He will come at you with a request for rates on a certain amount of space, and when you give your price he will tell you he could not think of paying a sum like that, and wants to know what the circulation of the paper is. On being told, he will reply, "Why, I get such-and-such a rate from other papers with a larger circulation than yours." Well, what if he can? If some other paper wants to *give* him the space, that is no concern to you and no reason why you should act the simpleton, too. It takes a non-elastic backbone and a stiff upper lip to handle the irrepressible foreign advertiser, but if all the papers would not allow him to dictate to them, prices would soon be better, for they have got to advertise to get the business, and the newspaper is the cheapest and best way to get results, even when reasonable rates are demanded.

I am a believer in the flat rate as being the most satisfactory, or at least I follow it as nearly as possible. The flat rate, as I understand it, is a certain sum per inch, no matter how much space is taken or for how long a time the advertisement is to be carried. I do not carry this out to the letter, but very nearly so. I have endeavored to maintain a rate of 10 cents an inch ever since the paper was started. Where the advertisement was to be inserted only once or twice, a 12½-cent rate is charged, or if the space taken is very small, the latter rate is also made. This is a reasonable rate for a paper of about one thousand circulation. From foreign advertisers, who usually furnish an electrotype, I seek to get 7 cents an inch. Circulation is of course usually made the basis of an advertising rate, but there is a good deal in the quality of the paper as to whether or not it is a good medium. Some papers of only one thousand circulation are better advertising mediums than others with fifteen hundred subscribers. It is owing to whether or not they are eagerly read and as to where they circulate.

Advertisers are always encouraged to change the display of their ads. often, and no extra charge is made for so doing. It is more beneficial to the advertiser then, and consequently he is more likely to continue to advertise.

When it comes to local advertising, a rate of 5 cents a line straight for each insertion is charged, and this also includes such items as cards of thanks, obituaries, tributes of respect, etc. This is so stated at the head of the editorial column, and it is not done merely for effect, as is the case with some papers, but the rule is strictly adhered to. And not a line of pay local goes into the news column. To sandwich this matter detracts from the looks and interest of the paper and is of no more benefit to the advertiser.

The newspaper man who can not write advertisements will be found wanting in patrons, for a good many merchants and business men who wish to advertise do not know what they want to say, and they depend on the newspaper man to help them out. And in doing this the publisher should show them that he has as much interest in the getting of results as the advertiser, for it certainly is of mutual benefit.

I make it a rule to collect all advertising accounts, and all others for that matter, at the end of each month, believing this to be better than allowing them to run on for a year, as is done by some of the papers. Advertisers are often hard to hold, because they can not see direct results from advertising, and when the account is presented they will frequently order their ad. discontinued. If an account is allowed to run on for a year, it looks exorbitant, and a patron is likely to fall out for six months or a year, and sometimes altogether, if a yearly account is thrust at him. Not so with the monthly statement. If he drops out one month, he may come back a month hence. I don't like the idea of binding a local patron up with a yearly contract either, leaving him free to come and go when he chooses.

The getting of subscribers and handling the mailing list is a most difficult problem. The first step to get subscribers is to print a paper that the people will want, and the next is to go after them. However, I will say here that I have never taken the second step to any great extent, because my own time has been taken up too greatly with other matters, and I have not found a suitable man to do so. I maintain a cash-in-advance system as nearly as possible. It is almost an impossibility to do this absolutely, without losing some good subscribers. No one is enlisted on a credit unless it is known that he is perfectly reliable, and no name is kept on the subscription books for more than a year if his subscription is not paid. A close watch is kept on the subscription books, and as soon as a subscription becomes due the delinquent is duly notified and a statement follows. If he does not renew, his name is ejected from the mailing list. Sometimes a good subscriber is lost in this way, but this is the only safe plan to run the subscription list to protect the publisher from numerous losses.

The business end of a newspaper is the side that must be closely watched. How often is it the case to see a fellow start out with a paper and seems to be sailing smoothly for a time. He gets out a first-class, readable sheet, which is spoken of highly, but it soon goes under. Why is this? It is because he is a good newspaper man, but a poor business manager. A strict account of the financial end should be kept, and to be successful it must be known just exactly what the shop is earning. The expenses must be kept below the income, else failure is sure to follow. I keep my books so that I can tell at any time in a few minutes just how the business stands. A register of all job-printing is kept separate and I know just how much work of this nature is done each month, and all receipts and expenditures are itemized. Businesslike principles should be practiced in the newspaper office just the same as in any other line, and it is unwise to conduct it in a haphazard manner.

Work, work, work is the only way to succeed. The country weekly has a field of its own, and the daily and city wecklies can never fill its place. It must be devoted to local matters, though, that can not be covered by other publications.

CHARGING AND CHECKING ADVERTISING.—The following request comes from J. B. Richardson, business manager of the Davenport (Iowa) *Democrat:*

DAVENPORT, IOWA, September 2, 1904.

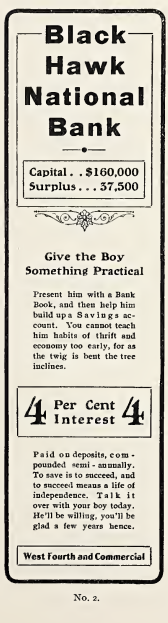
O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—We desire to secure through the columns of THE INLAND PRINTER information regarding a desirable system for charging advertising matter from a daily paper, also the checking of a paper for the foreman, in order that he and the bookkeeper may be in closer touch with each other. This matter may be a hard one to explain in print, and possibly it would be better for us to investigate the systems of various papers in this and in other localities as occasion might permit. You may be able, however, to make some suggestions which will be of great service, and we await the appearance of THE INLAND PRINTER for same.

Yours very truly, J. B. RICHARDSON.

There are many systems for charging and checking advertising, but in most of these the system is overdone and involved in so much red tape that it is a greater task to remember all about the tape than it would be to remember the advertising without any checking. To explain a system which has been found most satisfactory may involve many words and appear complicated, but in practice is very simple and the responsi-

bility for what few errors occur is easily placed. An ordinary double-entry ledger is kept and the advertising measured and charged direct from the paper each issue. Where an ad. is running "till forbid," one entry is made at the beginning of the month, or when the ad. started, thus: "Nov. 16, 10 ins. t. f." On the last day of each month (or if the ad. is discontinued during the month, on the day on which it is stopped) the number of issues it has appeared is computed and carried out. If the ad. runs every other day, the same plan is followed except that the entry is made to read thus: "Nov. 16, 10 ins. e. o. d., t. f." Where the ad. runs in varying space or on irregular dates, a separate entry is made each day; "Nov. 6, 8 ins."; "Nov. 8, 12 ins.," and at the end of the month the column of inches is added and the amount carried out. Every ad. received is first entered in the business office and a record made of all the conditions for checking purposes; the entire instructions are then passed over to the foreman, who is held responsible for the insertions according to order. A diary is kept for entering "starts" and "stops." If an ad. is received in advance of the day of first insertion, the copy is filed and the name of the advertiser is entered in the diary under the proper date. Every ad. that is received for a fixed number of insertions or for a fixed period is also entered in the diary under the date of expiration. Only one other record is necessary to have a complete check on all advertising. Six sheets of paper are kept, each bearing at the top a day of the week, with an additional sheet for "Miscellaneous." When an ad. is received to run every other day, it is entered on three of the sheets bearing the proper days; if it runs on varying dates, it is entered on the "Miscellaneous" sheet, with each date following. The bookkeeper takes the paper each morning and checks it by the sheet for the corresponding day of the week and by his "Miscellaneous" sheet. He then turns to his diary and marks out all ads. that have expired. Next he goes over the paper and sees that every ad. in it is charged. This is all a comparatively brief task, as he soon becomes familiar with the regular advertisers and is required to make entry of only those which are transient or run in varying space. This simple plan will avoid errors, providing the foreman is equally systematic. Most plans involve much unnecessary bookkeeping, as nearly all require an entry every day for every ad. in the paper.



No. 2.

An unusual number of papers were received last month without any mark to indicate why they were sent. Where criticism is desired, "For Criticism" should be written on the margin of the paper, as no papers are criticized unless definite request is made.

A Good Bank Ad.—The ad. of the Black Hawk National Bank, reproduced herewith (No. 2), was written and set by E. R. Button, of the Waterloo (Iowa) *Courier*. The fine-line ornament is a little out of keeping with the balance of the ad., but, aside from this, excellent judgment is used in bringing out the display, particularly the secondary lines.

Advertisers Help Increase Circulation.—A copy of the Miami *Union*, of Troy, Ohio, was recently received, which, in a featured article on the first page, gave the names of "another hundred" new subscribers, and stated that eleven hundred had been added in nine months. A letter to the publisher, asking for particulars and if any new plan had been used to bring about this increase, brought the following reply:

Troy, Ohio, September 16, 1904.

O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,—In answer to your letter asking if we used "any new plan" in securing subscribers, would say I believe our plan, in the main, is not new. We try to get out a paper the people, especially the country people, want, and then keep out a solicitor in order to make it easy for them to subscribe. The solicitor is out about half the time.

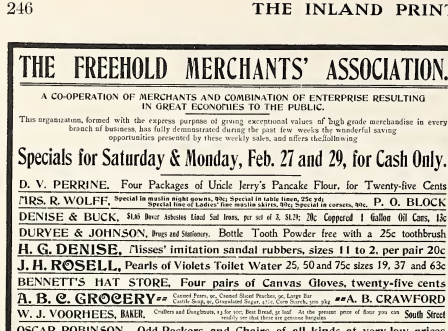
Last fall, by an advertising arrangement with local merchants, we sent out over two thousand sample copies for twelve weeks, and the effect of that has contributed at least fifty per cent in the increase of the list since January 1.

The number of new subscribers could have been doubled or trebled if mere number was all we aimed for, but we want only bona fide, yearly subscribers, cash (seventy-five per cent of them), or responsible persons who have a reputation for honesty in their community. No short-time "trial" names are taken. Yours very truly,

H. A. Galloway,
Assistant Editor and Manager, Miami *Union*.

The plan of using the advertisers in this way to aid in increasing circulation, although an excellent one, is seldom used. As usually worked, the merchant, in consideration of a certain amount of advertising, is given the privilege of naming one hundred persons whom he would like to have receive the paper and read his announcements, and after getting the lists together and eliminating duplicates and those already subscribers, the paper is sent to the remainder for a given period, and a circular letter mailed stating that through the courtesy of such a merchant they will receive the paper for the period agreed upon, and it is hoped they will read the paper carefully, particularly the announcements of the merchant named. At the end of the period this, of course, must be followed by a canvass for subscribers. This plan not only secures new readers, but interests the merchants as well, and will add considerably to the volume of advertising. The *Union* is pushing ahead rapidly, in two years having trebled its circulation and advertising, and entirely distanced competitors. This has been accomplished in the face of an increase in subscription price and with an average advertising rate of 15 cents an inch.

Novel effects and arrangements of advertising are always more easily sold than legitimate space contracts, and the page of ads. from the Freehold (N. J.) *Transcript*, which is reproduced herewith (No. 3), is not only novel, but as carried out must have been remunerative to publisher and advertiser alikc. Alex D. Moreau, publisher of the *Transcript*, in a letter to the *Unitype Bulletin*, says that "the idea of the ad. was for each merchant to offer some genuine special each week, and that no two men in the same line should offer the same article or endeavor to meet the other fellow's price on any special which he might offer. The intent of the scheme was to attract people to the town by these specials in the hope that while here they would buy something else, and the prices offered were not to be considered as an indication of cut-throat business methods between competitors. In the main the idea has been fairly well carried out, with such exceptions as are always bound to occur in any scheme embracing so large a body of people. Those who exercised forethought and discretion, purchased job lots or special price lots long enough ahead to give them proper display in their show windows and stores and adequate mention in the advertisements. One and all say they found the scheme a good one." Each ad. occupied about one-half an inch across the full page (which would equal three and one-half inches single column of a seven-



No. 3.

column paper) and no type larger than twenty-four point was used. This plan should be successful in any community and would net a good figure, as transient rates could be secured. The *Transcript* ran the page once a week for three months, which would seem a good plan. It would be an excellent feature to tide over the slow advertising period which always occurs in midsummer.

HINTS ON EMBOSSING.

Embossing enhances the appearance of every job of printing to which it is applied, and the demand for embossed work is steadily increasing. The difficulties encountered by the general printer seem to be: Where to get the embossing die, how to prepare it for the work and how to make the counter (or "male") die. For example: You have an order for embossed note paper with the heading to be printed in color and embossed. Presuming you can not engrave on wood, you must resort to the zinc-etched die. Any engraving house can prepare this for you at a maximum cost of 75 cents for each of the two plates you will require—one for printing, the other for embossing.

Set the form in about eighteen-point gothic, which is just about double the face of the nine-point. Make several clear, black impressions of the form on white cardboard; send them to a photoengraver and order "one printing plate reduced one-half, and one counter die to match."

(The purpose of the writer in suggesting the setting of the form in a larger size of the same series of type is explained by the fact that an etching made from the larger-size copy and reduced by photography is always sharper than an etching made "same size." Furthermore, the purpose in suggesting *two* plates—one for printing, the other for embossing—is explained by the fact that after the first printing they may be put aside for future use and be depended upon to register at all times, while the spacing in a type-set form may vary, unless kept standing, and then the lock-up may, and ofttimes does, affect the register.)

When you receive the plates you will find the one for printing in relief has the letters raised, the same as the face of type, while the other plate will have the letters sunken—this latter is the embossing or "female" die. If not already prepared by the engraver thus, file the edges to a gradual bevel.

Print the stock from the printing plate (the most careful, accurate feeding is *imperative*). Mark the position of the guides, when finally set, on several sheets, which you will lay aside for register sheets when getting the position for embossing. Do not remove the printed sheets to a different atmosphere from that in which they were printed—heat may contract, or cold or moisture expand them, and they would never register. When thoroughly dry, prepare the embossing die as follows: Lock the embossing ("female") die in about the same position in the chase as that of the printing plate (preferably near the center). Ink the die lightly with one roller and pull an impression on the tympan. Level up and make ready just as if you were to print from this plate. Not too much impression—it is not at all necessary. When this has been done, remove the roller from the press, wash off the face of the die (do not remove the chase from the press) and wipe it well with an oiled rag.

Now prepare the embossing composition for the counter (or "male") die as follows: Take a few tablespoonfuls of plaster of paris, sift it as you would flour, to remove all grit or lumps. Now take a bit of binders' paste (starch or flour paste), strain this through a clean rag to remove any lumps that may be in it. Keep the plaster and paste apart on the feed board. Next get a piece of onionskin paper, or strong French folio or thirteen-pound bond paper, moisten one side of it with a damp sponge, the other side with an oil rag. Lay this handy for ready use. Now take the plaster of paris and paste and mix thoroughly in the palm of the hand, as one mixes dough, kneading it well to insure a thorough assimilation of the plaster and the paste. Do it quickly. When the "dough" has the consistency of putty, spread it out on the tympan where the die impression is, about the thickness of nonpareil, lay the water-moistened side of the sheet on the "dough" with the oiled side up. Close the press. Do it quickly. Let the impression "dwell" a few minutes. Open

press. Examine face of counter die on the tympan. Do not touch it. It is yet soft. If every letter stands out clear, close the press again, let it stand awhile. Examine again on opening the press; reoil the female die and run the press (impression on) a while. Now and then examine the "overflow" dough and when it has thoroughly hardened (about ten to twenty minutes required if dough was well mixed and of right consistency) shave off the "overflow" with a sharp knife, beveling the counter die from near the lettering to the tympan. Now set the guides in the same position as marked on the register sheets laid aside for this purpose, and proceed to emboss the job.

If the press "thumps" you have too much impression on and you risk breaking the press. Too great impression is not necessary to emboss; remove sheets from under the tympan sheet until press runs easily.

Should the die "cut through" your stock, shave the face of the counter die (or "male") on the tympan down with a piece of fine emery paper drawn taut over a piece of wood furniture, blow off the dust and try again.

Should the male die burst in the making and particles of the dough become imbedded in the female die, brush it out with a stiff brush, reoil the female, take a stronger sheet of paper, prepare it as before instructed and make another male die on the tympan. Either the dough was too thin or the paper too weak.

Should the die be slow in "setting" (hardening) you have either taken too much paste or not mixed the dough thoroughly. Try again.

If the dough "crumbles," mix fresh dough; do not add paste — the potency of the plaster is gone and crumbling dough will not work.—*Practical Printer.*

EDITORIAL CONSOLATION.

Senator Cullom tells of an amusing incident that occurred in the editorial office of a paper published in Bloomington, Illinois.

The Senator had dropped in for a friendly chat with his friend, the editor, and had hardly seated himself when there appeared a well-known character of the town — a type of individual common to every locality, the man who knows "how the paper ought to be run."

Without noticing the presence of Mr. Cullom, the man launched into a complaint that the paper had not printed certain articles he had written for it.

"Why," said he, "I gave 'em to you months ago! What have you done with 'em?"

The editor smiled sadly. "I'm holding them," he replied. "And they serve a very good purpose, too. Now and then I get to thinking that perhaps we are not offering the public as good a paper as we ought to. At such times I look up your articles and see how much worse the sheet might be. So I become real cheerful again. Please don't take them from me!"—*Detroit Free Press.*

The Inland Printer Technical School now offers a correspondence course in proofreading. A series of lessons have been prepared by F. Horace Teall, who supplements the lessons with personal instruction, according to individual needs of the students. Each student is to have such special guidance as he would secure from one who taught him only. Educational help may be had by arrangement with Mr. Teall.

BEST MAGAZINE PUBLISHED.

I am a regular reader of The Inland Printer and must say I had rather miss my dinner when I am real hungry than to miss one copy of The Inland Printer, "the best magazine published."—*Frank L. Smith, Bartow, Florida.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months: privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Photolithography.— George Fritz. $1.75.

Grammar of Lithography.— W. D. Richmond. $2.

Lithographic Specimens.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

To Get Rid of a Vein in the Stone.— It is evident that in putting down a transfer, the work should not be placed upon a stone containing chalky veins, but if it happens that upon a certain free portion of the stone such a vein exists, it will be eradicated by rubbing it down with oxalic acid.

A New Dryer for Proving and Printing.— A substance to be added to the lithographic ink, and which can also be used for type color printing, has been patented in Leipsic and is called "Rockes Herminol." The manufacturer claims that all colors on a chromo can be printed haind running and the edition placed in the cutting machine within an hour afterward.

A Monument to Senefelder.— Solenhofer, the place which became famous through the invention of Senefelder's, will have a monument erected in honor of the inventor of lithography. The citizens, with the aid of the directors of the lithograph stone quarries there, have acquired an eight-foot statue of the first lithographer and intend to place it before the "Friedenslinde."

A Home for Aged Artists in France.—According to a special to the New York *Herald*, M. Tony Robert Fleury, president of the Société des Artistes Français, announces that plans will be shortly published for a home for aged members of the society. A million francs have been subscribed for the purpose. The principle ruling in that society is based on true brotherhood —"once a member always a member."

New Kind of Transparent Transfer Paper.—"Not satisfied with your directions on transfer paper in your last issue," writes Professor Bundy, Jersey City, "I experimented with fine Pelour paper, giving it a thin coat of a glue solution, and later coating with a mixture of 4 parts of gelatin, 4 parts most transparent glycerin, 8 parts alcohol (at thirty-six point), 40 parts water. These mix in hot-water bath. Allow gelatin to soak for twelve hours."

Consolidation of the Lithographic Workmen in Europe. —The vote among the German lithographic designers, engravers, printers, photo-mechanical workmen, steel and copper plate engravers and printers for amalgamation with the combined Austrian lithographic and photo-mechanical fraternities shows that the spirit of centralization is also awake in Europe, for the vote was overwhelmingly in favor of amalgamation. One peculiarity about the matter is that the portrait photogra-

phers and engravers were not included in the scheme, as it was decided at the respective conventions that they do not belong to the photo-mechanical profession. Sixty-one delegates were present from the different parts of Germany.

A Substitute for Pumice Stone.—R. F., Scotland, writes: "On page 731 of the February issue of The Inland Printer I see in your column a commendation of a substitute for pumice stone, named 'Litolit,' for high polishing. Do you know if this stone is equal or superior to Water-of-Ayr, or snake stone, which is used for this purpose here? Would you also kindly give address of the German firm that supplies it? I would like to test a sample of it and find out its real value and capabilities." *Answer.*—Announcement was made at the time from a circular received. Such a substance can certainly be produced artificially for fine polishing, but do not think that it could be as hard as Water-of-Ayr stone, nor is it necessary. The address of the manufacturers is Heinrich Bender & Co., manufacturers of "Litolit," Worms-on-the-Rhine, Germany.

Plate Transfer Ink.—R. F., Glasgow, Scotland, writes: "It seems to me your correspondent would be well advised to buy rather than make plate transfer ink, as the making of it is a difficult and risky business, both as to results and the liability of setting one's house ablaze. I am sending you by post a sample piece of 'Scotch plate transfer ink,' which is used largely over Scotland and England, and preferred even to inks of French manufacture. I will be pleased to have your opinion upon it. It is made in two qualities; that which I send is extra hard, and sells here at 10s. per pound. The other is called "ordinary," and is softer and sells at 8s. 6d. per pound here. Regarding your note on delicate chalk tints, I sell a specially soft chalk, L'Mercier, called Estompe, for the very purpose. This method is largely used here, especially in posterwork." *Answer.*—A sample of this plate transfer ink will be sent to any one making application for it. Regarding the Estompe, or rubbing ink, it is also used here for poster or general colorwork. The suggestion of using ordinary crayons was simply made for those who are pen letterers and may wish to rub in a light crayon tint, but may not have a piece of rubbing stuff handy.

Standards of Style in Stippling.—"Designer," New York, writes: "I have had occasion recently to compare some lithographic work from Germany with that done here, and I find the following remarkable peculiarity. The German work shows a large, bold, round dot, sometimes intermixed with smaller dots, and yet in spite of the large dot and coarser handling, the work looks delicate; the coloring is transparent and smooth. On the other hand, the American work shows a much finer dot, I should say a superior technic, but I am sorry to say the work does not make such a good impression on the beholder. The colors do not look so transparent and so clear, and the colors do not lay so clean. What may be the reason of that?" *Answer.*—The peculiarity noticed lies not so much in the technic as such as in the printing. If the number of printings employed in the European work are counted, it will be found almost invariably that the same is made up of more printings than the domestic product. By virtue of this fact the German lithographer is enabled to print his colors lighter or more transparent, using solid tints, where the American lithographer is compelled to stipple his tinting, and in order not to have the same look coarse, he must stipple as fine as possible. Of course, this work being in fewer colors, will look more or less flickering. Many printers claim that the colors at the disposal of the European lithographer are better than those here, but it is not thought this claim is valid, for even if our colormen can not produce the quality, we could easily obtain the same material by importation. The following conclusions can be drawn: On account of the larger dot the work looks more bright, for the work is printed in lighter colors. The artists' work is at the same time less painstaking, and the printers' and transferrers' work is easier to manipulate. Finally the product looks more transparent and more pleasing than the American work because the lighter colors are printed solid; therefore the same afford a quieting medium for the coarser dots and the colors, therefore, work more in masses upon the eye of the observer.

A Lithographic Stone Cylinder.—J. J., Brooklyn, New York, writes: "I have a complaint to make against the editor of the Lithographic Department of The Inland Printer. When I asked his advice several years ago about a lithographic stone cylinder which I thought was a good idea, he ridiculed it, and now I see in the *Lithographic Gazette and Process Worker* of August, 1904, that Mr. Fisher, of Munich, has patented this same thing—a stone cylinder. Now, what do you think of that? Could I not claim prior right now?" *Answer.*—Looking over the answer given to the correspondent in 1901, regarding his suggestion for a solid stone cylinder, he is assured there was no trace of ridicule in the answer given him. The writer simply gave his opinion on the matter, pointing to the fact that there was something better than a solid stone cylinder in our aluminum plate, and that the former was a useless thing, and that assertion is repeated to-day, expressing surprise that the *Lithographic Gazette and Process Worker* gives the matter any serious consideration. Furthermore, it is explained that Mr. Fisher has received patents for a method of piecing small sizes of lithographic stone together into a large cylinder or slab for the purpose of printing therefrom. It may be mentioned that Mr. Fisher is a wall-paper printer and perhaps knows very little of the needs of the lithographic business. His patent was allowed him for the construction of a large cylinder with various smaller pieces and this includes the cement or paste with which it is done. So our correspondent can not claim any priority rights at all. Every one who knows anything about the lithographic steam press will see that after the edition has been run off, the cylinder, in order to be of any use for new work, must be shaved or scraped down. This would very soon change the diameter of the cylinder. Therefore, as long as the patent does not explain how the gearing is made smaller every time the cylinder is reduced in size, the plan is not entirely practical, and you will not be the worse off for not holding stock in the invention.

Priority of the Rotary Principle in the Lithographic Press.—Although Senefelder himself has made reference in one of his books to an invention which he intended to perfect for the purpose of printing from a rotary surface, what the details of the scheme were can not be learned. The *British and Colonial Printer and Stationer* claims, in one of its recent issues, that it has proof of the record of a patent issued to Alphonse de Troisbrioux in 1842 for "an apparatus for obtaining impressions from stone cylinders." The patent covers "an inking apparatus consisting of an endless band passing over rollers, by three of which it is at intervals brought into contact with the stone, and furnished from a trough roller by a vibrating roller and scraped by a ductor. . . . The sheet is fed between a dropping roller and the endless belt, when, by the rising of the scraper, the endless belt, which is in motion, is pressed against the stone roller and produces the impression. The sheet is conducted by endless tapes for the 'verso' to a second stone cylinder, whose action and arrangement are similar to the first," showing that the arrangement is applicable for one or multicolor. A few years later, in 1845, one George Scholefield took out a patent on a rotary press on which a stone cylinder, zinc or other suitable material is to be employed. It will be noted by the student of press construction that the principles upon which the foregoing presses are planned involve the textile printing-press, which was one of the earliest printing devices ever employed. The idea of using a lithographic stone in these patents was not understood to mean a cylinder of fifteen or twenty inches,

but a stone roller of about three or four inches, and of course shorter in proportion. This stone roller was to be provided with a suitable, simple design and then etched up in high relief, the same as similar designs are to-day produced on copper, for calico printing. There was no idea of lithographic or surface printing embodied in these presses. The first really practical lithographic rotary printing was performed on the "Parker Arms Press," which made use of a stone slab inserted in a suitably arranged section of a specially constructed cylinder and then rounded off to conform to the proper curvature of the cylinder. The opposite side to where the stone was lying then served for the inking slab. This press was built in 1869 by the Parker Arms Company, of Meriden, Connecticut.

"ENQUIRER," Sydney, Australia, writes: "In reading your notes on lithography in the November, 1903, number of THE INLAND PRINTER, I noticed your answer to a German lithographer who asked about emigrating to America. The remark which struck me was: 'The conditions of the trade are such that it would not be easy to obtain a position here on account of the strong unions and the feeling prevailing between the employers and the workmen, each faction working hand in hand to protect the interest of the other.' Now, it is very gratifying to hear that each side is working in the interest of the other, but how is another workman arriving there going to affect the interests of either side any more than that there would be another workman looking for work. I always thought that the 'States' prided themselves on their liberality, and that to use one prominent American's words, 'It does not matter whether a man is an Englishman, a German or a Swede, you are prepared to give him a chance.' Now, I am a Briton, having learned my trade and got experience in some of the best shops in Australasia, and I intend emigrating to the United States of America, and would very much like to know whether I am going to be boycotted simply because I would be a stranger, even though I am a union man. If you would explain this matter a little fuller in the columns of your valuable paper, I should esteem it a favor." *Answer.*—Deeming the above letter of sufficient interest, a copy of it was sent to several parties standing high in the councils both of labor and the employing interests in the lithographic trade, but it is as yet too soon after the recent dispute to get a well-balanced opinion. The paragraph quoted from THE INLAND PRINTER of 1903 recorded the conditions which prevailed at that time. Since then we had the great lockout of 1904, when, during five long weeks, deliberate judgment was cast aside and war-paint of the most glaring hues was the order of the day. The same views can not be entertained to-day that were expressed then, but it is hoped a time will soon be at hand when the principle of fair play will stand above everything else, and the party who has labor to sell will meet the party who wishes to buy, without inviting spite and retaliation to share in the bargain. Our worthy correspondent, being a Briton, will realize what labor conditions are in England, which was the teacher of so many good and bad things to the new world.

THE WORST THAT COULD HAPPEN.

"Don't worry, dear," said the magazine editor's wife. "It's too bad that you were burned out just a week before the time for going to press, but perhaps you can get other stories and poems to take the place of the ones that were lost."

"It isn't that," he groaned. "I can get plenty of stories and poems, but the copy for our soap ads. has all gone up in smoke."—*Chicago Record-Herald.*

MANY printers wish to become proofreaders. Any one may have this wish fulfilled quickly by studying the correspondence course in proofreading now offered by the Inland Printer Technical School.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the construction, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines —Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET

That if the slug shows bright on the base it indicates that there is an imperfect lock-up of pot with mold.

That the pot can be swung to bring either end forward by means of the adjusting screws in pot legs.

That if mouthpiece is warped it must be squared up with the file.

That a test can be made to determine the high spots by applying prussian blue paint to back of mold and allowing it to transfer to mouthpiece when contact is made in locking up.

That the cross vents must be deep enough to allow air to escape from mold when metal enters to cast a slug.

That pot-mouth holes must be in line with the lower edge of mold and show full and round on bottom of slug.

That screws in pot legs regulate the height of pot.

That cushion spring between pot and pot lever must show a slight compression when pot is pressed against mold by the cam.

THE Democrat Printing Company, of Madison, Wisconsin, employs fourteen women as Linotype operators.

FRED W. BOTT, the well-known salesman for the Chicago branch of the Mergenthaler Linotype Company, is now at the

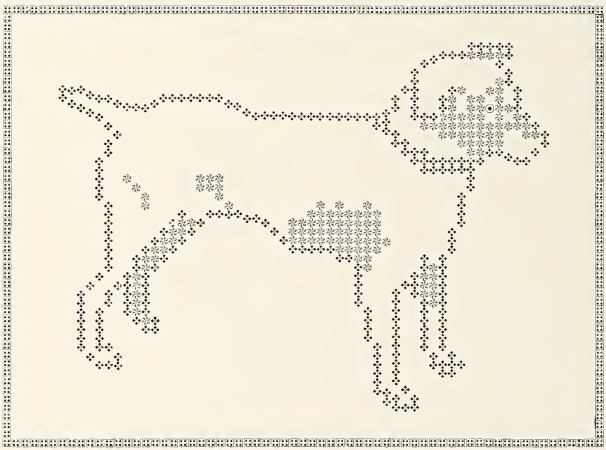
exhibit of that company at the Louisiana Purchase Exposition, St. Louis, where he will be located until the close of the exhibition.

Machines in the Government Printing-office.—"No discharges of the regular force in the Government Printing-office at Washington will occur as a result of the introduction of the typesetting machines, nor will any additional employes be taken on to operate them," said Public Printer Palmer. "Many of the printers have attended schools of instruction and learned to manipulate the keyboards." Mr. Palmer says there are enough operators in the Government Printing-office to take care of all the machines which have been ordered. "The work this summer has been unusually heavy," he added, "and a large force of printers has been employed. The introduction of the machines is an experiment, and it can not be foretold how it will affect the men here, but there is no prospect of the discharge of any of the regular force. There is a temporary force employed here, also, and of these various numbers are laid off or taken on as the amount of work warrants. It is possible that some of those listed under this head may be affected by the coming of the machines."

Removing Keyboard Keybars.—"Anonymous" wants to know the easiest method of removing a keyboard keybar. *Answer.*— To remove a keyboard keybar, the back cam frame and lower keyrod guide must be removed, after locking the verges in the magazine and disconnecting the keyrod springs, front and back. The two tap screws beneath keyboard can now be taken out and the keyboard removed and placed on the bench with the rear end elevated. Remove the banking bar which holds the keybars in place, when they will be accessible. In restoring the parts, first insert the lower ends of the keyrods in their proper slots in the lower guide, beginning at one end and working across. Then replace the keyboard and screw guide back in place.

Women as Linotype Operators.—A considerable proportion of the Linotype machines now in use in France are run by women, and run with perfect success, their work being in all respects equal to the work of men, although naturally, the economic position of women there being what it is, not so highly paid. At the Paris Exhibition of 1900, the best operator of the American installation of machines, engaged in setting up the Paris Exhibition number of the New York *Times*, was a woman, whose speed was appreciably higher than that of any man there; and this speed was obtained not less by her skilful reading of manuscript, which eliminated nearly all literal errors from her work, and consequently saved time in corrections, than by her manual dexterity, which was equal to the best.

Testing the Lock-up.— A machinist-operator writes: "Kindly tell me how to use pot-aligning gauge." *Answer.*— Pot-aligning gauges are used to test the squareness of the lock-up between pot mouth and back of mold when casting. To use this tool, lower the vise, open the vise jaws far enough to allow gauge to be placed between vise jaws. In old-style machines, the removable block on gauge must be discarded. Remove mold-turning pinion cotter-pin and revolve mold by hand until slot in mold disk is before the pot mouth. If old-style disk without slot, remove mold or dummy. Close up vise, when thin edge of gauge, which was previously coated with ink, red lead or prussian blue paint, will project through the slot in the disk. Now, back up the machine a trifle until disk comes forward on locking pins. The metal pot can now be swung forward by hand until the pot mouthpiece makes contact with the edge of gauge, and receives a transfer of the ink, showing if the mouthpiece is true or otherwise. If low on one end, swing pot by means of adjustment in pot legs; if warped, dress with a file.



BORDER DESIGN SET ON LINOTYPE BY STUDENT IN INLAND PRINTER TECHNICAL SCHOOL.

Gravity Distributor-box Adjustment.— E. R. J., a Western operator-machinist, in charge of a double-deck Linotype, writes: "Kindly explain the proper adjustment of the gravity box for lower-magazine distributor. My trouble is this: The matrix-lift (I do not know what it is called in this

box; I should call it a divider) does not seem to separate the matrices every time, but sometimes sends two matrices into the same thread of the distributor screw at once, and this damages the matrices and stops distributor. When I first started, it would not run at all. I thoroughly cleaned the box and readjusted it to the best of my ability, but in spite of all I can do, two matrices will slip over the pawl, or divider, at once sometimes and be caught up by the distributor screw, and then a clog. After one matrix is released, the other should be held an instant until No. 1 is caught by the screw. If I adjust lift so it rises high enough and does this every time without fail, the matrices will not always slip over, but will clog in the chute. Kindly outline the proper method of making this adjustment." *Answer.*—The lift in the gravity box, called a male and female, has a tongue, the point of which should be so positioned as to lift but one matrix at a time. If two are lifted, the part can be removed and the point annealed by heating to a red heat, and then bent to proper position to lift but one matrix. To harden again, plunge into cold water while at a cherry-red heat.

MAKING THE ADJUSTMENTS.—An operator-machinist who recently graduated from the Inland Printer Technical School machine copy is written with indelible pencil. Is that a fact? (3) Was reading instructions in September issue regarding setting first elevator. In my machine the distance between shoulder of bolt and top of chamber is ½ of an inch and the same with the bottom. It has always been that way. Would it be better to reset it or let it run as it is? (4) The last few days have been troubled some by the lower part of lower-case p being defective. Will send a slug. Would like to know the cause and remedy. Matrices are O. K., for same letters cast perfectly run in by themselves." *Answer.*—(1) Type, whether set by hand or machine, is measured by the point system, the true square of the body being the standard of measurement. (2) The fact is that a large proportion of copy for machines is prepared on the typewriter. (3) Adjustments should be properly made, though if not thoroughly understood and machine is doing the work, it would be better to leave it as it is. (4) The tails of lower-casé descenders like the p and y will be smashed if the first elevator rises more than a thirty-second of an inch when making alignment of matrices. The adjustment is made by turning screw in head of first elevator (not the one which operates the vise automatic) down a trifle.



C. H. MULINEX.



GUS. SCHOENERT.



OSCAR FLEBEE.



S. MC DANNELL.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

and secured a position in a newspaper office in a Southern city, writes: "The first thing I observed after starting the machine was the line-delivery carriage. It went over about twice with a bang that would make one's hair stand on end, and I began investigating. I found the small brass piece through which the piston rod works had worn about one-sixteenth of an inch, allowing all the air to pass out through it, and practically putting the air chamber out of commission. Temporarily, I put in a piece of leather, which worked all right. On taking off the air chamber, I discovered there was no washer there to limit the distance the carriage went to the right. I sent in a line and found the matrices were being carried too far by a sixteenth, so I proceeded to remedy that by putting the necessary washer on. My next trouble was with the ejector. Every once in a while it would shove a slug out on the floor. I tried adjusting it, and after adjusting it properly it continued to do the same thing, so I took out the block to see if anything was wrong with it, and found the pin that carries the cushion spring was missing. It had been broken off, so guess I will have to order a new block to remedy that trouble. The keyboard was not working properly, so I took it apart and washed it all up and oiled the cams, after which it worked all right."

TYPE MEASUREMENT.—H. A. W., Benton Harbor, Michigan, writes: "(1) Is machine composition measured by the letter m (lower-case), the em quad of the font, or by the point (standard type) system? (2) I have considerable manuscript written with indelible pencil on hard paper. I kicked, asking to have it typewritten, as it is hard to read on machine copyboard, but the manager says nine-tenths of

REMEDY FOR HAIR-LINES.—A Springfield, Missouri, operator writes: "I take the liberty to write to you in regard to a question to which I have given much thought and investigation. It is in regard to 'hair-lines,' sometimes called 'whiskers,' in matrices. I have read your book on 'The Mechanism of the Linotype,' and did not see a remedy outlined for this defect. Of course, I realize that if a machine were taken new and your instructions followed as laid down in the book, the question of 'hair-lines' would not arise. Hence that is probably the reason no remedy is given. But a case where a set of matrices have been mistreated by a predecessor is where the trouble comes in. I have used several remedies and have succeeded in keeping the 'hairs' from showing up in the publications; but when a galley proof is taken, some will be in evidence. Of course, if I were satisfied to leave well enough, as it were, alone, I would not bother about this defect as long as it did not show up in the publications, but I am not. I realize, I believe, fully, the cause of 'hair-lines,' but I am not sure I can 'cure' them after they have been mistreated and the 'walls' of the letters allowed to be crushed by metal accumulating on spacebands, and other neglect." *Answer.*—The subject of a cure for hair-lines is not taken up in the book "Mechanism of the Linotype," as a thoroughly practical remedy is not known. To some extent the evil can be modified by the application of a piece of hard soap at the casting point on the side of the spaceband. This eventually becomes transferred to the side walls of the matrices and fills up the depressions, which are the cause of the fin showing in the print. Some machinists place each matrix separately between solid strips and, holding them in the vise, with a

suitably shaped punch drive out the inwardly bent walls of the matrices. A method of depositing copper electrically to restore the broken-down walls of matrices has been tried, with more or less success. Prevention in this case is better than any cure.

DEFINITIONS OF TECHNICAL TERMS.— Many operators are bothered by the technical terms employed in designating the various parts of the machine, and for their benefit the following definitions of ordinary mechanical terms are given:

ESCAPEMENT — A mechanical device, principally used in timepieces, for securing uniformity in rate of movement of the time-train. (See escapement verges of magazine.)

PINION — A toothed wheel driving or driven by a large cog-wheel. (See main driving pinion; also mold disk pinion; assembler star pinion.)

DOWEL — A pin or peg, usually cylindrical, for joining together two adjacent parts. (See dowel-pins in assembler, spaceband box, magazine bracket, cam-shaft bracket, etc.)

PAWL — A hinged or pivoted piece, having a point, edge or hook made to engage with ratchet-teeth, as for driving a ratchet-wheel, or preventing reverse motion; a click, detent or ratchet. (See cam 10, automatic pawls, spaceband-box pawls, first elevator pawls, assembling elevator pawls, etc.)

CLUTCH — A power-transmitting device, operating by friction or interlocking, for securing or breaking rotative continuity, as between two shafts or a pulley and a shaft. (See driving-shaft clutch (friction), distributor clutch (friction), intermediate clutch (interlocking).

CAM — A rotating piece, either non-circular or eccentric; used to convert rotary into reciprocating motion; often of irregular outline and giving motion that is irregular in direction, rate or time. (See first elevator cam, also line delivery and transfer cam, also keyboard cams.)

GEAR — The moving parts or appliances collectively that constitute some mechanical whole or set, linked, meshed or fitted together, and commonly serving by their interaction to transmit motion or change its rate or direction. Gear wheels or gears are named (1) from their shape or arrangement, as cam-gear (non-circular or eccentric), (2) miter-gear (a bevel-gear of forty-five degrees). (See main driving gear, also bevel-gear on intermediate clutch shaft; mold wheel, etc.)

SEGMENT — A gear wheel, cam or pulley whose outline or efficient working surface is the segment of a circle. (See large and small mold-turning segments.)

A SUCCESSFUL GRADUATE.— After four weeks' instruction in the Inland Printer Technical School, the writer of the following letter took charge of a Linotype in a Texas town, and writes of his experience as follows: "Machine is running fine now. I located the trouble with the clutch slipping before I received your letter. It was caused by the screws that hold the leathers on not being screwed in quite far enough. When clutch was thrown in action they would prevent the leathers from pressing tight enough against the wheel to carry it over when pot was locking up. We had been experiencing some trouble with back squirts, hardly enough to bother much, but I decided to remedy it. I made the test and found the mouthpiece badly warped, so proceeded to fix it as taught in the school. Since then we have had no trouble. They have been running the machine since they have had it without the knife-wiper, and when I started to put it on the operator said it would not work, never would work and he did not think it was made to work. I put it on any way, and sure enough it would not work; caused more whiskers than when off. I looked at it and saw the wiper was not carried far enough down; just far enough to get all the trimmings accumulated at the bottom of the knife. I put on a new spring and it has now been working all right for three weeks. About the first of the month I will have the pleasure of setting up a brand-new machine and will take charge of it, both operating and the care of it. I have been working on the keyboard at nights and can easily set thirty-five hundred now; hope to reach the four thousand mark by the time the new machine gets here. Accept kindest regards and best wishes for the school."

EJECTION OF SLUGS.— A. J., operator-machinist, writes: "(1) When I have on a body larger than eight-point, or longer than twelve ems, the slug is delivered into pan in fine shape. When I change it to six-point, then the slug is sent to Jerusalem — out of pan and out of sight. I increased tension of spring in the ejector-blade holder, thinking to prevent ejector lever from falling forward when released from lug on cam. I notice the knife-block spring plate is open very wide on six-point, so that it exerts no pressure on slug after coming through knives. On eight-point and upward it exerts pressure. This, no doubt, is cause of slugs being sent all over room. I stick a piece of thick felt outside the spring plate, which causes slug to be delivered O. K. (2) Some time ago, slugs began to stick, machine stopping. Tried ordinary remedies without success. Decided left-hand trimming knife was dull; sent both to machine shop to be sharpened. Ruined left-hand knife (although I sent your book, describing method to be employed) and right-hand one as well, in my estimation, although the superintendent could not be persuaded of this. He ordered a new left-hand knife. I had on a twenty-three-em slug when it arrived. Set it on this measure, and had a perfectly true slug, everything just right. Changed to thirteen ems, the same body, when lo, there was a hang-over on back end of slug. Changed back to twenty-three ems — everything O. K. Set left-hand knife to trim hang-over, but the slug stuck. This is certainly annoying. What do you suggest? When I change from ten-point to eight-point or less, the first slug seldom comes through, and when it does it looks like the blank slug which I enclose. If I use a piece of brass and pry open the knives, then the slug is almost sure to come through. It is a pica (Jumbo) machine. (3) For a day or two past, after line is cast, the pot pulls away from mold disk very stiffly, causing driving clutch to stop for about half a second, just as though the mouthpiece were cold. I took care to see it was not, yet the slight halt is noticeable. *Answer.*—(1) You have detected the cause of the bad ejection of slugs and applied the usual remedy. If the knife block is removed, the pins in the spring plate, which are undoubtedly bent, can be straightened and restored to their normal condition. (2) Worn locking pins or mold-disk bushings would account for the eccentric trimming of slugs — the mold disk being capable of movement while slug is being ejected. (3) As the plunger is being withdrawn from the well at the same time pot recedes, it is likely the plunger is dirty and causes the trouble.

LINOTYPE ADJUSTMENTS.— B. G. D., a Michigan Linotype operator, seeks information on the following points: "(1) What causes machine to rebound slightly on coming to stop? (2) How can I obviate the difficulty of 'hang-over' on slug? If I set the screw one hole different, the face of slug is too short; back to other hole, then a hang-over. (3) At times, on touching spaceband bar, the spaceband fails to respond; on examination, I find the base of band is in chute, but ear not quite released. (4) Enclosed sleeve of band broken. Have had three or four of these breaks within the last few months. Nothing sticks; only notification is when band sticks in chute. Pick it out, broken, and each time in same place. This is a rare occurrence, but it indicates something wrong. (5) The other day, on a line of matrices being shifted into the distributing box, the distributing apparatus slowed up considerably. This lasted about five minutes, and has not occurred since. If it became 'regular,' what is the remedy? (6) Why does keyboard cam fail at times to drop on to rubber roll when key is touched? (7) Why is it that some letters fail to respond unless used continuously? To illustrate: With the right-hand parenthesis — used only occasionally — it is necessary to touch key more than once in order to obtain it. When the matrix is used frequently it is obtained each time key is touched. Two or three others same way. (8) I find it necessary to use two springs on some reeds, in order to restore them to position. Visiting operators declared it unnecessary. When one of the springs is removed, reed fails to return, and, of course, matrix fails to respond. Lower-case e, t, a are the letters. The rubber rolls on that end arc cut quite deep. How can I remedy? (9) Here is

an experience of recent date: nine-point lower-case t failed to respond. Took out keyboard cam; O. K.; reed returned to normal position all right; verge spring lowered pawl in magazine sufficient to permit of easy escapement of matrix; polished matrices; examined each one for burrs; cleaned magazine thoroughly; put twenty-one t's in channel; yet on nineteen-em measure my proofs show three and four lines in galley where t decided to remain in magazine. What is there that I have failed to do?" *Answer.*—(1) If the machine rebounds when coming to a stop, the clutch pulley or clutch leathers are sticky or dirty, or the loose pulley is dry on the shaft. Another cause may be misadjustment of the stop levers. The adjusting screw between the two parts of the stop lever may not be set in far enough to cause the clutch to be thrown out of action when the stopping pawl strikes the upper part of the stop lever. (2) If the screw adjustment will not correct slight indentation of face on slug, the end of the screw which rests against the vise jaw can be dressed off a trifle. (3) Very likely one spaceband pawl is a trifle shorter than the other, caused by unequal wear, and the short pawl does not raise the spaceband high enough to clear the hook on the inclined rail. (4) Breakage of spaceband ears is frequently caused by the pressure of the mold disk against the ears of spacebands when locking up before the cast. If back jaw of first elevator is bent, or the disk locks too tightly, spacebands will be broken. (5) If distributor friction clutch is greasy, the distributor will run slowly. The clutch must be taken off and all oil removed from faces of friction plates. (6) If the free end of the cam yoke is sticky, it will fail to drop when trigger is withdrawn by touching the key button. Remove cam yoke and clean it. (7) Cams little used will gather dirt and cause this trouble. (8) Keyrods failing to return to place indicate improper adjustment of magazine, keyboard or keyrod guides. One or all must be shifted until the keyrods are restored by the one spring attached to them. Doubling up of the springs causes undue pressure on the rubber rolls when the cam yoke elevates the keyrod, and causes rapid wear of the rubber. (9) The groove in the rubber roll would account for failure of matrix to respond, as the keyrod can not raise high enough to operate the escapement to its full stroke. A soft or spongy rubber roll will cause erratic delivery of matrices, as the cam sinks into the rubber when elevating the keyrod. The same thing will occur if keyrod springs are stiffened by shortening them.

Coal-oil Burner Adjustments.— An operator-machinist in a North Dakota Linotype plants writes: "We are using a coal-oil burner with a mercury governor. I thoroughly understand the gas governor, but the governor on the coal-oil burner gets me. How do you know when there is enough mercury in the governor? If there were too much mercury, would it rise and shut off the flow of coal oil and cause burner to go out? There is no glass in our governor. You can not test mercury by plunger to work on flame like gas, as it works on the oil. Where is the hole situated in governor where mercury regulates feed of oil? What is the object of valve in lower part of governor, called mercury valve? How should it be adjusted? What is the object of the screw in governor where feed-pipe first enters governor? In fact, I should be greatly obliged for a thorough explanation of this governor: how it works and how it should be adjusted. If proper quantity of mercury were in governor, and metal at right temperature, should it prevent oil from flowing any faster if pointer of needle-valve were opened wider? We are not using our governor at all, and I am regulating flow of oil entirely by pointer of needle-valve." *Answer.*—To fill the automatic oil regulator with mercury, remove the filling plug at the top of the governor and the adjusting stem which projects from the side of the automatic regulator, and pour mercury in at the top until it runs out at the latter opening. Replace stem and plug, screwing stem in but part way to allow for future adjustment. To light the heater, let a small quantity of oil flow through the drip valve into the oil cup which holds the lighting ring, just enough oil to saturate the ring; then shut off. Raise the combustion chamber and light the ring. As soon as the flame begins to appear at the top of the heater, or shows blue through the small perforations below the combustion chamber, turn on a little more oil. Be careful to supply only enough oil to the heater to give a blue flame. Any more than the proper quantity will result in a white flame, sooty metal pot and poor heat. For an approximate figure for the rate of flow, 120 drops of oil per minute will do. When the flame is at its best, put a mark on the dial to indicate the correct position of the pointer. The valve should now remain untouched, and all regulating of the flame be done automatically by the mercury. To adjust the automatic oil regulator, when the metal has reached the proper temperature for casting, note if the oil supply to the burner has decreased. Count the drops per minute. If not, screw in the mercury adjusting stem until the mercury rises sufficiently to decrease the flow of oil through the drip valve. If the flow of oil does not decrease, add a little more mercury until the adjustment can be made. In future lightings of the heater, turn on enough oil to saturate the lighting ring as before described, and when the blue flame appears turn the pointer to the mark on the dial; the mercury will then regulate the heat. Fifteen or twenty drops of oil per minute to the heater will prevent the flame going entirely out. Should the oil not flow freely from the tank to the outlet, blow through the tube that protrudes through the top of tank. This may only be needed after the first filling, to expel the air from the pipes. Remove the heater from the machine every few weeks and clean out the oil cup and attached pipe. Wash clean the perforated cylinders that form the combustion chamber. When every part of the heater is clean, the best results are obtained. Keep the coal oil in clean cans and do not remove the filter from the tank in filling. This is important. See that no water gets into the oil. A very small quantity will extinguish the flame. If the flame is uneven, showing streaks of white, move the combustion chamber around by using the handle attached for that purpose. If this does not answer, tap the combustion chamber on the side; this will remove any particles which may adhere to it and which may cause the white flame. It is important that the heater be adjusted perfectly level; do this by means of the adjusting screws. The heater must not be more than half an inch below the bottom of the metal-pot jacket to give the best results.

The Mergenthaler Linotype has been awarded the Grand Prize at the Louisiana Purchase Exposition, in competition with other makes of typesetting machines. This was the first exhibition held in this country since 1893 in which all makes of typesetting machines were in competition, and the award to the Linotype is consequently of corresponding value to the makers of this machine.

RECENT PATENTS ON TYPESETTING MACHINERY.

Mold-dimensioning Mechanism.— J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Company, same place. Filed January 30, 1904. Issued September 20, 1904. No. 770,253.

Measuring Mechanism for Perforating Machines.— Same to same. Filed January 30, 1904. Issued September 20, 1904. No. 770,254.

Assembling Scale.— E. T. Waters, Omaha, Nebraska. Filed April 5, 1904. Issued September 20, 1904. No. 770,341.

Type Ejector.— Jacques Mayer and Christian Albrecht, Berlin, Germany. Filed February 11, 1904. Issued September 20, 1904. No. 770,598.

Multiple Magazine Linotype.— P. C. Lawless, London, England. Filed December 21, 1903. Issued September 27, 1904. Nos. 771,160, 771,161, 771,162.

TYPOTHETÆ

BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetae and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetae, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

TYPOTHETÆ NOTES.

THE Seattle printers' pricemaking organization, which was operated on lines similar to those pursued in Portland, Oregon, and Spokane and Tacoma, Washington, has gone to pieces.

NO MAN is better known in the printing industry in the trans-Mississippi country than Samuel Rees, president of the Rees Printing Company, of Omaha, Nebraska. He has been a successful and prominent factor in the business life of Omaha for more than a quarter of a century. Beginning in a small



SAMUEL REES,
President Rees Printing Company, Omaha, Nebraska.

way with a small plant, he has forced his way to the front, and now controls one of the best equipped plants to be found in any city of similar size in the country. "Sam" Rees has been a printer from boyhood. He is one of four brothers whose talents early in life found opportunities at the printer's case, and each of the four is now successfully engaged in printing and publishing on his own account in as many Western cities. Samuel Rees was a delegate from Omaha to the first meeting of the United Typothetæ of America in Chicago, in 1887, and he has always taken a lively interest in every form of organization that aims to better the condition of the master printers. There are few employers in the country who can boast of his thorough technical knowledge of printing, and few, either, whose judgment on cost problems is as valuable as his.

THE notorious Franklin Union of pressfeeders is seeking recognition again from the Chicago Typothetæ. A committee has been appointed by the union with that purpose in view. There is not one chance in a million that the Franklin outfit will even get a hearing from the Typothetæ.

PRINTED BOOKBINDERS' UNION, No. 8, of Chicago, which struck the Rand, McNally & Co. and the R. R. Donnelley & Sons Company binderies last spring to enforce a blanket closed-shop agreement, has declared the strike off and will permit their members to work in these plants under open-shop conditions.

SURVEYING the membership field for active, intelligent and earnest national executive committee members, the nominating committee of the St. Louis convention of the United Typothetæ of America selected C. W. Lloyd, of Detroit, Michigan, as one of the Western members who would do all that the most exacting could expect of any man. Since he has been in office, Mr. Lloyd has proved the wisdom of his selection. His interest in the organization never lags. Education in pricemaking



C. W. LLOYD, OF DETROIT, MICHIGAN.
Member Executive Committee, United Typothetæ of America.

appeals to him, and he has been appointed one of the members of the United Typothetæ of America committee which will undertake to spread information concerning that problem of the printing business. Mr. Lloyd is the secretary and general manager of the R. L. Polk Printing Company, of Detroit, a house of considerable magnitude and high reputation for the production of the finest quality of printed matter.

THE Typothetæ of Cedar Rapids, Iowa, is negotiating renewal of agreements with the printing-trade unions of that city. The agreements expire November 21, and it is believed

that the nine-hour day will prevail for another term. The Allied Printing Trades Council is handling the union end of the deal.

THE strike of the El Paso Typographical Union for the eight-hour day occurred September 1, as scheduled. The three daily newspapers of the city were involved for a few days, but they were compelled to settle with the union. The job plants, however, according to last reports, had little difficulty in finding a sufficient number of men to operate on the nine-hour basis.

ALL the members of the executive committee of the United Typothetæ of America attended the meeting which was held in New York city September 15. Encouraging reports were received concerning the progress the reorganized United Typothetæ of America is making. Plans were discussed for an active propaganda in the interest of the organization. Financial assistance was voted to the El Paso Typothetæ in its fight against the eight-hour day strike.

THE agreement between the New York Typographical Union and the New York Typothetæ expires January 1 next. Negotiations are in progress for a new agreement. It is understood that the union will demand the eight-hour day, and threatens to strike if it does not get it. If the New York union, with its six thousand members, more than one-eighth of the entire membership of the International Typographical Union, secures the eight-hour day one year in advance of the possible general printers' strike to enforce the eight-hour day everywhere, the result can not fail to have a marked influence.

THE price-cutting question is an all-absorbing one for the Baltimore printers just now, and a vigorous campaign of education along these lines is being started. John C. Hill, secretary of the Typothetæ of Baltimore, furnishes the following lines as his contribution to the campaign:

THE PRINTER'S SOLILOQUY.

[With apologies to Shakespeare and Chimmy Fadden.]

To cut, or not to cut, that is the question.
Whether 'tis better for the pocket
To let the chap who knows not,
And knows not that he knows not,
Have the work at cut-throat price, or to
Take up arms against this sea of troubles,
And, by opposing tit for tat, end them? To cut —
To slash — and by a slash to put the other cutter
Out the running —'tis a consummation
Devoutly to be wish'd. To cut — to slash —
To slash — perchance myself to get it in the neck —
Ay, there's the rub; for when one starts
To meet the other fellow's price, 'tis like
As not he'll find he's up against it
Good and hard.
To cut is not to end
The heartache, and the thousand natural shocks
That printers' flesh is heir to.
Nay, nay, Pauline; 'tis but the preface
Of that business sleep of death, which will
Ere long, make us shuffle off this mortal coil
Of debt and mortgages which such a course engenders.
'Tis well to get the price, the price
The work is worth, and not be bullied
Into printing it for what John So-and-So
Will do it for. Methinks I'll make the customer
Believe my work is It, the only It worth having;
And when his native hue of resolution
Is sicklied o'er with the pale cast of thought,
And I have him on the string, almost, almost,
I'll clinch the argument with specimens of good work
Which can not be reproach'd.
So will I gather to myself much business —
Enterprises of great pith and moment.
Thus, cutting doth appear unseemly; and fit
Only for the man who knows not what
His work is worth, and who, ere long,
By very stress of making odorous comparison
Betwixt bankbook and stubs o' checks,
Will make his exit for that undiscovered country
From whose bourn no traveler returns.

CONSTANT INCREASE IN THE DEMAND FOR PRINTING-HOUSE PRODUCTS.

Short periods of business depression may give a temporary check to the development and growth of the printing industry, but nothing that can be imagined will ever occur to serve as a permanent halt to the expansion of the art that serves and preserves all arts. It has set a swift pace for every industry, is exceeded by none in influence and power, and surpassed by very few in magnitude. Statistics may prove that it is an overcrowded business, but one can take figures and prove that many other businesses and professions are overcrowded. There is room at the top in the printing business, just as there are places in the front rows of other pursuits for men who have brains, push, energy, intelligence, tact and progressive ideas that they know how to put into practical use. Filled as the field may seem to be with time-annihilating, money-making and labor-saving printing appliances and devices, there is still an immeasurable area of room to cover by inventive brain and cunning hand. Fast as thought and word and idea are transferred to paper and put into the hands of the people to-day, it is no flighty prediction to say that the coming thirty years will see as great a revolution in the methods of doing these things as has occurred during the past thirty years.

Not long ago a party of men who dig their daily bread in the garden of printing endeavor, stretched their legs under the same mahogany board at their noonday luncheon. One of the party was a man whose hair has been whitened by years, notwithstanding for forty years past he has sold as much news black and book black and job black as any of the fellows who passed out imported perfectos to pressroom foremen. As was to be expected, the luncheon conversation had all the flavor of "shop," and there were those around the board who expressed the belief that the printing business had reached its limit, and little if any progress or development could be expected in the future. The chief dissenter from this view of things was the ink salesman, who told that more than thirty years ago he had sold news ink that was dipped from the barrel and poured into the fountains of the ponderous ten-cylinder presses that antedated the fast-printing web perfecting presses of to-day, and he believed that more than one of the younger men around the table would live to see presses in newspaper and book and job rooms that would outstrip in speed and perfection of work the present modern printing-presses.

Nor was the bluff old ink salesman the only man of the party who could hark back to days when not a daily newspaper in the country was printed from curved stereotype plates on web perfecting presses. One told that the first work he performed in a printing-office was to rub and polish the brass form beds of the big turtle backs on which the pages of the big dailies of thirty and more years ago were made up. And how oily and dirty and slimy type and column rules were when the forms came back from the great six, eight and ten cylinder presses. These great printing machines, wonderful and ponderous in their day, have long since gone to the junk heap, but when their successor, the web perfecting press, was first introduced, there were many in the craft who believed that there was a limited field for them. It was predicted that there were not more than twenty-five or thirty newspapers in the country that had circulations great enough to justify the purchase of one of the fast machines, and that when these offices were equipped the sales of the rotary press would cease. This prediction would have come true if the American people were less progressive. The web press lessened the cost of producing daily newspapers and thus created a demand for itself, just as every cost-lessening device creates a field for its sale. As the cost of producing public prints was decreased, more people became subscribers for them, and thus was developed an increasing demand for the cost-lessening presses. Beginning with one or two in the large daily offices, the web

press has covered the country until it would be hard to find an office of any pretensions printing a daily newspaper that is without some one of the makes of these marvelous machines. Early in the period of their manufacture it was seen that they could be adapted to the higher grades of work demanded in the book and job pressrooms, and progressive competitive printers were quick to realize that as cost-lessening had created a greater demand for newspapers, logically cost-lessening would create a greater demand for the product of the competitive printer. Hence, into many of the big competitive pressrooms of the country went the fast rotaries, on which are printed catalogues, publications and high-class magazines at much less expense than was possible under old conditions. Instead of the sale of the web perfecting press being limited to twenty-five or thirty, as was predicted when it was introduced, its initial and developed economies have created a demand for it that at this late day in its use has put the factories behind orders in making it. The bluff old ink salesman said that even he might live to see the day when the present-day rotary would keep company in the junk heap with the six, eight and ten cylinder machines, sent there by something greater in cost-lessening qualities that would come from the brain and hands of inventive genius.

The story of the present-day wonders in machines that set type is a repetition of the story of the web press and the curved stereotype plate. There were few ten or twelve years ago who could be made to believe that the typesetting machines would be put into the general use of the present. There were predictions then of a limited sale, but those predictions have gone awry. It is said that some of the investors in the capital stock of the companies that are owners of successful typesetting machines planned to limit their sale to a few publishers and printers in the principal cities, and thus create a monopoly of their use, a proceeding that would have been in conflict with all previous history of the development of the printing business. But wiser business counsel prevailed, purchase of typesetting machines was free to all who wanted to buy, and thus, through lessened cost of production, was created an increased demand for printing, speed of production being, of course, a factor in creating an increased demand. Even though the present-day typesetting machines are marvels, who is there that surveys the field of the printing industry through keen business eyes who does not believe that the years to come will bring forth a machine that will be a better machine — so much better that it will find purchasers and create business for itself.

The autoplate is a stereotyping marvel that has been perfected and put on sale within the past few years. It is a time-saving and cost-lessening machine, applicable particularly to daily newspaper offices. There are those who see but a limited sale for the autoplate, because, they say, there are few newspapers whose circulation conditions require the machine. But the autoplate, like the rotary press and the typesetting machine, will compel its introduction into newspaper offices because it will compensate for its cost by reason of its business-increasing ability.



"NEW YORK TO THE NORTH POLE," ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

Charles Knight, in his biography of William Caxton, the first English printer, devotes a chapter to an account of the first meeting of Caxton's workmen immediately following the death and burial of their master. This chapel meeting was held more than four centuries ago, and Knight's narrative of that gathering, somewhat fanciful it must be admitted, shows that the first printers — some of them at least — were doubtful whether there would ever be an enlarged market for their product. Wynkyn de Worde was Caxton's chief workman and the father of the chapel. His fellow workmen were Richard Pynson, Machlinia and Lettou.

"Wynkyn," said Richard Pynson, "who is to carry on the work?"

"I am ready," said Wynkyn.

Predictions of failure, lack of market, oversupply of books, inability to meet foreign competition, and other dire forebodings came from Machlinia, Lettou and Pynson, but de Worde combated all of them with an optimism born of confidence in the future of the printer's field of usefulness.

"I can not see," said Machlinia, "how we can venture upon more presses in London. Here are two. They have worked well since the day they were shipped at Cologne. Here are five good fonts of type, as much as a thousand weight — great primer, double pica, pica — a large and small face — and long primer. They have well worked. They are pretty nigh worn-out. What man would risk such an adventure, after our good old master? He was a favorite in court and in cloister. He was well patronized. Who is to patronize us?" Wynkyn said:

Stout-hearted Wynkyn de Worde had to fight against a force of opposition, but he won the day, and Pynson, Lettou and Machlinia, convinced that the printer's field of endeavor was unlimited, agreed to assist de Worde in the conduct of Caxton's business. In reply to Machlinia's question, "Who is to patronize us?" Wynkyn said:

"The people, I tell you. The babe in the cradle wants an Absey-book; the maid at the distaff wants a ballad; the priest wants his Pie; the young lover wants a romance of chivalry to read to his mistress; the lawyer wants his statutes; the scholar wants his Cicero and Virgil. They will all want more the more they are supplied. How many in England have a book at all, think you? Let us make books cheaper by printing more of them at once. . . .

"Books make readers. Do you remember how timidly our bold master went on before he was safe in his sell? Do you forget how he asked this lord to take a copy, and that knight to give him something in fee; how he bargained for his summer venison and his winter venison, as an encouragement to his ventures? But he found a larger market than he ever counted upon, and so shall we all. Go ye forth, my brave fellows. Stay not to work for me, if you can work better for yourselves. I fear no rivals. . . .

"Have we any books in our stores? Could we ever print books fast enough? Art there not readers rising up on all sides? Do we depend upon the court? The mercers and the drapers, the grocers and the spicers of the city crowd here for our books. The rude uplandish men even take our books; they that our good master vilipended. The tapsters and taverners have our books. The whole countryside cries out for our ballads and our Robin Hood stories; and, to say the truth, the citizen's wife is as much taken with our King Arthurs and King Blanchardines as the most noble knight that Master Caxton ever desired to look upon in his green days of jousts in Burgundy. So fill the case."

Wynkyn de Worde had faith in the future of the printing business, and his faith was not misplaced. He foresaw a market that would grow and grow. Pynson, Macklinia and Lettou have their counterparts to-day, but they are as much mistaken concerning the possibilities of the craft as were these printers of old. Just as primitive presses were pushed out of the running by the marvelous machines of the present, so will the marvels of to-day be sent to the machinery morgue by still more marvelous cost-lessening and labor-saving printing appliances. If Wynkyn de Worde were on earth again, and the question was put to him, "Who is to take the product of these labor-saving and cost-lessening machines?" his answer would be, "The people, I tell you."

ACTUAL SCARCITY OF CAPABLE PRINTING-PLANT MANAGERS.

Competent, all-round printing-office managers are hard to secure. Try to get one and see how difficult it is to engage just the kind of man you want. All the good ones are employed, and they are so well satisfied with their present situations that they do not want to make a change. Some competent men are waiting for something to turn up; they are unemployed, but they are out of work because they have faults that are so serious as to overshadow their technical knowledge and ability.

The following is a sample of the good positions waiting for the right man. It is a copy of a letter sent to the secretary of the Chicago Typothetæ, and came from a large plant in a fair-sized Western city:

DEAR SIR,—Our manager is about to go into business for himself. We want a first-class man who has had experience in an engraving plant, and one who can estimate on both cuts and all kinds of printing. To such a man we can pay a good salary, with also a bright future. If you know of such a person, kindly get us in communication with him.

Obviously the position calls for a man who has had all-round experience in the printing business. He should know engraving, its processes, methods and costs. His experience in blank-book binding and ruling should be of such character as to equip him to figure on almost any kind of job a customer should desire. Then, he should also have a thorough knowledge of the cost of composition, presswork, paper and pamphlet binding—indeed, he should be a living encyclopedia of printing-plant knowledge.

Such men are not made in the big cities. They are the product of the medium-sized commercial centers, where they have grown up in plants which do a little of everything, because the printing-house of the medium-sized city can not find enough business in any special line to justify giving exclusive attention to that line. On the other hand, the large plants in the large cities do not run on general work. They are great catalogue printers, great publication printers, or great manufacturers of blank books. It is best for profit-making that they confine themselves to some particular line. Hence these plants require as managers and lieutenants men who are specially trained for the special line of work the house is doing. It would be hard to find in the executive forces of any of these large city plants a man who would fill the requirements demanded in a manager of the medium-sized city plant whose letter is quoted.

There is little doubt that the failure to get the right kind of men to manage their plants is the fault of the owners of the medium-sized city plants themselves. The material is right in their own workrooms; and all that material is waiting for is the opportunity to show ability. There is no getting away from the fact that the average boy who learns a printing trade can see nothing ahead of him but the minimum union scale and membership in the union of his trade. He becomes a printer, pressman or bookbinder without any knowledge whatever of how his employer is enabled to pay him his daily wage and make the plant earn in addition the items of rent, taxes, insurance, depreciation, dead charges and profit. If more of this knowledge was placed at the command of the apprentices, there would be a wide field from which to select competent managers, estimators and solicitors.

The advertising manager of a large mail-order house—and he is also the manager of the large private printing-plant operated in connection with the house—told the writer less than a month ago that they were gradually reducing in every department of the business their large forces of girl and women employes and replacing them with boys and young men. As their business is growing at a tremendous rate, they are in constant need of young men for better and more responsible positions—places which women and girls are not capable of filling. The house realizes that it must make these men, and the only way to make them is to keep its own school in operation, from which it can select for advancement the most apt and the most promising students. There are opportunities ahead of the boy who begins at the bottom in a house like that. The same kind of opportunities ought to be held out to the boy who begins at the bottom in printing plants. If they were, more boys would strive to fit themselves for foremen, superintendents and managers, and fewer of them would limit their goal to union membership and the minimum scale.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF E. J. APPLETON.

AT the request of THE INLAND PRINTER, the following somewhat disconnected facts concerning my uneventful career have been written, as a sort of warning to others. There is only one thing about this sketch for which I desire credit: that is, it is written in the first person. Had I written it in the third, I could have said a lot of nice things about myself, and no one but the editor would have been the wiser.

Charleston, West Virginia, was the place in which I made my entrance on the stage, in the year 1872. My parents did not discover for some time that I possessed any inclination toward writing humor of the salable kind, and some editors are still in doubt about the matter. As for the city of my birth, it has not fully awakened to the honor I did it. No monument marks that hallowed spot, although periodical trips are made there, to discover if anything of the sort has been done to surprise me.

Just when printing-ink stained my fingers for the first time I do not know, but when my father invested in a large plantation in Monroe county, that State, and allowed me to accompany my parents there, I began to write things, set them up in type and print them. The Salt Sulphur Springs *Fun* was my first periodical venture, and consisted of a 5 by 8 sheet, printed on one side, with made-over jests and jingles as the text. Seven years I conducted a personally managed school of printing, with myself as the only pupil, during which time my infatuation for the drop of ink that makes millions think grew and waxed strong. At eighteen I returned to Charleston and went to work on a daily paper, where the opportunity was given me to do everything from reporting real estate transfers to writing editorials and directing the make-up at 4 o'clock every morning. At eighteen I was city

editor, chief reporter and night editor of the paper. I live in hopes, now, of some day knowing as much as I thought I knew then. The following year I went back to Monroe county and began regular attacks upon unsuspecting editors with jokes, verses and stories. Success, while shy at first, finally gave me a profile view of her fascinating face, and for a year I materially aided Uncle Sam through the Postoffice Department. During this time I varied the monotony of joke-making by writing short stories for magazines and syndicates, and have to my credit — or discredit, if you take it from those who have read them — something like one hundred published stories. At this stage in my career I wrote a story for the *New England Magazine*, called "The Man Who Lived a Plot," which caused Mr. Robert Barr, then managing editor of the



EVERARD J. APPLETON.

London edition of the Detroit *Free Press*, to write a two-column editorial. My story, although published six months before "Trilby" began to run as a serial, was practically the same as that famous novel in plot and action. It was a literary coincidence which Mr. Barr thought rather remarkable, and he said so. But with the plot itself, the similarity ends. I got $15 for my story; Du Maurier received a trifle more for his.

Ten years ago I came to Cincinnati and did the wisest thing I have ever done — got married. Securing a position on the *Tribune* on the strength of my nerve, my advent into Cincinnati journalism was unheralded by any flare of trumpets. Going to the managing editor I asked for a job. He stood over me grimly, while I wrote a dozen jokes for him. They were so bad that he immediately engaged me and put me to work on a regular route where I would not have time to do anything in the humorous line.

When the *Tribune* consolidated with the *Commercial Gazette*, I was retained, principally because I do not take up much room, and remained there as reporter, literary editor, assistant Sunday editor, Sunday editor and special writer, in turn, until a year ago, when I resigned and went with the *Times-Star*. My department of verse and worse, called "The Ginger Jar," acquired enough of a reputation to make the first-named paper continue it after its originator had gone with another journal, and for awhile Cincinnati was treated to two departments daily, under the same caption. Notwithstanding this, the city has apparently suffered no ill effects, and when I resigned from the *Times-Star* to manage the advertising department of Rheinstrom Brothers, neither paper failed.

While it would be nice to do so, I can not lay claim to any personal credit for seeing the brighter side of life and helping others to do it. It is simply a case of heredity and homelike encouragement. My great grandfather, John Appleton, born just one hundred years before me, was known in his native State, Massachusetts, as a wit. He wrote many pamphlets in which humor predominated, published a small periodical, and was known as "Jack Appleton." The present bearer of the name, feeling that his grandfather left much unwritten along this line, has simply endeavored to continue the work. People who have read my jokes steadily say I have been eminently successful; that many of them read as if written fully that long ago.

In this connection, the fastest work I ever did was one evening just before quitting labor for the day.

"You haven't written the 'Ginger Jar'," said my assistant. It was then eleven minutes to 6. I sat down to the typewriter — composing with a pen or pencil is impossible to me now — and turned out a "poem" and ten jokes in just eleven minutes.

When I read them the next morning in print, I wondered why they took me that long.

My first and only offense in the musical line was composing the melody for one of Mr. James Whitcomb Riley's poems, "Little Orphant Annie." I point with pride to the fact that he still remains friendly to me, although the song has been on the market for several years, and the last time I saw him he said he had heard it sung by a college-boy quartette. This incident shows what a truly great and forgiving man Riley is.

Up to date I have not taken to lecturing, for which the public is doubtless duly appreciative. Several people have gone so far as to say they would buy tickets and go to hear me, if I ever did. Two things stand in the way of this, however; one is, I have nothing to lecture about that other people do not already know; and the other, that I never remember anything I have written two minutes after it is on paper. Otherwise, I am well equipped; I own a dress suit, and am fond of drinking water at frequent intervals.

Lastly, I believe in the General Goodness of Mankind; that by being cheerful and helping others to see the amusing things in life we are playing our part in the Scheme of Things to the best of our ability; and that the humblest worker in the realm of cheerfulness will find his reward in the hereafter, if he does not allow himself to forget that "there are others."

THE COMMON FAILING.

I have reluctantly observed that the majority of young card holders have a decided tendency toward Rooseveltism — i. e., a "swelled head" — upon getting their cards. They, with a few exceptions, imagine that the mere possession of a union card makes of them AT printers. They know it all, are not open to receive information or advice, even go so far as to make suggestions to and criticize the work of men who have spent half a lifetime at the case. In most cases a few years serves to bring them back to earth again, until which time they are obnoxiously disgusting.— *Correspondent in New York Unionist.*

ENLIGHTENED AND INTERESTED.

Since I have been a reader of THE INLAND PRINTER I have been enlightened and have felt doubly interested in my work. You may be assured that I will be a regular subscriber by January 1, when the present term of my subscription to another printing-trades journal will have expired.—*Eugene A. Lamothe, Marlboro, Oklahoma.*



ICHIBAN GARDEN, YOKOHAMA, JAPAN.

Photo by K. Ogawa, Tokyo, Japan.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

WHAT IS MEANT BY "DUPLEX INKS"?—W. F. A., of New Orleans, Louisiana, says: "I have read somewhere about 'duplex inks.' Will you tell me what kind of inks these are, and what is their purpose?" *Answer.*— Duplex inks are of modern introduction; with one printing effects may be produced which have the semblance of two printings, or, at least, two different shades of color — the strong portions of an illustration showing the actual color of the ink, while the high lights illusively appear in another tone.

SUITABILITY OF BROWN INK.—A. M., of Savannah, Georgia, asks this question: "What colors, other than black, are most suited to the general range of tints and colors used by papermakers in such grades of paper stock as are in common use by the business public — covering, writing and magazine papers?" *Answer.*— Brown, with its many shades of color, is about the most harmonious of printing inks for different colors and shades of colored paper stock. It can be selected with safety for nearly any combination, when employed for two colors — the brown to be printed *on* the colored stock, of course.

AN INK ERADICATOR.— W. E. G., of Camden, Arkansas, writes: "As I am a close student of THE INLAND PRINTER, and am now right up against it, I take the liberty of asking you for assistance. I have an order for several thousand postal cards, and my customer has the cards, but the wrong form has been printed thereon. Where can I find an ink eradicator? In 'Pressroom' of July issue I find something on the subject, but not what I want. In this, as in other matters, I look to THE INLAND PRINTER for help." *Answer.*— The postal authorities have a severe law regarding erasures on postal cards. Your safest and best plan is to get a solid tint-plate made of metal or leather, which will cover the entire printed matter. Put the plate on the press and make it ready in the usual way, and then, with either gold or aluminum ink, print over the original printed matter on the postals; after the metallic ink has dried, print on the same the new matter your customer desires to have appear. This will make a neat and much more attractive job.

INKS AND BRONZE SIZE DRYING ON PRESSES.— C. F. O., of Watertown, Wisconsin, says: "I am compelled to write you for information in regard to bronze size and inks of all kinds drying on the presses after same have run about an hour. The amount of things I have tried and put into the inks are too numerous to mention. Would rollers that had too much suction cause a friction when they run over the ink disk and cause the inks and bronze size to dry? This is something I have had trouble with all summer out here, for it has been rather dry. We use a good grade of ink for all work." *Answer.*— Printing-inks are usually made up with medium dryers, unless when ordered for quick-drying purposes. Bronze size has more than the usual quantity of drier, because it must dry *under* a metallic covering of bronze powder and be efficient in holding on the powder; therefore, it should not be permitted to stand long on the press or rollers when the press has ceased operation. When a stoppage of an hour occurs while using gold size, all the rollers and press disk should be washed up clean and started up again with fresh sizing. A few drops of glycerin shaken on the press disk and well distributed on the rollers will prevent too rapid drying; but care should be taken that too much is not mixed up in the ink when beginning to run off a job on hard stock, such as writing paper, etc., as it is a very slow drier, and apt to offset when straightening up for packing or printing on the reverse side.

WRONG GRADE OF BLACK INK.—A. C., of Providence, Rhode Island, has sent a specimen of black printing on a one-side coated blotter stock. Three large solid panels showing white letters run across a form of three blotter designs. He writes: "You will please find a sample of my printing on coated blotter. In sending you this specimen, I wish to ask you if you know of any remedy for the 'picking,' which in my opinion is bad. I have tried everything I ever heard of, such as reducing the ink with vaselin, boiled oil, lubricating oil and kerosene; also heavy impression, light impression, a barrel of ink and almost no ink. I get the best results with ink reduced with kerosene and lots of it; but then the result is not satisfactory. Would you say it is faulty make-ready? The job was run on a 10 by 15 jobber with two rollers and equipped with a fountain. There were fifteen thousand impressions. You will notice that the one on the head of the form is fairly good; the middle one bad, and the one at the bottom worse." *Answer.*—There does not seem to be any practical reason why your job should not have turned out all right, except in the grade of ink used by you, for the coated surface is splendid in every way, as well as firm on the stock. Inkmakers have always in readiness a special soft ink for coated surfaces, which works freely, without unnecessary "pull," and of deep color. Such a grade of black should have been used on the job. By attempting to "doctor up" the ink employed, you have simply spoiled it; for its color has been reduced as well as its working qualities. Indeed, the ink may easily be rubbed off the paper, if wet, by one's fingers. This shows lack of judgment in handling ink. In printing an expensive stock, care should be exercised so that proper ink will be on hand for the presswork. Judging from the splendid quality of the coated surface of the stock, almost any free-working ink could have been used, provided the printing was done at a medium slow rate, and at least three rollers used to lay on the ink on the form.

THREE-COLOR PRINT.— O. M., of Victoria, British Columbia, has sent a specimen of his first attempt at three-color presswork, regarding which he writes: "I have mailed you a sample of three-color half-tone printing — Indians in a canoe, with Mount Rainier in the background. This is my first attempt, and I would like your criticism. The job was done

on a Colt's armory press that has been in operation for eighteen years with very severe work. You will notice in the left-hand top corner a slur which I could not overcome. The packing was tight, the impression gibs were packed so that there was no chance of loose play, and the sheet was held to the platen by frisket fingers. Will you kindly give me your valuable advice?" *Answer.*— Your first attempt deserves commendation; not because the result is faultless, but because it is above the average of first trials. However, there is considerable that an older worker can find fault with, such as the coloring, for instance; then, there is a lack of detail, essential to all illustrations, which robs the picture of clearness and comprehensiveness. Your picture subject reflects a warm sunset, which, had you been able by experience in color printing to carry out intelligently, would have turned out far more interesting to the eye. As it is, the colors are simply lapped one over the other, in a mechanical way, leaving only here and there on the picture a few relief spots to tell of light and shadow and perspective. Intelligent overlaying and make-ready of the different color-plates would have overcome much of the defects of your first attempt. There is an over-abundance of yellow in the horizon back of the mountain. This should have been much more delicate; to make it so, the impression should have been made lighter on the yellow on that portion, by cutting away one sheet of the make-ready. By doing as suggested, a clearer sky-line would have been possible, besides harmonizing the red. The landscape portion of the view should have been brought out stronger, and it would then have helped the water scene by making it appear clearer and lighter. In neglecting the artistic detail of the specimen, you have produced a very flat picture. Regarding the slight slur mentioned, but which is barely perceptible, it is possible that the impression screw on the bottom left side of the platen is a trifle lower than the others.

White Ink on Dark Stock.— F. A., of Toronto, Canada, writes: "I have constant difficulty when printing with white ink on dark stock to make white ink look like white. Usually it looks like a greasy gray, and, do what I will, I can not make it look otherwise, unless I run the work through a second time after the first printing has dried. Is there a way, or is there anything that I can add to white ink by which I can improve the color when worked but once? I ask this question with a view to economy in presswork. I have seen very nice white on book cases, but suppose that such a bright white can not be produced on the printing-press by one impression." *Answer.*— Too many failures to get a fairly bright white on dark stock occur because the right kind of white ink is not used on the special color of the stock selected for the job. Good white should be stiff and "excessively" full of color — that is, it should distribute quite easily and cover the form freely without filling up the weaker portions of the form. Now, it should be said that most inkmakers impart fullness of color with, perhaps, too strong a varnish for the general pressman, or the pressman is not familiar with the strong varnish essential to light, pale colors. When this is the case, the first thing an inexperienced pressman does is to "dose" the ink with a thinning varnish; indeed, some add a little of "any old oil" to reduce it to an easy working consistency. Of course, the result is failure. In any event, do not reduce the ink below the standard established by the inkmaker, if that can be avoided. To print white successfully, you must be prepared to use much patience and a well-seasoned and responsive set of form rollers. As already mentioned, a full-bodied, stiff, white ink is preferable to any other grade of white. When this has not been furnished, add to the ink as much Irish magnesia as the varnish in the ink will carry. Irish magnesia is put up in block form, and must be rolled out to a powder before being added to the white ink. The added magnesia will make the ink stiffer than usual, but this need not alarm you about its working and covering qualities, as a large degree of color-body is what is needed. Distribute thoroughly the first inking up before rolling the form; after that add ink moderately and carry just as much as the form will permit without filling up any portion of it.

Platen Presswork.— G. P. C., of Windsor, Vermont, writes: "Under Pressroom Department I would like you to tell me the reason of and remedy for the enclosed poorly printed envelope flap. Ever since I have been in the printing business, my efforts to get a good, clean impression of small forms of one or two lines have been unsatisfactory. Taking this sample, for instance, how poorly the ink covers the letters — gray in spots and dark in others. The ink used is milori blue, and cost $3 a pound; the rollers are new and in first-class shape, well seasoned, etc. The press (8 by 12) is comparatively new, being in use only about four years. I have tried many things to remedy the defect. The disk and rollers are washed clean — not a particle of oil on them; the ink is thoroughly distributed, and the rollers pass lightly over the form. Sometimes I thought the rollers were a little large, and have built up the bearers a trifle, so that they would merely kiss the surface of the letters. Have tried both hard and soft tympans, taking care to stretch them smoothly and tightly over the platen. The grippers, aided by two rubber bands from each, above and below type, pull the envelope away instantly after each impression, as well as hold it firmly and smoothly for the impression. All this and more has been done, but of no avail." *Answer.*—Your sample shows passably good printing, notwithstanding your fault-finding, and that the blue ink used is on a linen stock — not the kindest article of paper for blue printing-ink when run off from type on a job printing-press. An examination of your blue ink suggests that too "long" a varnish has been employed in its makeup. To soften and cut down the tackiness of long varnishes, particularly in colored inks, a few drops of clear castor oil may be used advantageously; this should be thoroughly mixed with the color. A slightly stronger impression than appears on your sample would also have helped to secure a sharper and more solid print. What you say about building up the bearers is correct, although you do not say what bearers — press or roller bearers, or trunnions. Roller bearers, locked up in the chase with the form, are what should be employed to have the form rollers deposit the ink on the form smoothly. Such precautions can not but render the ink covering the form all that can be desired; indeed, failure is never known in this regard, provided the composition rollers were of right circumference and in good working condition. Roller bearers support the rollers in their down and up travel over the face of the form, and prevent sudden and abrupt contact with the edges of the type in the form. It is abruptness of contact that causes the ink to be laid on in spots on such faces of type as gothics, ionics, antiques or bold-faces — light-faced type seldom; but these will show raggedness on the rims. Get all the rollers to lightly touch the face of all light forms, and have "short-grain" and full-color ink for same, and you will likely secure the sharpest and most perfect presswork. The press should not be run at a high speed on forms of one to three lines, especially if the rollers are disposed to develop too much suction or jump in their sockets while running over the form.

Felt or Rubber Blanket?— W. H. C., of Norwich, New York, sends the following inquiry: "Will you please inform us whether you regard a felt or rubber blanket as preferable for use on a two-revolution press for ordinary newspaper and posterwork where hard packing is not practicable. There seems to be considerable difference of opinion among printers on this point, and especially as to which style of blanket is most wearing on type." *Answer.*— One is almost as good as the other for the purpose stated, but a medium-thick felt blanket is preferred, for the reason that it can be taken off

the cylinder occasionally and rubbed up into "life" when flattened down after much use, and because it will produce a solid impression on large type or blocks, in the case of poster-work, which the rubber blanket rarely does, as it shows canvas-like seams on large and solid surfaces of ink. If three or four sheets of paper are used as tympan over either felt or rubber, the result will be an improvement in each case. In any event, a muslin sheet should be drawn over a felt or rubber blanket, and a strong and smooth manila sheet over the muslin. Oiling the sheet will add to its strength.

PAPER WRINKLING.—H. G., of Brooklyn, New York, has sent a heavy two-side coated sheet of paper, size 29½ by 28½ inches, printed on both sides, which shows several wrinkles on the leaving end of the cylinder 'way across a part of the printed pages. There are four pages deep, running lengthwise, and these really form one continuous piece of half-tone work, leaving no margin whatever between the several pages, as the work, when cut up for magazine covers, is to run flush with the trim. About this wrinkling he writes as follows: "Kindly let me know how to overcome a wrinkle that is causing a great deal of trouble every month the job goes on the press, as whenever there is a solid cut on the back edge the wrinkle is sure to appear. The sheet sent you will help to explain the trouble we are up against; it has grippers and side guides marked, also where the wrinkle runs through some of the cuts. We have tried the job on different presses; have used guides in to center and out to ends; have tried one gripper loose on both ends, and then two, but with no advantageous result. Have also maneuvered with the bands on the press; tried them tight, loose and in different parts on the sheet. Have tried less pressure on back row, but to no use; and have tried a hole bored through the leaden bases on which the cuts are sweated, thinking that it might help. Have the feed tongues as low as it is possible to get them, to prevent waves in the sheet. I can not turn the form around, because there would be no gripper room on the sheet if I did. Have also tried to work the job with three grippers, one in the center and the end ones about five inches from the ends. I would also like to have a solution that I can use to silver or nickel copper plates when I have vermilion ink; this I want to use as a temporary expedient." *Answer.*—You evidently have exhausted about all the usual expedients to correct the difficulty complained of. The grade of stock used, its size, and the solid and continuous nature of the design employed, and its position in the form have, unitedly, complicated the difficulty of delivering the work free of wrinkles. Perhaps this form can be imposed so as to overcome the wrinkling trouble hereafter. As the sheets are fed to straight edges on the feed-board, there can be no risk in adopting such a course, because the cutting up of the sheets could be done the long way if there should be the slightest danger of "bleeding" or cutting too much from the head margins. Impose the eight covers so that the eight solid cut pages would be in the center of the form. This would be the quickest way to overcome wrinkling at the places designated on your sample sheet. The very nature of the stock employed on the job tends to dry out and contract the extreme edges of the sheet, which, when run through on a form with a continuous and solid sheet at the leaving end, can hardly do otherwise than wrinkle while it is rapidly impressed on the plate, for there is no time afforded for the necessary natural expansion of the paper to its original condition. Your ink-maker can supply you with a good silvering solution for the face of electrotypes; he can do so much cheaper than you could fill the recipe which might be given you for making it.

A VALUABLE ADJUNCT.

I find your excellent magazine a valuable adjunct to the printing-office.—*E. H. Batty, Publisher Alma Record, Alma, Nebraska.*

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

"ALGRAPHY."—R. P.: The publishers of a book of this name. *Answer.*—J. S. Morrison, 5759 Ludgate Hill, E. C., London, England.

TYPE SPECIMEN.—J. H. Tafft Company, Eau Claire, Wisconsin: What foundry makes the type, of which specimen is enclosed? *Answer.*—Gothic Bold; made by American Type Founders Company.

PLATE MATTER.—Onward Advertising Agency, Syracuse, New York. Where a supply of stock matter to partially make up a house organ can be obtained? *Answer.*—Mail Plate Company, 73 West Adams street, Chicago.

LITHOGRAPHIC STONE CEMENT.—A reader: Where can lithograph stone joining cement liquid and powder be bought? *Answer.*—Any dealer in lithographic supplies can furnish the cement. See INLAND PRINTER advertisements.

MAILING LISTS.—G. G. Williams Printing Company, Shreveport, Louisiana: A mailing list of employing job-printers in this country. *Answer.*—Boyd's City Despatch, New York city, makes a specialty of mailing lists of all kinds.

CHALK PLATES.—F. J. Kauffman, St. Paul, Minnesota: Where I can get the recipe for making (coating) and the treatment of chalk plates? *Answer.*—Address Hoke Engraving Company, or the Chalk Plate Company, St. Louis, Missouri.

PLACING ADVERTISING.—The Statesman Printing and Publishing Company, Marshall, Michigan: The best source or method of equipping one's self with full knowledge of the general placing of advertising. *Answer.*—Practical experience is the best teacher.

PUBLICATIONS IN THE LITHOGRAPHIC TRADE.—J. L. Falk, Hartford, Connecticut: The names and addresses of publications in the lithographic trade. *Answer.*—*Lithographic Gazette*, Glasgow, Scotland; *Deutscher Buch- und Steindrucker*, Dennewitzstrasse 19, Berlin W. 57, Germany.

TRANSPARENT PAPER.—The Anson Paper Company, Harrisonburg, Virginia: Where can we get transparent paper, or how make the same? *Answer.*—James White Paper Company, Chicago; J. W. Butler Paper Company, Chicago, or almost any other paper dealer, can supply transparent paper.

MONOLINE MACHINE.—Times Printing Company, Longmont, Colorado: To whom can a letter be addressed that will reach those who can give a definite statement regarding the intentions of the Monoline Company entering this territory? *Answer.*—Canadian Composing Company, Montreal, Canada.

AMATEUR PRINTING PRESSES.—Leslie Eastham, Denver, Colorado: The addresses of the makers of "Columbian," "Standard," "Favorite" and "Caxton," all hand-lever printing-presses. *Answer.*—The Kelsey Press Company, Meriden, Connecticut, manufactures a line of amateur printing-presses.

HOW CARDS ARE BEVELED.—The Minor-Mathes Company, Batavia, New York: How the edges of calendar and other mounts of card or mat board are beveled, and if by machine, where same may be procured. We mean the outside edges. *Answer.*—An automatic machine for beveling cards is manufactured by Hal D. Chapman, 226 East Kinzie street, Chicago, the cards being fed through the machine and edges beveled.

Slade, Hipp & Meloy, 139 Lake street, Chicago, and E. C. Fuller & Co., Chicago and New York, also handle card-beveling machines.

NAMES OF TRADE JOURNALS.—Frank B. Finch, Adrian, Michigan: The names of leading trade journals on lithography, photoengraving and process engraving. *Answer.*—*Process Work*, London, England; *Illustrator and Process Review*, New York; *Lithographic Circular*, Glasgow, Scotland; *Deutscher Buch- und Steindrucker*, Berlin, Germany.

JOB-PRESS POSSIBILITIES.—Frank L. Smith, Bartow, Florida: Can embossing be done on an ordinary job press? Is there any way to use copper plates to turn out engraved visiting cards on an ordinary job press? *Answer.*—Embossing can be done on any job press if of sufficiently rigid construction. Copper or steel plate printing can be done only on a suitable, special press.

SUPREME COURT DECISIONS IN RE USE OF UNION LABEL.—The Stone Printing and Manufacturing Company, Roanoke, Virginia, asks where copies can be obtained of Supreme Court decisions upon the constitutionality of a municipal ordinance requiring the use of the union label on municipal printing. *Answer.*—Write to the United Typothetæ of America, New York city.

DIES AND LEATHER FOR STAMPING.—Central News Company, Tacoma, Washington: Where can we obtain dies made to do work as per sample enclosed; also, where can suitable leather be purchased? *Answer.*—Dies can be ordered from Edward Flemming & Co., 415 Dearborn street, Chicago, and leather can be furnished by Slade, Hipp & Meloy, 139 Lake street, Chicago.

PATENTED RULED FORMS.—W. W. Kellogg, Titusville, Pennsylvania: Whether forms bearing patent marks can be duplicated by others without infringement, and to what features does the patent apply on enclosed forms? *Answer.*—This can only be satisfactorily answered by a patent attorney. A copy of the patent can be procured and, if found valid, may not be infringed without penalty.

TRADE PAPERS.—Curtis H. Thomas, Traer, Iowa: The name of a paper published treating of the subject of celluloid and its manufacture into novelties, etc., also of aluminum. If you know of no such paper, can you refer me to some one that may be able to give me some light on the subject? *Answer.*—Trade Press List, 50 Central street, Boston, Massachusetts, can supply the names of trade papers in any line.

COMPOSITE TYPE-BAR MACHINE.—C. Perry, Kingman, Kansas: Is the Composite Type-bar machine on the market, and what is your opinion of it? *Answer.*—This machine is not yet on the market, though it is understood a number are being built. What advantage a machine which first manufactures single type, and then transforms the line into a solid bar, possesses over slug machines, pure and simple, is not apparent.

PRINTING ON WOOD AND TIN.—Norman L. McCausland, Jr., Providence, Rhode Island: Who does the better class of printing on wood? Have work to be done on boards about 4 by 16, one-inch stock. Can they use electrotypes on this work to advantage, for both long and short runs? I would also like to know whether they use special presses for this work. Where can I get detailed information on the printing of tin cans and signs? *Answer.*—For printing on wood, address the Acme Sign Printing Company, Dayton, Ohio; and for information on printing on tin, address the Standard Advertising Company, Coshocton, Ohio.

GEOMETRIC LATHE ENGRAVING.—Frederick Krebs, Frankfort-on-the-Main, Germany: The manufacturer of engraving and transfer machines for making steel printing plates as used for American bank notes, postage stamps, etc. Also directions for treating and etching of steel plates to produce, when printed, a white design on black ground. *Answer.*—It is believed the United States Government has the only geometric lathes in this country for producing the geometric designs on bank notes, etc. The Bureau of Printing and Engraving, Washington, D. C., can furnish full information. The printing is by the usual steel-plate printing process, and plates are not etched, but engraved.

HARD SURFACE ON OOZE LEATHER.—Harvey M. Miller, Elizabethville, Pennsylvania: How to obtain a hard surface on ooze leather for printing book titles thereon; also how such titles are printed in gold. *Answer.*—You can print on ooze leather as it comes from the tannery by giving it two impressions, using bookbinders' ink, which can be had for such purposes from Charles Eneu Johnson & Co., Chicago. For gold embossing, it is necessary to hot-stamp the space desired for lettering. After this is done, two coats of regular finishers' sizing are to be applied. After this, the gold may be laid and hot-stamped in the regular way. After impression is made, rub off with soft cloth. If creasing is desired around the lettering so as to make a square or round panel, this can be done successfully by hand.

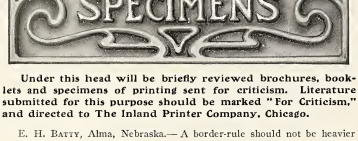
ETCHING ON BRASS.—The Hemming Manufacturing Company, Montreal, Canada: We are desirous of etching upon brass by a cheap process, in quantity, and take it that in order to do so the ink for the stopping-off purpose should be applied on the printing-press. As printing from type upon brass would naturally be impracticable, it has occurred to us that we might have rubber stamps made from our type, either with or without the cushion back, and insert this rubber stamp in the chase of our printing-press, and by this means we presume that the rubber type would give sufficiently to make a perfect impression all over our brass. We should furthermore have to be able to apply the ink frequently enough to obtain a perfectly covered and dense imprint. Is there any better method in practice than the above? Is there a book published upon the process of etching, telling exactly how to use the heat, dragon's-blood, etching liquid, and what the best liquids are for the different results? *Answer.*—Results can be obtained by the method given. The subject is treated fully in "Photo-engraving," by H. Jenkins, price $2; for sale by The Inland Printer Company.

PERFORATED INSERTS.—A. L. Frost, South Omaha, Nebraska: In the use of perforated stubs, slips or things of that character, which are to be detached and used in replies, I would like to learn if sheets, singly or in numbers, gotten up on a plan similar to these in THE INLAND PRINTER, can be run and perforated in one or more ways, in the "regular run" of a magazine, or whether they must be run as "inserts." If the latter, how have they to be handled, whether the expense is much (and about how much) greater, and whether it causes very much (and about how much) more inconvenience, etc. Also, how "scoring" would work for this line of work, in place of perforation, and whether that could be done more conveniently or cheaper, and how much. Also whether thickness or quality of paper has anything to do with these inserts. *Answer.*—Sheets or pages thus perforated must be printed separately from the regular magazine pages and inserted. Perforating is preferably done at a separate operation from the printing, but scoring would not do in this line of work. Of course, when it is understood that such work must be handled as inserts, it will be seen that thickness or quality of paper will make no difference. It is impossible to give any idea as to the cost of running inserts in a magazine, as this depends on the number run, stock used, etc.

RETORT COURTEOUS.

"Sir," said the angry poet, who had missed another opportunity to break into print, "I will be remembered when you are forgotten."

"Oh, very likely," rejoined the man behind the blue pencil. "I always pay cash for my groceries."—*Chicago News.*



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

E. H. Batty, Alma, Nebraska.— A border-rule should not be heavier than the type it surrounds and, if possible, one type-face is sufficient for all purposes of good display.

P. Cuneo, Upper Sandusky, Ohio.— The arrangement of the heading is striking, but not suitable for a letter-head. It could be used on advertising matter very acceptably, but is not in good taste as shown.

Gazette Publishing Company, Niagara Falls, New York.— The stationery is rather fetching both in color and arrangement. A larger initial, sufficient to fill the mortise, would improve the heading.

H. D. Conell, Morgantown, West Virginia.— Both cards are suitably arranged, but the repetition of the name on the rate-card might be omitted and the name of town set in larger type, to its betterment.

Bert P. Mill, Idaho Falls, Idaho.— The heading is a pleasing example of the panel style, and although suggestions might be offered, they would only be made in the interest of variety, not of improvement.

H. C. Ordway, Clinton, Iowa.— Some very attractive printing is shown in the way of commercial stationery. The use of the words, "Our graft," in connection with a business, is in doubtful taste from a business point of view.

James D. Bell, Troy, Alabama.— Commercial printing should be neat and quiet in style, leaving all ornamental type borders for the advertising field. The style of typography suitable for a box label should be avoided for the commercial heading.

Frank Jacobs, Montesano, Washington.— The making of all lines the same length by wide and letter spacing does not improve the appearance of some of the specimens. With this exception, the printing is characterized by neatness and refinement.

C. R. Keith, Leamington, Ontario.— The type display on a badge should be legible enough to be read at a distance of some feet. The illegibility of the printing caused by using a light-faced type was probably the cause of the dissatisfaction.

Will H. Stevens, Claremont, Virginia.— Good arrangement of a confusing amount of matter is shown. The panel ornament would be more fitting between the phrases than below. A text-face does not rightly harmonize with one of the Blanchard class.

Fred J. Schroeder, Oakland, Maryland.— The reset note-head is a great improvement, but it is suggested that the space between panels should not exceed the space between inside and outside rules. The panel on the letter-head crowds the type unnecessarily.

R. Hamilton, Harvard, Illinois.— The card is very well arranged, with two minor exceptions. The consecutive word-divisions should be avoided and the colons omitted where used to fill a line, as they are placed between the two syllables of a divided word.

Andre Mounier, Vineland, New Jersey.— The firm name is the most important line on a bill-head, and it is unwise to bring together two text-faces of different design. A tint-block should have some kind of border to give a finished effect not shown by sample.

The Piersch Press, Dayton, Ohio.— The use of heavy underscores is questionable when emphasis is not essential. On social printing, like programs or menu cards, for instance, they are out of place. With this exception, the Company A program is an artistic bit of printing.

Horace E. Fitzer, Ilion, New York.— The corner card could be simplified and its appearance bettered. The rules and ornaments conflict with the type and prevent its best expression. As the chief requirement of type is readability, any accessories used must not detract from that end.

Leon E. Den, Anna, Illinois.— More attention to spacing — the relation of lines to each other or to panel rules — would improve some of the specimens. The second display line of the coal heading should be smaller, the date-line shortened and a little more space allowed between lines.

John B. Miller, Manchester, Oklahoma.— A panel head is not in good taste for a physician's stationery. A small, neat corner card would be preferable. The association of red and blue is one to be avoided and the proportion of red should be small — a word or line usually being sufficient.

A portfolio of three-color and half-tone views, entitled, "To Tarkio by Camera," presents a very comprehensive exhibit of the college of that name at Tarkio, Missouri. It is an attractive compilation and well-printed, with one exception. The two type-pages do not agree in color with the rest of the book, and the glaring red border could well have been omitted. The presswork is fair, and with the exception noted is a creditable and unique example of college advertising.

William S. Kirkpatrick, Pawnee City, Nebraska.— Consideration of color should affect the style of composition. The heading is rather heavy for black ink, particularly for the business indicated. Also the spacing could be improved by less space between the name line and the line below.

A. Cramer, Chicago, Illinois.— A rule design is most attractive when it conforms in shape with the paper size. The panel design is mechanically interesting, but it absorbs the attention to a degree that detracts from the type display. It would be more fitting in two colors, the rule-work in a lighter tint.

Roy A. Stacey, Anita, Iowa.— The announcement is in the proper style. The heading is a little bit large in proportion to the rest of the matter, but otherwise it is fittingly printed. The association of business and personal affairs is in doubtful taste, but that, of course, is outside the ken of these columns.

The Report Publishing Company, St. Joseph, Missouri.— The blotter would be more shapely in appearance if the manager's name were placed somewhere else and the firm name lowered a pica. The entire arrangement is rather large, and better disposition could have been made of the smaller lines.

Burkley Printing Company, Omaha, Nebraska.— Light-face rule is not strong enough as a border around type-pages. A one-point face is the thinnest that should be used for an ordinary sized page. The Fall Season folder is pleasing, although the same result might have been attained with less typographic effort.

Times-Index Press, Cohocton, New York.— The stationery specimens show taste in composition and color, and the folder is well arranged and attractive. A plate-finish paper of same quality as used for booklet should have been used for the half-tone insert. The paper used does not match, either in color or quality.

Charles G. Pollard, Yarmouth, Nova Scotia.— Good taste is shown in all of the samples and an intelligent appreciation of right type selection and color. In one or two instances a tendency toward unnecessary adornment is displayed, but on the whole the typography is above the average and is consistent throughout.

T. F. McKane, Centralia, Indian Territory.— The bill is entirely sufficient for the purpose intended, and when viewed at a suitable distance the small defects vanish. It is a good example of work done under difficulties, and the only error to be deplored is the slight blur caused by the "creeping" impression of the press.

Brannon Printing Company, Talladega, Alabama.— No fault can be found with any of the specimens shown. The composition is very attractive and in the best commercial style. One suggestion for appearance sake would be that the character "&," used with a cap. and small cap. line, should be of the smaller size.

Howard S. Janett, Charleston, West Virginia.— The type on the cover-page does not receive the consideration that is its just due. The rule design is shapely and interesting, but the type should have been large and the lines clustered, thus producing a forceful and attractive title instead of the indefinite arrangement shown.

The menu of a banquet given by the Humboldt Chamber of Commerce, Eureka, California, was printed on a redwood shingle, making a unique souvenir and a medium for possible corrective utility in the future. It was printed by *The Times*, of Eureka, on a Gordon press, and must have been an interesting problem for the pressmen.

A. J. Gereke, Cheyenne, Wyoming.— The club booklet shows that thought and care were initial factors in its production. The arrangement of the pages is unique, but very well adapted for the purpose. The setting of type in vertical lines is in doubtful taste, but apart from that the booklet qualifies as a well-finished bit of printing.

Francis Daily, Washington, D. C.— The work is wanting in refinement, a quality very necessary in commercial printing. A first step would be the omission of all rules and ornaments, and next the use of smaller type sizes. Perhaps the corner heading would look better if given equal margins on top and side — about half an inch.

John Grant, Montreal, Quebec.— The samples display a high average of commercial printing, both in typography and presswork. The only exception possible is the composition of a financial statement, its title-page surrounded by a very ornate type-border and printed on a fancy paper, a style that seems to be inappropriate for the subject.

William H. Sciple, Council Bluffs, Iowa.— The ads. are attractive, although they come dangerously near to overdoneness in the way of border elaboration. The idea should attract, not the vestment, which may enhance the appearance of the type, but will detract if so much is added that the eye does not readily perceive the message of the type.

R. E. Herbert, Chicago, Illinois.— Side notes should project into the margin and not be included in the page width. The bottom margin should be about the same as the side margin, exclusive of the side notes. The pages of the "Studio" booklet should be three lines shorter to conform to this requirement. With this exception, the booklet is attractive. The use of a transparent protective wrapper is unnecessary,

as the book will not soil by handling — only on light-colored covers is it necessary.

The Mountain Herald, South Mountain, Ontario.— An involved panel arrangement may be very suitable for one job, but entirely out of place on another. This is suggested by the two cover-pages shown. The "Prize List" design is appropriate, but a simple rule border would have been sufficient for the "Voters' List" page in place of the panel work.

Charles Lowater, Spring Valley, Wisconsin.— The heading is very well arranged. An embarrassment of matter has been handled successfully. The name is the only line that can be displayed for appearance sake. It is rather precise, a condition that could be avoided by placing both paragraphs to left and moving matter under name to right.

Waldo Taylor, American Falls, Idaho.— The work is very unequal in merit, ranging in grade from a dainty admission ticket to some crude examples of stationery printing. In panelwork, a reasonable attempt should be made to join rules, or else, if the rule on account of wear is reluctant to join with its fellows, the panel scheme should be abandoned.

A booklet issued by the New York *Tribune* and entitled, "A Check-List of Banks and Trust Companies of New York and Brooklyn," is a graceful combination of possible utility to the recipient and an advertisement that does not obtrude, and altogether is a clever idea fittingly transmuted into a dainty booklet that will be appreciated by those whom it is designed to attract.

John Rogers, Wilmington, Delaware.— The cover-page of the Commissioners' Report is very attractive and the type arrangement might have been repeated for the inside title, making a decided improvement over the one shown. A type selection for the headings with more contrast in design and tone from the body-type would have improved the appearance of the pages.

Karl R. Moberg, Ostersund, Sweden.— The variety in design and color shows the possibilities that lie in printing as a medium of artistic expression. The type display and arrangement are excellent and the color schemes harmonious. The posters are very effective, and some attention has been paid to ornamentation that renders them more "catchy" and attractive.

Harry W. Osgood, Bradford, Pennsylvania.— The specimens are somewhat above the average as examples of commercial stationery. A complex panel design should not be used unless there is enough matter to justify its appearance. There is no objection to making a panel heading ten ems, or even less, in depth, if the matter is not sufficient to fill a longer one attractively.

The fifty-first anniversary edition of "Die Abendschule" is an attractive combination of German typography and St. Louis enterprise. The first is indicated by its appearance, the latter by its contents. The last named is also to be credited with the handsome volume, entitled, "Blätter und Blüten," issued in connection with the above paper by the Louis Lange Publishing Company.

Oscar Isacsons, Götborg, Sweden.— Advertising printing in many ingenious and attractive forms, and a clever ability to associate paper, type and ink in its production, are shown by the samples sent. The many folders, in varying shapes and catchy arrangements, display much capacity in the handling of type and its accessories and their adaptation to the needs of advertising.



EXHIBIT OF GERHARDT STALLING, OLDENBERG, GERMANY, WORLD'S FAIR, ST. LOUIS.

Frank Presbrey Company, New York city.— The booklet, "C. W. Morse," possesses in its make-up all that good illustration, design and finish can offer to advertising. It is an example of high-bred work and its advertising influence is very much helped by its attractive appearance and the desirable association that it will bring between the company advertised and first-class service.

Kangaroo Press, Melbourne, Australia.— The design and treatment of the magazine are rather too ornate to make it a correct exponent of the printing art. The adoption of a uniform size for successive numbers might encourage a desire to preserve them in some permanent way, and the longing for originality should be subordinated to the greater considerations of harmony and consistency.

A suggestive circular issued by the C. M. & St. P. Ry. shows some frost-touched autumn leaves in three-color as a title-page feature. It combines the pertinent with the attractive in a degree that renders it a convincing bit of advertising — a touch of nature that will bring immediate association with and desire for Colorado in the autumn — and the circular points out a very desirable way of getting there.

The Howe Press, Ruston, Louisiana.— A mixture of capitals and lower-case in the same line is not indicative of the best printing, and although green and red make a suitable color combination, the proportion of red on the heading is excessive and the impression of the red on the green stock dulls it and suggests carelessness on account of its muddy hue. The cover-page is interesting and the color selection good.

A. K. Ness, Sheboygan, Michigan.— Restraint and an appreciation of fittingness characterizes the work shown. The blotters are particularly creditable as examples of advertising display, the kind that will suggest to the recipient good taste and ability to furnish printing in like style. The "McMillen's Blotter" cover is very attractive, the rule design making a very effective foil for the type and helping its appearance by contrast.

C. S. Godber, Wellington, New Zealand.— The question of fitness enters into the composition of jobwork. An announcement from a millinery establishment to its patrons, sent through the mails, should be simply printed, without ornamentation, approaching in appearance the best forms of social printing. A floral design in colors on a financial statement is not appropriate. With these exceptions, the work on samples is excellent.

Chambers Printing House, Philadelphia.— Both booklets possess attractive features that make them good business literature. The "Baby" book, in particular, in its cover feature has the quality of catchiness, and the entire layout shows variety, without any departure from right standards of printing. The half-tone inserts tipped in should have been printed on a paper agreeing in color and quality with the stock on which the text is printed.

Theodore Bull, Warrensburgh, New York.— The Bauman cards are interesting, and much ingenious variety is shown in their composition. Some of them could be improved by more emphatic contrast of type sizes, as their advertising effect is dependent on the type for its best expression. This stricture does not apply to all, but to only one or two where the desire for mere elaboration has outweighed the consideration of efficient display.

Ricaby & Smith, Benton Harbor, Michigan.— Sincerity may be the soul of advertising, but the most convincing indication of this inward grace is the outward and visible form, when the advertising of printers is under consideration. This form of sincerity is exemplified by "The Real Circulation" folder, which, in design, color, type and presswork, appeals to the best taste and is a convincing argument, by its appearance, of ability to execute like good printing for others.

Myron L. Marshall, Beloit, Wisconsin.— In printing for printers, the tendency to overornament and elaborate should be restrained. A simple arrangement is much more attractive and appeals more strongly to the average man, who generally regards printing as a medium of expression, not merely of decorative design, and his judgment, based on the idea that legibility is paramount, will condemn that in which the accessories detract from the best expression of the type.

A WONDERFUL ASSISTANT.

Enclosed find Chicago draft for $3, your subscription price of The Inland Printer for one year. While one demurs at paying more for something that was gotten for less, yet the addition to the price is not so great, we think, as to cause any to discontinue the invaluable magazine. It has been a wonderful assistant in many different ways — by its review of composition specimens especially.— *John M. Shanks, Pittsburg, Pennsylvania.*

THE CUSTOMERS' DEMANDS ON THE TYPE-FOUNDER.

An exchange says that an English firm has just received an application from a printer in Zanzibar for the price of a "small leg-press machine," by which a platen is supposed to be meant. The letter ends: "Send me Gatologeu of all materials of your firm by which I will be abel to order which requires to me." The letter was addressed to "Notingahm, Europe."

One does not need to search for peculiarities in customers' orders outside of the "land of the free." The Inland Typefoundry recently submitted to The Inland Printer a few specimens that are certainly unique, as follows:

inland tyPe fouudery st Louis, Mo.
gentlemen say i want you to make a stamp dis lack this Picture. i will geve you 75c to make me a stamp dis Lack this Picture say af you can make the stamP goo had and make the stamP for Me say ritc. Let me noe wat you charge for making the stamP Let met her from you by return mail.

gentlemen say i want you to make me 100 small Letters dis the size of this on this Picture i willgeve you 30c for 100 small Letters dis the size of thes Letters on this Picture say rite Let me noe wot your charge for making the 100 small Letters for me. say i want the 100 Letters crack. i can gent tham say Let me hear from you By return mail.

B. & Co.

LETTER I.

Have you in stock 2nd hand 8 point 150 lbs. good. We need other material soon. Truly yours,

ANSWER I.

Dear Sir,— We have your postal card of the 16th inst. We have no secondhand type of any description. We would, however, be pleased to receive your order for new material. Eight-point sells at 52 cents per pound, less a discount of 15 and 2 per cent. Yours truly,

LETTER II.

Desire 200 lbs. 8 point good 2nd hand type. 20 lbs. strip lead 2 13 m setting rule, 2 6½ m setting rule; one 10 x 15 C. P. Gordon chase, 2 double column galley or 3 single column galleys. 5,000 McGills staples (No. 2 is just a little too long) 72 inches 6 point border say No. 688 or 669. All this can be 2nd hand. Give us lowest cash price. Answer at once. Yours truly,

ANSWER II.

Dear Sir,— We have your postal card of the 2nd inst. We are sorry to say that we do not handle secondhand type of any description and are, therefore, unable to quote you prices in accordance with your request. Yours truly,

LETTER III.

Have written you twice already: Need 200 lbs. 8 point brevier 2nd hand good, 2 or 3 single or double Galleys, 50 lbs strip lead, 2 pt. labor saving slugs. Border, dashes, composing rules, 5,000 Magill staples, No. 2 for pamphlets. Desire prices. Truly yours,

ANSWER III.

Dear Sir,— Your postal card of the 8th inst. is received and we can not understand why you have not received our last two letters. We replied to your postal card of the 16th ult. on the 19th and to your second card of September 2nd on the 5th inst. In both of these letters we stated that we do not handle secondhand type, and are, of course, unable to quote you prices.

As you will see by the enclosed card, we make a charge of $1 for our complete specimen book, but if you will fill out the enclosed blank, giving satisfactory references from your paper and supply houses, we may be able to make an exception in this case and send you the complete book without charge. We are sending you under separate cover a pamphlet showing some of our line, but shall be pleased to receive the information requested on the enclosed blank. Yours truly,

LETTER IV.

Yours requesting a Dun-Bradstreet espionage here. Permit it to be said the writer is not quite willing to mortgage property and family to permit or enable the monster to show how his arteries can be opened. He remembers ante dies natalis of the huge juggernaut that crushes competition and individual liberty. We have plenty of specimen books— yours inclusive, but not this year's. We shall try to get oxygen without it. Just the same we have bot not a few goods of you a quarter of a century ago. Yours truly,

P.S.— We have plant worth $3,000.

ANSWER IV.

Dear Sir,— Your postal card of the 14th inst. is received, and we regret that you have taken offense to our letter of the 10th inst., as none whatever was intended. We belicve that you will agree with us that our plan is the same adopted by all conservative business houses; that is, where a man is not rated in the agency books, to request references from the houses with which he has been dealing on open account. We do not believe in soliciting a man's business and sending him a specimen book or our printed matter, if we would not fill his orders when received. We have no doubt of your honesty and integrity, but in the absence of some information which would enable us to form an estimate of your credit standing, requested the names of your paper and supply houses. If you see fit to comply with our request contained in previous letter, we shall be glad to have you do so. Yours truly,

LETTER V.

Sirs,— Yours here. Hate slavery of any kind. Knew your house when your territory was less. Lived when men were free. Slaveocracy-plutocracy-monopoly. "We have no doubt of your honesty and integrity, but —" is your statement truth? There's as much justice in reference required on one side as the other — only you have more money, hence seek to own the man. This is the sole and prime motive — to get the buyer in a condition from which he can't help from yielding to your rapacity in exchanging goods for money. You are in error as to offence. Have taken none — am simply conscious of justice. Being chained to the rock does not obliterate conscience. You are not so obtuse as not to know the strong tide and force felt in the enslavement of men by money.

The writer has bot and sold much of the printing material for fifty per cent on what is now asked. Much-else ratio is reversed. If one man compel a man to pay or deliver his money it is called robbery. If this same man form two, three or several and do the same thing, it is termed business or a trust. If it be robbery in one it is in both. Principle is same.

But this state can not always last. A french revolution came with one of many others. It will come in this land. Slavery produced Civil war. This money slavery will give rise to a more gigantic. The conditions are the same thruout history of man and the remedy the same, a revolution. It will come. It may be after our day but it is certain as the law of gravity. Truly yours,

"Thirty called."

HARMSWORTH'S GREAT PULP MILL.

"A St. John's (Newfoundland) correspondent writes: 'Sir Alfred Harmsworth, of London, has arrived here to inspect large areas of woodland which his company recently purchased in the interior of the island for the purpose of establishing the greatest pulp mill in the world. The areas embrace two thousand square miles of excellently wooded land.

"'Part of this territory is already being worked by the Timber Estates Company, of which Henry M. Whitney, of Boston, is president. This concern has large sawmills, twenty miles of railway lines, a shipping port and wharves capable of accommodating large ocean liners, and other properties, all of which pass into Sir Alfred's hands. Other tracts yet unworked adjoining the Whitney property have been acquired. The purchase price aggregates $450,000.

"'Sir Alfred's varied newspaper interests are in a corporation known as the Amalgamated Press, Limited, London. This has been capitalized, it is said, for the purpose of operating the pulp-mill enterprise, at $10,000,000. A plant valued at half that sum will be established and work started as soon as possible, the intention being to enlarge the plant as circumstances will admit.

"'The special advantages which caused Sir Alfred to select Newfoundland for this venture are an abundance of timber, unrivaled water power from a series of lakes, cheaper labor than elsewhere in America and sea transportation of the product for a shorter distance than from any other pulpmaking center on this continent. His own railway will convey the product to tidewater at Lewisport, in Notre Dame Bay, only twenty miles from the mills. From Lewisport to Liverpool the distance is only 1,720 miles, as against 3,300 from New York.

"'Limestone deposits used in pulpmaking exist near the mills, and coal has been found in the vicinity. The establishment of this immense industry will be cordially welcomed in Newfoundland, and will be of great benefit to the people. It is believed that it will revolutionize local industrial conditions and induce other similar enterprises to follow Sir Alfred's example.'"

The foregoing is clipped from the *Master Printer* and many there be who will shake their heads dubiously at the suggestion that the venture will prove successful, for more

than one publisher has regretted the day he determined to make his own paper. However, so capable an observer as Julius Chambers, who knows more than a thing or two about publishing as well as editing a newspaper, takes a rosy view, though his reason — Sir Alfred's luck — is not a very substantial one. In a recent article Mr. Chambers said:

"Sir Alfred Harmsworth may make a success of his Newfoundland paper-mill enterprise, because he was born a lucky man; but the experience of newspaper publishers in this country has been that it is wiser to buy white paper in open market, even under the dictation of the so-called paper trust than to make it in mills of their own.

"William H. Singerly, of the Philadelphia *Record*, went broke making his own white paper instead of buying it. Mr. Bennett, of the *Herald*, who is one of the best judges of paper stock, contracts for his printing paper himself. The expenditure of $5,000,000 in Newfoundland will prove a great boon to that island.

"It is a tribute to the clever intuition of the young publisher that he should be first to comprehend the future possibilities of the great island that lies almost half way to Europe.

"This tract of one million two hundred and eighty thousand acres will supply pulp for the civilized world. If the day ever comes in which the protective duty now levied is removed, the publishers of the United States will welcome Sir Alfred's white paper.

"This enterprise will do wonders for St. Johns, although the Harmsworth shipping point will be Lewisport, in Notre Dame Bay, distant from Liverpool only 1,720 miles. Harmsworth will have his own railroads through the vast property. Sir Alfred certainly is a hustler."

STRENGTH AND WEAKNESS OF UNIONS.

The strength of labor unionism is in the vast number included in its various organizations and in certain fundamental principles which seem to be imperfectly understood by some of its adherents. Its weakness is in the lack of cohesiveness and in the incompetence of many of its leaders.

The aims of unionism are a mutual helpfulness, of which the public hears little and sees less, and a common demand for that which it erroneously terms its "rights," in the form of a larger share of the results to which labor contributes, namely, business profits. In its demands and in the methods employed to enforce them it manifests, in a majority of cases, precisely the same spirit which it so vigorously condemns when displayed by those whom it calls "enemies."

But numbers may be either a source of strength or the cause of weakness. Where there is lack of discipline and an absence of well-defined ends toward which all are working in harmony, the greater the number nominally associated the greater the certainty of conflict of opinion in regard to methods and policies. Confusion leads to disintegration. This is the danger which threatens unionism in this country to-day, and it has found illustration in some of the more notable recent labor disturbances.

While some small good may spring from the experience, these strikes must be set down as failures. Their results can be briefly stated. Wages have not been increased; the hours of labor have not been shortened, and the union or "closed" shop, a vital issue in unionism as it is represented to-day by the American Federation of Labor, stands in much worse case than it did before the strikes.

All had the countenance and expressed approval of the central committee of organized labor, and that body could only sit weakly by and watch their failure. It is to fight such strikes as these that employers have been forced into organization for their own protection. Labor leaders might not be able to prevent them, but competent, broadminded and farseeing leaders would at least protest against their inception. These strikes did not fail because those who took part in them were too weak to maintain them, but because they were wrongly based and were without due justification. They involved neither an economic nor a moral principle. They were an offense and not an appeal to society.

Unionism in this country to-day is rather an incoherent association than a well-established organization. Because it does not know quite what it wants to do it is unable to act either harmoniously or effectively. In that fact is the community's protection from the deeds of ignorant, unscrupulous or fanatical labor leaders.

If rightly conducted, unionism may be made a force helpful alike to its members and to society in general. Standing on sound principles and wisely led and guided, it will encounter more help than hindrance from employers and from the public. If its course is marked by foolish and unjustifiable strikes, it will encounter only opposition and ultimate defeat. In precisely that danger unionism now stands. An often offended and sometimes outraged public is rapidly forming itself into a national jury, on whose verdict the fate of unionism will depend.

A vast problem is in process of solution, and the fate of unionism is in its own hands.—*The Master Printer.*

THE EVIL OF CUT-THROAT COMPETITION.

My belief is that, if printers would devote more attention to the quality of the work they turn out, and less to the insane desire to have work at any price, the printing trade would be a more eligible and profitable profession and command more respect from its patrons than it has done hitherto. I am also proud to know that the relations between myself and my competitors here are of the happiest description. It is, I believe, recognized that I do not grab at work offered solely on condition that it is taken at a lower rate than "the other fellow." Clean, healthy competition is a good thing; but cut-throat competition is not good: it degrades the trade, reduces the margin of profit to vanishing point, and in the end means — in the poor tradesman's struggle to make ends meet — a continual "besting" game between printer and customer.—*W. H. Brocklehurst, in Caxton Magazine.*

A COSTLY WAY TO ADVERTISE.

It never pays for any reason to be so anxious to get a job that you are willing to do it without profit. To do one job without profit, hoping to make it up on the next, is a mistake. Recently a printer put it in this way: "Yes, I did the job at cost; it will be a good advertisement." That man's fooling himself. Make a profit out of every job you do. When you want advertisement, go to the newspapers and buy it. The best advertisement I found outside of newspapers, postal cards, booklets, etc., is prompt attention to business, doing good work, but always at a profit. I never forgot that it is best to be on the safe side when estimating; better to make a profit than a loss. There is no pleasure in doing a whole lot of work and being the big dealer of your town, unless you make some money.—*British Master Printers' Circular.*

ANOTHER SETBACK FOR RUSSIA.

A directory issued in Honolulu contains what is believed to be the longest name appearing in any such publication. It is that of Miss Annie K. Keohoanaakalainhueakaweloaikanaks, which means substantially "Jack and the Beanstalk."

Pauline Nabuchodonozowiszowna, a resident of Milwaukee, is probably champion of America, though Salvatore Schlianoditonnariello, of Providence, Rhode Island, and Bernard G. Ahrenhoersterbaumer, of St. Louis, may be regarded as entitled to honorable mention.—*Fourth Estate.*



MODERN METHODS OF BOOK COMPOSITION. By Theodore Low De Vinne, A.M. A Treatise on Typesetting by Hand and by Machine, and on the Proper Arrangement and Disposition of Pages. Cloth, 477 pages; $2 net. New York: The Century Company, 1904.

The fourth volume of the interesting series on "The Practice of Typography," by Theodore L. De Vinne, has just been issued from the press of the Century Company, New York. Its title, "Modern Methods of Book Composition," fully describes its contents, this book completing the set, the previous volumes bearing the titles "Plain Printing Types," "Correct Composition" and "Title-Pages." This extremely valuable set of books, of which "Modern Methods of Book Composition" is the concluding volume, should be in the library of every printer, and will be found intensely interesting and profitable reading matter for both employer and workman. The author's preface, which we reproduce in its entirety, will give an idea of the scope of this volume:

"In a book previously published the literary side of typesetting was treated under the title of 'Correct Composition.' This book, its intended supplement, will be confined to comments upon the mechanical methods of book composition.

"In ordinary conversation this phrase is undiscriminatingly applied to composed types in small pages, whether plain or decorated, of four leaves or forty volumes. So considered, the subject seems almost limitless. It must be evident that there are too many kinds of books and too many fashions in typesetting to be thoroughly described in an ordinary duodecimo.

"The book composition here to be treated is that of the ordinary book of the established publisher — the plain book made to be used and read more than to be decorated and admired as an exhibit of typographical skill. As the plain book is always in most request, its construction should be the earlier study of the young compositor, for whom this book has been prepared. To the buyer of a book who is also its reader, its value is in the importance, real or fancied, of its information. Next follows easily readable type, tastefully arranged in orderly pages with proper margins, clearly printed in strong black ink on appropriate but unpretentious paper. Engraved illustrations to explain the text, head-bands and tail-pieces of harmonious design that close the staring gaps of chapter breaks and vary the monotony of print, here and there letters or lines in a bright red, are some of a few permissible attractions; but after all has been done by the typefounder, papermaker, designer and printer, the great value of the book is not in type or decoration, but in what the author has written.

"Scant attention can be given to decorations. To describe with proper detail usual methods of workmanship in the decorated book or pamphlet that is now in favor would be a hopeless task. A thick volume of facsimiles printed in colors would be required for an instructive exhibit of medieval and modern styles of printing, but the book so prepared would be of small service to the young compositor. The decorated book is not a proper model for every-day service. It might be harmful, for it presents suggestions of styles or methods that are impracticable in any printing-house with a scant supply of types or borders. Decoration is of doubtful value when it diverts the eye from matter to manner, from the thought of the writer to the skill of the printer. The unavoidably diminished performance of every experimental decorator with type, and the increased cost of his work, are other unpleasing consequences. No ornamental style now in vogue can be offered as one of permanent favor, for fashions in typesetting are as fickle as fashions in dress. To examine and compare the different styles of decorative composition that came in and went out of vogue during every ten years of the last century is to be forewarned that eccentricities of present popularity may be disliked in the near future.

"It may be that in my explanations I have been more minute than is customary in manuals of printing. An expert compositor may smile at the frequency of suggestions that he does not need now, but there was a time when he did need them. Every master printer of experience will agree with me that the apprentice needs minute instruction, perhaps to iteration, in the rudiments of printing. To space words evenly, to put proper blanks between lines of display, to make up matter in symmetrical pages and to impose them for the convenience of pressmen and binders, may seem trifles to those compositors who rate speed higher than skill or good taste, but the remark of a great artist may here be repeated, 'Trifles make perfection, and perfection is not a trifle.'

"The equipment of a book-printing house with the new styles of cases and stands that are required in modern practice has received as much attention as space allows, but the list is incomplete, for new styles of merit are increasing in number. There is a demand in every printing-house for more compactness in the stowage of materials, with a proper provision for greater facility in their handling. As an aid to this object, suggestions have been made about new arrangements for leads, brass rules, furniture and extra sorts of type.

"There are chapters that claim the attention of a mature compositor. Every book-printing house is required at times to provide lines or paragraphs in the proper characters of foreign languages, or to set bars of music or formulas in algebra. To those who have little or no experience in the handling of the strange types required, the information here presented will be of service. In the compilation of this matter I have had many helpers, to whom I here renew acknowledgments and thanks.

"Algebra, based upon an article in Lefevre's "Guide Pratique du Compositeur," was revised and made clearer by Henry Burchard Fine, Ph.D., professor of mathematics at Princeton University.

"Music was specially written for this work by Mr. James H. Martin, of New York. His treatise on this subject will prove a thorough explanation of a much-neglected department of composition.

"Greek has been revised by Benjamin E. Smith, L.H.D., editor of the Century Dictionary.

"Hebrew has been corrected by Mr. Frank Horace Vizetelly, assistant editor of the Jewish Encyclopedia.

"These departments of book composition are not common, but they are sure to appear occasionally in ordinary copy, and every compositor should be qualified to put them in type with a reasonable approach to correctness.

"Machine composition was written for this work by Mr. Philip T. Dodge, president of the Mergenthaler Linotype Company.

"'Correct Keyboard Fingering' was contributed by Mr. John S. Thompson, instructor of the machine-composition branch of the Inland Printer Technical School, and author of a treatise of great value on 'The Mechanism of the Linotype.'"

Orders can be sent to The Inland Printer Company.

"ROMEO AND JULIET," "As You Like It," and Washington Irving's "An Old English Christmas" are the new issues of The Century Company's Thumb-nails. The charming covers of these little books are almost all the work of Mrs. Blanche McManus Mansfield, whose reputation as an illustrator is high in this country and in Europe. Mrs. Mansfield studied, and studied diligently, in New York, New Orleans, Boston and abroad. For a time she taught drawing and painting in Dr. Price's Seminary in Nashville, Tennessee. Then she opened a studio in Chicago, teaching and working at portraiture, interior decoration and designing. It was at this

time that she first won fame by the original conception and bold execution of her interior decorations. In 1892 Mrs. Mansfield decorated the Illinois building at the World's Fair. After a trip abroad, she established her studio in New York. Her marriage to Mr. Mowbray Francis Mansfield, a New York publisher and importer of books, soon followed. Most of the time since her marriage Mrs. Mansfield has lived and worked in London, devoting herself largely to decorative and medieval illumination of heraldic designs.

Mr. J. B. Spinning, an old-time printer of Rochester, New York, has published an autobiography full of interest to printers and others. Mr. Spinning was born in Rochester in 1837, was educated in Rochester, learned the printing trade there and reared his son in the same business, so that he is now the senior partner in the progressive printing-house of Spinning, Davis & Steele. A wide acquaintance, unremitting industry and a retentive memory are reflected in Mr. Spinning's interesting reminiscences which are written in a pleasant and discursive style.

No satisfactory book on the architecture of modern cottages has appeared of late years, though all classes of cottage buildings have undergone considerable improvement during the past decade or two, and the evolution of the popular week-end cottage has come about in the meantime. John Lane has issued a timely volume in "Modern Cottage Architecture," edited by Maurice B. Adams, which presents by plans and views a series of examples of the older and later styles of cottages. There are fifty plates in all, reproduced from the architects' drawings, giving, in each case, plan and elevation sketch. These designs are the work in every instance of architects of note at the present moment, and were used to build from. They exhibit a considerable variety of plan, and though not arranged with any precise intention of showing what may be called the "genesis" of cottage arrangement, commencing with the single-roomed shanty or Scottish "but and ben" dwelling up to the more ambitious parlored home which now forms perhaps the most popular type of house among working people in the country, they may, however, be fairly said to comprise examples of the several gradations of economical contrivance which represent practically all the main essentials necessary in working out either a single cottage or the group or row. Mr. Adams contributes an introductory series of notes on the practical aspects of the problem, such as the use of local materials, the choice of site, sanitary arrangements, and water supply, ventilation, and so forth. "Modern Cottage Architecture." Illustrated from works of well-known architects. Edited with an introductory essay on cottage building, and notes on the subjects, by Maurice B. Adams, F.R.I.B.A. Large 4to. $4.50 net.

LONDON'S DECLINE AS A PRINTING CENTER.

London still forms the headquarters of the printing and allied trades. Of late years, however, it has lost ground, although its ascendancy remains very pronounced. An official return just issued shows, the *City Press* says, that 35 per cent of the printers, 31 per cent of the lithographers and 52 per cent of the bookbinders were enumerated in the metropolis at the recent census. In 1891 the several proportions were 41 per cent, 40 per cent and 62 per cent, respectively.—*Caxton Magazine.*

AN "ALL-ROUND MAN."

The journalist, Herr P. O. Berglund, of Hernosand, has initiated a bold undertaking in commencing to publish, single-handed, the *Hernösand's länskrönika.* He is his own editor, foreman, compositor, pressman and publisher, and has even manufactured his own type cases, rules and much other printing material. The only thing he bought was the type.



Union Bag & Paper Company has sold out to the United States Envelope Company.

The Charles E. Brown Printing Company, Kansas City, Missouri, has moved into the new building at the corner of Seventh and Central streets.

The corporate name of the Glidden & White Company, manufacturer of printing-inks, Cleveland, Ohio, has been changed to the Glidden Printing Ink Company.

The Mergenthaler Linotype Company, Tribune building, New York city, has issued a handsome, colored, half-tone cut of the latest Linotype, and offers to send a copy to any printer upon request.

The School of Illustration, founded by the late Frank Holme, will be continued under the management of Mrs. Holme, who has had charge of it since Mr. Holme was forced to leave Chicago by failing health, four years ago.

The Teachenor-Bartberger Engraving Company, Kansas City, Missouri, announces its removal to the company's new home, corner Seventh and Central streets, where quarters have been especially designed and constructed for its business.

B. R. Lane, of the Lane Printing Company, Kansas City, Kansas, is authority for the statement that an excellent opening exists in that city for a bindery making a specialty of work for the printing trade. He requests communications from binders looking for a promising location.

A suggestive and useful booklet called "Ideas in Cover Colors," shows various colored cover-stocks in combination with designs in two or more colors. It is issued by Philip Ruxton, of New York, and is a very complete showing of the merits of this firm's well and favorably known cover inks.

On Tuesday, October 4, the employes in the selling department of the F. Wesel Manufacturing Company, with other friends, gave a farewell dinner to Henry L. Bullen at Moquin's, New York, presenting their guest with a silver loving-cup, two decanters enclosed in silver, and a complete set of the works of Mark Twain. The inscription on the loving-cup, "From friends who love him," indicates the sentiment of a very pleasant occasion.

The Powell Series of the Keystone Typefoundry has been fittingly exploited and artistically displayed in a handsome brochure issued by them. It is peculiarly adapted to newspaper work on account of its legibility and clean, distinctive appearance. It is shown in combination with many attractive borders, but the suggestion is offered that more examples of simple typography be given, that the printer will see more clearly its adaptability to his special requirements.

Barnhart Brothers & Spindler have recently issued a specimen book of their attractive Talisman and Talisman Italic series, showing their adaptability to a very general class of displaywork. The series possesses both strength and character, and the italic is a very harmonious complement to its fellow series. The plan of supplying fancy letters as extra fonts, and not including them in the regular fonts, is commendable. The Veronese ornaments shown, in black and outline, will prove useful where ornamentation is required.

The second issue of "Inkology," published by the Ault & Wiborg Company, of Cincinnati, Ohio, is very stimulating and suggestive, both in text and appearance, not only to those interested in the printing trades, but to any one who admires beautiful printing. It is full of good things in the way of papers, design and half-tone, and although primarily intended

as a medium for the greater publicity of their popular inks, its intrinsic worth as an expression of high-grade printing makes it a desirable addition to the list of trade journals.

THE first issue of "The American Chap-Book" appeared last month, and will be issued twelve times a year. Each issue will contain a single article of interest to printers, and the foreword announces five papers prepared by Mr. Will Bradley, as follows: October, "Directness and Simplicity"; November, "The Use of Borders and Ornaments"; December, "Appropriateness"; January, "The Abuse of Custom"; February, "The Value of Little Things." The paper for the first issue was "Eighteenth Century Chap-Books and Broadsides," also by Mr. Bradley, whose editorial care will be a full guarantee of artistic and original typography. The size is 4¼ by 7 inches, and each number will contain supplements or broadsides of type arrangement illustrative of the text, which under Mr. Bradley's supervision will make it doubly interesting to printers. The American Type Founders Company publish it at 10 cents the copy, or $1 a year.

WOOD & NATHAN COMPANY, sole selling agent of the Lanston Monotype, has made an important change in its sales agents. Daniel C. Shelley has been appointed Western representative to succeed W. P. Gunthorp, Jr., who has resigned to give his undivided attention to the business of the Gunthorp-Warren Printing Company, of Chicago, of which he is the president. Mr. Shelley, who has been the active secretary of the Chicago Typothetæ for the past two years, has given up that office to devote his whole time and energy to pushing sales of the Monotype. He quits his position as secretary of the Typothetæ with the consent and best wishes of the officers and members. His long and varied experience in every branch of printing activity makes him a valuable addition to the Monotype force. Born in Davenport, Iowa, forty years ago, at twelve years of age he entered the office of the old Davenport *Gazette* as an apprentice at the printer's trade. Before reaching his majority he worked in nearly every city of importance in the country as a job-printer and newspaper compositor. Mr. Shelley went to Omaha in 1882 and lived there until 1894, where for eight of the twelve years spent in that city he was part owner and superintendent of the Rees Printing Company and the Burkley Printing Company, devoting the other four years to editorial work on the Omaha daily newspapers. In 1894 Mr. Shelley moved to Chicago, joining the editorial staff of the Chicago *Tribune*, going from the *Tribune* to the present Chicago *Record-Herald*, where he remained for seven years, filling various positions on the staff of that paper. During his two years of active Typothetæ work he has developed a wide acquaintance among the master printers of Chicago and the West. His future headquarters will be the Chicago offices of Wood & Nathan Company and the Lanston Monotype Machine Company, 334 Dearborn street.

GOOD JUDGMENT.

I have been a reader of your valuable magazine for years and thought I had reached a point where I could cut it out of my expense account, but I was mistaken. I make amends for my bad judgment by handing you my check for $3 in payment for another year's subscription.—*Henry F. Cook, Editor, The Berlin Gleaner, Berlin, Pennsylvania.*

MOVING PICTURE OF NEWSPAPER-MAKING.

One of the most recent themes for the moving-picture machines is the making of a newspaper. The first scene shows "The Incident," which is a horse race, and then the editorial room, the Linotype machines, the stereotyping department, the giant roller presses and the distribution of the papers are illustrated, the final scene being a crowd of newsboys hustling around the streets with their "poipers."—*The Editor and Publisher.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE demand for an attractive, plain, boldface type has greatly increased the sale of the Scotch Roman series, made by the A. D. Farmer & Son Type Founding Company, New York. A specimen page of this type will be found elsewhere in this issue, and printers contemplating the addition of such a face to their equipment would do well to give it attention.

THE special machinery built by Paul Shniedewend & Co., 113-132 West Jackson boulevard, Chicago, is well sustaining the trade motto adopted by the company—"Reliance." In photoengravers', printers' and stereotypers' machinery, care and excellence are shown in the output. The Angell-Pumfrey Engraving Company, Vancouver, B. C., writes under date of October 7: "We have received the Twentieth Century Reliance Router bought of you some time ago and have set it up, and it is in fine running order. It is a little beauty; in fact, just as pretty as its picture in THE INLAND PRINTER, and is entirely up to our expectations."

THE difficulty of matching exactly unusual shades of fine job ink is a vexatious problem at times to the printer. Printers Ink Jonson, 17 Spruce street, New York, has followed this line as a specialty for years. It is a subject full of interest to him and he is equipped to meet every proposition. The harder the problem the better he likes it. He finds that customers are more accurately served, greater economy obtained for them, and neatness and cleanliness secured by shipping the inks in tubes, any size to order. This is done at no additional cost to the purchaser, who obtains the right color and the right quality at the right price.

THE BOSTON STITCHER WINS.

The Boston Wire Stitcher Company announces that at the recent great International Printing, Stationery and Allied Trades Exhibition, London, England, it received the highest award for wire-stitching machines, in competition with the world.

Merit alone, tested and never failing, makes the Boston Wire Stitcher win in every-day work, and in the world's competition as well. Every printer and binder may learn of the meritorious Boston Wire Stitcher by asking any selling house or salesman of the American Type Founders Company.

MISSION TOYS

Are a series of ten new ornament characters made in three sizes—48, 72 and 120 point. They are all cast in type metal, for one or two colors (not electrotyped), making a practical and exceedingly useful ornament for all classes of type display. Mission Toys are in stock at all houses of the American Type Founders Company.

ONE HUNDRED YEARS OF INKMAKING.

One hundred years is a long time for a house to be engaged in business, and if there is anything to be known about its specialty that is difficult or obscure, if length of service is presumptive evidence, then such an establishment should have a well-rounded knowledge of the requirements of its trade.

Chas. Eneu Johnson & Co., manufacturers of printing-inks, have this unique distinction. The house celebrated its centennial this year, and marked the occasion by a very attractive and appropriate souvenir in the form of a pretty clock set in an easel frame embellished with the card of the company and a classic female figure. These have been widely distributed to the customers of the house and have created much favorable comment. The souvenir has one disadvantage as an advertising medium. Every one wants to take it home. The ink house was established by Chas. Eneu Johnson at No. 509 South Tenth street, Philadelphia, Pennsylvania, in 1804, and has occupied the same site ever since, though it has extended its



A. H. MCLAUGHLIN,
Western Agent, Chas. Eneu Johnson & Co.

branches everywhere. The prosperity of the Chicago branch, under the efficient management of Mr. A. H. McLaughlin, is contributary evidence of the ability of the head center to keep up with the most advanced requirements in inkmaking. Mr. McLaughlin is one of the best-known printers in the Chicago district. He was born in Bellefontaine, Pennsylvania, in 1847, and learned his trade on the *Freeport Journal*, Freeport, Illinois, under C. W. McCluer, recently of the McCluer Printing Company, of Chicago. He moved to Chicago in 1866 and had a long-time job with Culver, Page & Hoyne (seventeen years), with Poole Brothers, and was incidentally city purchasing agent under Mayor Cregier. In 1891 he assumed the management of the Western branch of Chas. Eneu Johnson & Co., at 99 Harrison street, Chicago. Under his care the branch has steadily grown in importance. A careful attention to the wants of customers, a cheery and agreeable personality, a wide acquaintance, many friends and few enemies, have had the inevitable result — increasing business. On the first of the year the branch was moved to the commodious premises at 125 Plymouth court. Mr. McLaughlin has accommodation here, with floor space of 40 by 100, for a complete line of the inks manufactured by his house, assuring prompt delivery. A corps of expert ink men is maintained to meet the wants of customers in preparing special and unusual combinations in



WESTERN BRANCH, CHAS. ENEU JOHNSON & CO.

colors or consistencies, drying qualities, etc. The business of the branch extends through several States, and assisting Mr. McLaughlin in this work are Messrs. Harry Thompson, John Schuler and M. R. Farrell, all of whom have much of the



SOUVENIR, CHAS. ENEU JOHNSON & CO.

spirit that animates their responsible head. Mr. McLaughlin is confident of his goods, pleased with his success, and we are gratified to make this little record of his achievements.

WORLD'S FAIR EXHIBIT OF THE SIGMUND ULLMAN COMPANY.

One of the most interesting displays in the Liberal Arts building at the St. Louis Exposition is the exhibit of the Sigmund Ullman Company, New York and Chicago, a photograph of which is here reproduced. Hitherto all exhibits of printing-inks have been more or less perfunctory, as since work gathered from all parts of the United States and Europe. These results are truly astonishing and admirable from every standpoint, and it is no exaggeration to say that by the introduction of Doubletone inks the Sigmund Ullman Company has given a marked impetus to artistic printing and furnished a most economical method therefor, the results being a remarkable approximation to those heretofore produced by photographic processes and rivaling, if not superior to the expensive collotype or lichtdruck.

By the application of the Doubletone principle to the manufacture of half-tone blacks, great advances have been made possible in the appearance of the numerous classes of



EXHIBIT OF SIGMUND ULLMAN COMPANY, AT LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MISSOURI.

Gutenberg's time practically all improvements in the manufacture of this most important product have been in degree only and not in kind. It remained for the Sigmund Ullman Company to make an entirely new departure — to produce inks of an entirely different class. These are their celebrated Doubletone inks (registered trade-mark) which, first placed on the market some four years ago, are now used extensively in every quarter of the globe. Lack of space prevents a detailed description of the ingenious process which is the basis of this invention. It is, however, fully elucidated in a booklet published by the Sigmund Ullman Company, entitled, "Our Doubletone Inks in Theory and Practice," which, together with their specimen books, are most attractive souvenirs for visitors of the fair, or will be forwarded on application to the firm.

As to the exhibit itself, besides the display of the inks in packages, the Doubletone inks are shown in specimens of printing for which these grades are used, and by showing all kinds of half-tone impressions, some printed with these new black inks, others with fine grades of old-style blacks, for comparison, the vast progress made by the Sigmund Ullman Company in the production of fine black inks will become apparent to the observer.

A further noteworthy invention of this firm shown at their exhibit consists of their Transparent Spectrum Ullmanines, an entirely new class of three-color inks, perfectly transparent, of great brilliancy of hue and intensity of color. The Spectrum Ullmanines have been fully described in the June number of The Inland Printer, and, while but lately introduced, are already extensively used, and promise to become a most important factor in the three-color processwork of the near future.

Like all important inventions, the Doubletone inks have been followed by a prolific crop of imitations. One French

firm has even gone so far as to copy the registered trade-mark, "Doubletone," but the name of the Sigmund Ullman Company is too well known to fear competition of this nature.

NEW SALES MANAGER, F. WESEL MANUFACTURING COMPANY.

The new manager of the New York sales department of the F. Wesel Manufacturing Company, Mr. Ferdinand Wesel, Jr., has had exceptional training for the position. Years of close application at the factory of the company, under the supervision of the keenest and most skilled workmen, together



F. WESEL, JR.

with a liberal education, have made him an expert judge of materials and machinery connected with the printing trade. Mr. Wesel is a young man whose extensive experience has ripened his judgment beyond that of many men twice his years. Of good address and a pleasing personality, he will undoubtedly develop his department to the greater benefit of his company and its patrons.

EXHIBIT OF THE GOLDING MANUFACTURING COMPANY.

The exhibit of the Golding Manufacturing Company in the Liberal Arts Department of the St. Louis Fair has been the recepient of some very valuable awards. The jury made the highest possible award in the shape of a gold medal to the Golding jobbers, which, by the way, is identical with the award made at the Chicago World's Fair, when it was authoritatively stated that the Golding jobber was the "most highly developed type of modern job-printing press." The St. Louis jury has confirmed the judgment of previous awards and added another honor to the already long list in favor of the Golding group of machines. The Golding jobber has been a veritable revelation to the printers of the Western and Pacific States, as to many of them the St. Louis Fair was the first opportunity offered them to inspect the machine in actual operation, while the portfolios of sample work turned out on these machines by Eastern printers has proven beyond all argument that the press fully warrants the claims of its manufacturer and the present award of the jury.

The same award of excellence given the Golding jobbers was also given the Golding paper-cutters, which were shown in their several sizes and styles. These cutters are comparatively new and the St. Louis Fair is the first exposition of any magnitude where they have been exhibited. The design of the Golding paper-cutters is a distinct departure from the usual run of such machines, and the jury recognized the distinction which means added life to the machine itself and the highest degree of accuracy and stability in the knife bar and the knife-bar movement.

Other awards have been made the Golding exhibit, but the details have not as yet reached us at this writing. The Golding Manufacturing Company's exhibit was the only one which included all classes of labor-saving tools for the printer's use, and as the tools themselves have attained a world-wide reputation of high degree, any recognition of their superiority at the hands of the St. Louis Fair authorities would only be in the nature of a reiteration of judgment made by previous awards at other international exhibitions.

THE "UNIQUE SECTIONAL STEEL BLOCK."

A practical "printing-plate holder" has at last made its appearance, the usefulness of which will be recognized by every practical printer at a glance. The inventor, Mr. Charles F. Rockstroh, of Brooklyn, New York, found in his experience as a pressman and also as manager of pressrooms, that available devices for holding and registering plates on a press were totally inadequate for quick and positive work. Making up of sets of patent blocks every time a different size plate is to be used takes time, changing of margins takes time and furniture, to keep a sufficient supply of patent blocks on hand requires capital, and to use them for color register work is impossible despite the most careful work and length of time it requires. Latest inventions in this line have overcome part of these difficulties in some directions, but have increased the difficulties in other directions, on account of limitations in scope of practical usefulness for all classes of work, as book, magazine, job and color-register work, as well as all size platework on cylinders of rotary presses. Rockstroh's "Unique Plateholder" brings realizations of all possible expectations in all directions. The making up of the sections takes no time, as you have but to lay down a certain number of sections to make up a certain size form, and adjustment is not necessary, because all parts are made exact and interchangeable, the layout of margins is made easy by means of the straight-line grooves and squares and pica lines on the face of squares, perfectly systematized to pica.

This "Unique" block represents the solution of the problem of a straight-line, grooved base for printing plates, admitting the use of the ratchet for locking or unlocking of one or two rows of plates at the same time. It proves the possibility of a groove narrow enough to avoid breaking of plates on the principle of having the grooves not wider than the standard thickness of plates, which is one pica. To construct a clamp so narrow and so strong as to hold any plate in positively secure position during the longest run without the least fear of coming loose by the jar of press or impressions, is a masterpiece of invention. The clamps on Rockstroh's block will permit of no slipping of plates, because they ride on a screw, the head of which is a gear pinion resting, when locked, against solid steel, the screw being secured by a checknut acting automatically as soon as plate is locked. There is absolutely no device by means of which one could bring his plates so quickly into register and keep them there positively, as is the case on the "Unique." One has absolute control of the plates under lock by means of lateral micrometrical screw adjustment. The clamps when put to use are dropped into the grooves from the surface of the block at the intersections of grooves and at once lock themselves in automatically and also unlock themselves when being taken out by means of a pair of pincers fitting in the groove.

Margins as small as one pica (one-sixth of an inch) can be obtained all around a plate on every plate, and every catch

can be used indirectly for registering by means of the so-called narrow-margin attachment, which works the hook from the next groove in line with the hook and which is only used for that purpose.

TRADE CHANGES.

The business formerly known as George E. Lloyd & Co., manufacturers of plate-making machinery in Chicago for twenty-eight years, will in future be carried on as the Williams Lloyd Machinery Company, at 373 Dearborn street, Chicago, with Edward C. Williams as superintendent of the factory and B. O. Henning as manager of sales department.

The Williams Lloyd Machinery Company will be agent in the West for the manufactures of The Tympalyn Company, of Boston and New York, and for John Royle & Son, of Paterson, New Jersey, manufacturers of photoengraving machinery.

The Tympalyn Company will be agent in the East for the electrotyping, stereotyping and photoengraving machinery manufactured by the Williams Lloyd Machinery Company. The Tympalyn Company has opened a branch at 132 Nassau street, New York, with Charles S. Mills as manager. The Tympalyn Company's head office is at 246 Summer street, under the management of Arthur S. Allen, its president and founder. In addition to the manufactures already marketed by these two allied companies, several new machines and patented processes will be introduced. Henry L. Bullen is the general manager of both companies, which will work as one.

The men at the head of these allied companies are well known in the trade. Arthur S. Allen, president of The Tympalyn Company, as the inventor of tympalyn, has greatly benefited the printing trade. He has thoroughly mastered the "make-ready" proposition and has reduced it to a science. Other inventions which will economize in the pressroom are now engaging his attention and the present expansion of The Tympalyn Company's organization is for the purpose of making and marketing these inventions. Charles S. Mills, manager of the New York branch of The Tympalyn Company, is widely and favorably known as a successful salesman and expert in designing special equipments for printing and plate-making establishments. Many of the best composing-rooms have been planned by him. A host of the leading houses in the trade esteem Mr. Mills highly as an advisor. He will be a leading factor in bringing these enterprises to a successful issue. Edward C. Williams, superintendent of the factory of the Williams Lloyd Machinery Company, has been for years *de facto* George E. Lloyd & Co., a firm of the highest reputation. Lloyd machinery leads in the West where the largest electrotyping and engraving plants are in operation, and the credit for the excellence and progressiveness of the Lloyd company is due to Mr. Williams, who ranks high as an inventor and mechanical expert. B. O. Henning, the sales manager of the Williams Lloyd Machinery Company, is the youngest of the quartette. His great success as a salesman has caused his promotion. He is progressive and energetic.

In the perfection of this organization the printing trade has cause for congratulation. Reliability, promptness and accuracy are insured, and the distribution of an infinity of detail is concentrated under one experienced general management.



HENRY L. BULLEN,
General Manager, The Tympalyn Company and Williams Lloyd Machinery Company.



EDWARD C. WILLIAMS,
Manufacturing Manager, Williams Lloyd Machinery Company, Chicago, Ill.



ARTHUR S. ALLEN,
President of The Tympalyn Company, Boston and New York.



CHARLES S. MILLS,
Manager, New York Branch, The Tympalyn Company.



BERTEL O. HENNING,
Manager of Sales, Williams Lloyd Machinery Company, Chicago.

OUR COVER.

The color of the cover on this issue of THE INLAND PRINTER is quite appropriate in that brown and the shades of brown are the colors in which nature clothes herself at this time of the year and also from the fact that these shades are so much in vogue this season for all purposes where color plays a part.

The color is a very pleasing one to the eye, as well as to work on, and has the great advantage over the more pronounced colors of receiving almost any combination of harmonizing or contrasting colors. At the same time it possesses a rich, characteristic tone, which shows off the color effects and designs to best advantage. The colors used in connection with our cover-design illustrate one of the combinations that may be used with good results after proper treatment, and the insert of the Mittineague Paper Company, Mittineague, Massachusetts, U. S. A., which is on this same stock, also shows two other combinations that may possibly be suggestive.

This color is the latest addition to the Old Cloister line of the above-named company, and is known as "Monastery Buff." This brand is well known to users of high-grade cover-stock and the new color will be a welcome addition by all lovers of beautiful colors. Two other similar shades have been added to their famous Rhododendron line in an entirely new finish, which are also very apt for this fall and winter. Samples of all these new colors will be gladly furnished on application to the company.

Both the above-mentioned lines have just received the highest award, grand prize, at the Louisiana Purchase Exposition, as also have their other high-grade book and bond papers.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, 50 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A NEW EDITION of the STYLEBOOK OF THE CHICAGO SOCIETY OF PROOFREADERS is out, much enlarged and improved. 64 pp. Price, 30 cents. CONTENTS — STYLEBOOK: Abbreviate; Accents; Capitalize; Citations; Compound Words; Dates; Division of Words, with Additions; Figures; Italic; Lower-case; One Word; Punctuation; Quotations; Spelling; Spell Out; Special; Miscellaneous. ADDENDA: Points for Proofreaders and Writers (six pages); Hints to Copyholders, with additions; Suggestions for Readers and Revisers; Capitalization of Scientific Terms, by Samuel Willard, A.M., M.D., L.L.D.; List of Words Ending in -ible; List of Words ending in -ize; Compound Words, by Henry R. Boss; How to Prepare Copy, by Miss Susan S. Losee; the Apostrophe S; Chemical Terms, their Spelling and Pronunciation; Rules of the Chicago Society of Proofreaders. THE BEN FRANKLIN COMPANY, 232 Irving Ave., Chicago.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

GOVERNMENT COMPOSITORS AT WASHINGTON — 1,200 now employed — receive $4 per day; Sorts — tells about their work, analyzes examinations, gives appointment statistics, offers applicants many valuable suggestions; 20 cents. N 718.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY.

LEARN TO DRAW — "Pen and Ink Art," the new magazine, will tell you how; subscription $1.00 per year, sample copy 10 cents in stamps; the only magazine that teaches. EMBREE PRINTING COMPANY, Belton, Texas.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the various forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Bartlinsville, I. T.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb; the text is artistically set on white plate paper; the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4.00; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the compositor and his patrons; rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CALIFORNIA — An old and well-established printing-office and book bindery, doing a business of more than $30,000 a year, in the best town in California, can be bought for less than $10,000; this is a snap; owner wishes to retire from business. N 264.

COMMERCIAL JOB OFFICE in far South, doing commercial work exclusively; more than $2,000 worth since January 1; owner engaged in other business; competition nominal; material in first-class order; prices good, no debts; climate mild and equable all the year, just the place to recuperate health; will sell only to a first-class job-printer who can maintain present reputation, or will take in a practical active partner. N 712.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ESTABLISHED AND PROFITABLE monthly newspaper for sale or trade for residence property; value $2,000; large city; full particulars. N 713.

EXCELLENT OPPORTUNITY FOR JOB-PRINTER — Modern, profitable, commercial printing-plant in southern Minnesota; $1,000 (⅔ actual value); easy terms; new type and presses; steady customers; only job office. N 728.

FINE JOB OFFICE in growing city; price $6,000 — ⅓ cash, ⅓ in printing, ⅓ time. N 729.

FOR SALE — Finely equipped book and job printing-office, established 30 years, and first-class stationery store in connection; good lease; good trade established; will sell together or separately; price low; in the booming city of Schenectady, N. Y. Address CHAS. BURROWS.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. N 732.

FOR SALE — First-class printing plant with bindery, in a city of 350,000; established 14 years; machinery all modern, entirely new, run by individual motors; all other material in a first-class condition; a liberal proposition made to bona fide purchaser; plant in full operation. CHARLES R. DAVIS, Milwaukee, Wis.

FOR SALE — Half interest in established paper and cigar box business; best opening in United States for practical box man; only $1,500 required. Address 507 Pacific Block, Seattle, Wash.

FOR SALE — Printing-office in town of 28,000; Campbell cylinder 23 by 28, Chandler & Price Gordon 10 by 15, 4-horse-power gas engine, Lloyd router, screwtyping machine, 32-inch paper-cutter, 16-inch paper-cutter, 24-inch card-cutter, wire stitcher, Wesel mitering machine, lead-cutter, big fat wood type, 200 or more fonts display, 3,25 pounds 6, 8, 10, 12 point body; office can be seen in operation; turning out fine class of work; proprietor not busted, owes nobody, and not selling on account of ill health; I have good health and a good business; no excuses to offer; if you want a good thing it will cost you $2,800 spot cash; this is a low figure. N 690.

FOR SALE — Up-to-date job plant doing over $5,000 per year; county seat, 18,000; a bargain; write for particulars. N 219.

MUST SELL — $2,500 job plant in Indian Territory, mostly new; 50 cents on the dollar; ill health. N 109.

WANTED — Seventh Day Adventist job-printer to buy half interest in ART PRINTING HOUSE, Phoenix, Arizona; business rushing.

FOR SALE OR EXCHANGE.

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FOR SALE — Addressograph and cabinet in perfect condition, $25 f.o.b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE AT BARGAIN PRICES — One Royle router No. 4, one 15 by 18 Anthony printing frame, 3 screens — 60, 85, 133 line. J. TATE POWELL, Charlotte, N. C.

FOR SALE CHEAP — One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTERY OF ST. LOUIS.

FOR SALE — Fifty fine half-tone views of poultry, dairy and general farm scenes at less than half price; send for sample sheet; also two lots of nonpareil type in good condition; would wear lifetime in country office. FRED L. KIMBALL ESTATE, Waterko, Iowa.

FOR SALE — One Murray router (new). HENRY L. KOEHLER, Louisville, Ky.

FOR SALE — Sanborn upright embossing press, platen 23½ by 28 inches, first-class order. BURKE & JAMES, 118-132 W. Jackson blvd., Chicago.

FOR SALE — Simplex typesetter with about 700 pounds type; adjustable 13 to 30 ems. HOME MAGAZINE, 525 Seventh st. S., Minneapolis, Minn.

FOR SALE — Thirty-two inch Acme self-clamping power paper-cutter, very powerful, for sale at sacrifice on account of moving. A. K. SWEETRA, 457 Eighteenth ave., Newark, N. J.

FOR SALE — 10 by 15 Eclipse press, with 4 form rolls, fountain and throw-off; excellent condition; a great bargain, $75; also quantity secondhand type; send for list. CHEMUNG PRINTING COMPANY, Elmira, N. Y.

FOR SALE — 12 sets of Linotype border "mats,"; 6-point, 26 to set; used but few times; catalogue price $30; will sell cheap. F. R. WALTON, 219 E. 13th st., New York, N. Y.

FOR SALE — 32-inch Hickok ruling machine, faint line; 30-inch Advance lever cutter; 5 and 9 wheel paging machines; all in good condition; terms cash. MOORE PRINTING COMPANY, Wichita, Kansas.

HALF-TONE CUTS for calendars at *half* price; cost us 15 cents an inch; will sell for 7 cents; proofs sent on request; give size of cuts wanted and some idea of subjects preferred. TILTON PUB. COMPANY, 90 Broad st., Boston, Mass.

LINOTYPE (Mergenthaler) for sale cheap and on easy terms. GREENEBAUM, 110 Fulton st., New York, N. Y.

PARAFFINE MACHINE for coating cardboard signs; 37-inch rolls, heated by gas, almost new, $85.00. 34 Clark place, Columbus, Ohio.

REAL ESTATE — Clear; adjoining city clerk residence, Waukegan (suburb of Chicago), Ill.; value $1,500; will trade for cylinder press. CLARENCE E. RUNEY, Cincinnati, Ohio.

WANTED — To exchange a full course in piano instruction for printing. CHICAGO PIANO COLLEGE, 516 Kimball Hall, Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 4; Linotype operators, 3; machinist-operators, 6; foremen, 6; all-round men, 4; bookbinder, 1; salesmen and solicitors, 3; ad. man, 1; artists, 2; pressmen, 7; proofreader, 1; manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists and Designers.

WANTED — First-class mechanical artist; state salary and send samples; splendid position to good man by large engraving house. E. E. STAFFORD, Century building, Indianapolis, Ind.

Compositors.

JOB COMPOSITOR — Union; in southern city; one capable of doing first-class job and magazine ad.-work and make-up; sober, reliable, steady and speedy. N 701.

WANTED — Advertising compositor; must be capable of doing high-grade work; will pay $20 per week for first 3 weeks and $24 per week if he can make good; must be able to show what he has done in this line. THE NORTHWESTERN MILLER, Minneapolis, Minn.

WANTED — First-class job-printer able to estimate and do up-to-date work; union; scale $27 a week. CAPITAL NEWS PUB. COMPANY, Boise, Idaho.

WE CAN USE 3 or 4 strictly first-class compositors capable of earning from $20 to $24 per week of 54 hours; state references and experience. GRIFFITH-STILLINGS PRESS, Boston, Mass.

Inkmakers.

COLOR CHEMIST WANTED — Who understands lithographic and printing colors thoroughly. Address, stating experience, P. O. Box 834, New York city.

INKMAKER WANTED by a reliable house near New York city; must be thoroughly competent and experienced in the manufacture of lithographic and printing ink, and have good executive ability; state past experience, age and salary expected; good position to the proper man. PROGRESSIVE, P. O. Box 834, New York city.

Miscellaneous.

A CREDIT SCHOLARSHIP gives you an education on credit; we trust you for tuition until course has been fully completed; take a course in either advertising, illustrating, journalism, proofreading, electrical engineering, business correspondence, stenography, bookkeeping, showcard writing, English branches, and pay when satisfied. Write for credit scholarship, mentioning subject desired. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

Salesmen.

CALENDARS — Local salesmen wanted to sell our line of 1906 art calendars for advertising purposes. VAN DYCK CO., 200 S. 10th st., Philadelphia.

SALESMAN WANTED in every city for a superb line of bas-relief calendars and pictures embossed by a new process, handsomely mounted and very effective; big commission to experienced men; write for samples. N 664, care New York Office Inland Printer.

PRINTS BRIGHT GOLD
(See Insert December, 1903)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold,	$3.00	per lb.
Pale Gold,	3.00	"
Copper,	3.00	"
Aluminum,	4.00	"

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WANTED — Experienced printing salesman for high-class catalogue trade; give references; salary $2,000 to $3,000. N 722.

WANTED — Salesman capable of selling cylinder presses, type and printing outfits for first-class house; address, giving qualifications, experience and references. N 731.

WANTED — Salesmen to call on printers and binders to handle a line of flexible glue as a side line; will pay liberal commission to proper party. STAR GLUE MFG. COMPANY, Station " B," Cincinnati, Ohio.

Superintendents and Foremen.

A LARGE PRINTING-HOUSE in the East, handling the finest grade work, has an opening for a man of good executive ability and practical experience as superintendent or manager; must have large experience and be able to influence trade; in fact, only a successful man will be considered; references exchanged; in reply write fully concerning experience and salary desired; fine opening for the right man. N 721.

WANTED — A thorough foreman for composing-room on highest grade commercial and catalogue work; only a man with large experience will answer. N 598.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments, which are furnished free of charge. The following are listed with us, seeking employment: Compositor, 1; editor, 1; artists and cartoonists, 4; bookbinders, 3; stereotypers and electrotypers, 4; ad.-men, 6; make-ups, 2; all-round men, 5; job-printers, 16; pressmen, 14; managers, 5; advertising managers, 5; photoengravers, 6; proofreaders, 6; superintendents and foremen, 25; solicitors, estimators and salesmen, 2; machinist-operators, 15; Linotype operators, 17; Linotype machinists, 5. Address THE INLAND PRINTER COMPANY, Chicago.

Artists and Designers.

ALL-ROUND COMMERCIAL artist and designer wishes to make change. N 709.

COMMERCIAL ARTIST, with practical knowledge of engraving, wishes position with reliable house using large quantities of illustrated advertising. N 708.

WANTS A JOB — First-class political cartoonist. Address a postal to OLIVER ROBERTS, Alden, N. Y., for samples of work and particulars.

Bookbinders.

ALL-ROUND BOOKBINDER, many years' experience, capable of taking charge of small plant; married man, sober, reliable, best references. N 706.

Compositors.

GOOD UNION JOB-PRINTER wants steady position; some experience on stone. N 475.

JOB COMPOSITOR wants steady situation in shop doing good grade of work; will go anywhere. N 723.

UNION PRINTER — One possessing original ideas, who can buy stock, estimate and lay out work, and at present having entire supervision of job office in city of 18,000, will entertain any offer made (at case included) in thriving city; is young man, and married, and desirous of locating permanently; will submit samples if desired. N 236.

YOUNG MAN, neat, clean, quick and reliable, would like situation in printing establishment where he can learn high-class job composition and ad.-work, and the printing trade in general; has had 2 years' experience in job office, 1 year in newspaper office; is first-class copyholder and reviser, and fast and accurate on correcting Linotype matter, having done one on publication and catalogue work the last year; would prefer situation in Chicago or vicinity, but can go anywhere. N 707.

Editors and Reporters.

DESK MAN — Experienced as city editor, telegraph and copy editing and proofreading; steady, sober and unmarried; handles copy readily and quick at writing heads; situation on New England daily preferred. N 689.

Electrotypers and Stereotypers.

STEREOTYPER — Flat or curved plate; all-round man; union. N 648.

Engravers.

PHOTOGRAPHER — Half-tone and three-color operator, with thorough knowledge of both wet and dry plate work. N 638.

SITUATION WANTED — Young man, who has had 3½ years' experience at half-tone finishing, desires position; can also do routing; references. N 692.

WANTED — Position by photoengraver; 5½ years' experience with newspaper plates. N 682.

Miscellaneous.

DIEMAKER — Young man desires situation; first-class diemaker on folding paper boxes. FRANK BALDWIN, 518 Brown st., Philadelphia.

WRAPPING PAPERS, PAPER BAGS, FOLDING PAPER BOXES, PRINTING, ETC. — Experienced man capable of filling any position desires to make a change. J. S., P. O. Box 319, Syracuse, N. Y.

Operators and Machinists.

LINOTYPE MACHINIST, one of the best, is open for engagement. F. C. D., 2512 University st., St. Louis, Mo.

LINOTYPE OPERATOR, who is first-class ad. and job printer of excellent character, wants permanent situation, Chicago preferred; married, union. N 727.

MACHINIST-OPERATOR desires situation; understands machine thoroughly; first-class operator, 8 years' experience. N 711.

MACHINIST-OPERATOR, expert mechanic, speedy, clean, long experience; a reliable union printer of integrity and character. N 609.

MACHINIST-OPERATOR, practical machinist, wants position in 1 to 4 machine plant; very successful where fine bookwork is desired; can build up run-down plant; rapid and clean operator. N 181.

WANTED — Situations by Mergenthaler Linotype operator-machinist and operator, who want change of location, either South or West; positions must be in same shop; rapid, sober and reliable; state wages. E. W. AVERY, 1248 Chestnut st., Indianapolis, Ind.

Pressmen.

A STEADY, SOBER, INDUSTRIOUS and competent cylinder pressman, 30 years old, desires change; married; references furnished; state wages. N 717.

CALIFORNIA POSITION WANTED by first-class pressman, competent to take charge. G. C. G., 847 Ramona st., Palo Alto, Cal.

CYLINDER PRESS HELPER — Seven years' pressroom experience on cylinders and jobbers; expert Dexter feeder operator; strictly temperate. N 720.

FIRST-CLASS HALF-TONE AND BOOK PRESSMAN wishes steady position; outside of Chicago preferred. N 151.

SITUATION WANTED as foreman of pressroom by man of good habits and character, thoroughly practical, at home with all classes of work and machines; can adapt himself to conditions, handle help, and is not afraid of work; best of references. N 714.

Salesmen.

WANTED — Position as manager or sales manager by man of exceptional experience in large printing-plant, both in sales and purchasing departments; 14 years in the business; practical man in every way; advancement reason for making change. N 724.

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AT PRESENT I am employed by one of the large printing-houses of the Middle West, but for certain reasons would like to make a change and connect myself with a large, progressive printing establishment where ability, honesty and faithfulness would be appreciated; am capable of taking entire charge of inside workings of large concern; nothing but a very high-grade position would be considered; all communications would be treated confidentially. N 367, care New York Office Inland Printer.

WANTED TO PURCHASE.

WANTED — A duplex press to print a 7-column, 8-page paper. N 686, care New York Office Inland Printer.

WANTED — A secondhand Linotype, one that has had no FIRE experience. B. J. HAWKES, 374 Broome st., New York, N. Y.

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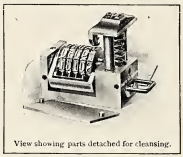
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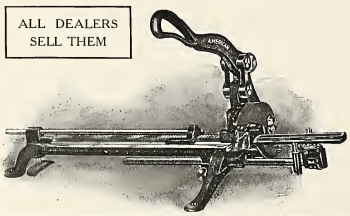
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THE LINOTYPE

On the next page appears a specimen from the

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A year ago, a specimen page of this *Dictionary* was exhibited in the trade monthlies by the agents of a type-casting machine, calling attention to its *complicated typography*, and alleging that there was but one machine able to handle the work. The same Dictionary is composed this year by *George F. Lasher*, of Philadelphia, on the

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ac-cli'-ma-tize. To adapt to a new climate. DOMESTICATION-AGRICULTURE, HABIT-DESUETUDE.

ac-cliv'-i-ty. An upward slope. ASCENT-DESCENT, PARALLELISM-INCLINATION.

ac-cli'-vous. Sloping upward. PARALLELISM-INCLINATION.

ac-cloy'. To fill full. EXCESS-LACK.

ac''-co-lade'. Salutation of knighthood. POLITENESS-IMPOLITENESS.

ac-com'-mo-date. To oblige; furnish. EQUALITY-INEQUALITY, FIGHTING-CONCILIATION, GIVING-RECEIVING, HARMONY-DISCORD, LOAN-BORROWING, OBSTRUCTION-HELP; **accommodate oneself to,** CONVENTIONALITY-UNCONVENTIONALITY; **accommodate with,** GIVING-RECEIVING, LOAN-BORROWING.

ac-com'-mo-da''-ting. Obliging. CHARITABLENESS-MALEVOLENCE.

ac-com''-mo-da'-tion. Adjustment. FIGHTING-CONCILIATION, KEEPING-RELINQUISHMENT, OBSTRUCTION-HELP.

ac-com'-pa-ni-ment. Something added. ADDITION-SUBTRACTION, INCREMENT-REMNANT, MUSIC, SOLITUDE-COMPANY.

ac-com'-pa-nist. One who accompanies. MUSICIAN.

ac-com'-pa-ny. To go with. ADDITION-SUBTRACTION, COEXISTENCE, MUSICIAN, SOLITUDE-COMPANY.

ac-com'-pa-ny-ing. Going with. SOLITUDE-COMPANY.

accomplı. fait [F.] (ac-con-pli', fet). An accomplished deed. COMPLETION-NONCOMPLETION.

ac-com'-plice. An associate. ANTAGONIST-ASSISTANT.

ac-com'-plish. To carry out. COMPLETION-NONCOMPLETION, CREATION-DESTRUCTION. SUCCESS-FAILURE; **accomplish with difficulty,** DIFFICULTY-FACILITY.

ac-com'-plished. Carried out. SCHOLAR-DUNCE, SKILL-UNSKILFULNESS.

ac-com'-plish-ment. Completion. Anything that perfects. COMPLETION-NONCOMPLETION, KNOWLEDGE-IGNORANCE, SKILL-UNSKILFULNESS.

ac-compts'. Accounts. ACCOUNTS.

ac-cord'. To grant; harmony. ASSENT-DISSENT, GIVING-RECEIVING, HARMONY-DISCORD, LEAVE-PROHIBITION, MELODY-DISSONANCE, UNIFORMITY-DIVERSITY, VARIANCE-ACCORD; **in accord,** HARMONY-DISCORD; **of one's own accord,** READINESS-RELUCTANCE.

ac-cord'-ance. Agreement. ASSENT-DISSENT, GIVING-RECEIVING, HARMONY-DISCORD, LEAVE-PROHIBITION, UNIFORMITY-DIVERSITY; **accordance with reality,** NATURE-ART; **accordance with truth,** NATURE-ART; **in accordance,** CONVENTIONALITY-UNCONVENTIONALITY; **in accordance with,** HARMONY-DISCORD.

ac-cord'-ant. Harmonious. HARMONY-DISCORD; **be accordant,** HARMONY-DISCORD; **render accordant,** HARMONY-DISCORD.

ac-cord'-ing. Agreeing. **According as,** MODIFICATION; **according to,** EVIDENCE-COUNTEREVIDENCE; **according to circumstances,** CONDITION-SITUATION; **according to every reasonable expectation,** LIKELIHOOD-UNLIKELIHOOD; **according to law,** LAW-LAWLESSNESS; **according to regulation,** CONVENTIONALITY-UNCONVENTIONALITY; **according to rule,** CONVENTIONALITY-UNCONVENTIONALITY; **according to this occasion,** CONDITION-SITUATION.

ac-cord'-ing-ly. Suitably. CONDITION-SITUATION, RATIOCINATION-INSTINCT.

ac-cor'-di-on. A musical wind-instrument. MUSICAL INSTRUMENTS.

ac-cor'-di-on-ist. A player on the accordion. MUSICIAN.

ac-cost'. To address. ADDRESS-RESPONSE.

ac-cou-cheur' (cu-shur). An assistant at childbirth. INSTRUMENTALITY, REMEDY-BANE.

ac-count'. A reckoning. ACCOUNT, ACCOUNTS, APPROVAL-DISAPPROVAL, CREDIT-DEBT, DECISION-MISJUDGMENT, ENLIGHTENMENT-SECRECY, NUMBERING, RECORD, REPUTATION-DISCREDIT; **call to account,** APPROVAL-DISAPPROVAL; **find one's account in,** SUCCESS-FAILURE, USEFULNESS-USELESSNESS; **make no account of,** OVERVALUATION-UNDERVALUATION; **not account for,** CLEARNESS-OBSCURITY; **on account of,** MOTIVE-CAPRICE, OBSTRUCTION-HELP, PURPOSE-LUCK, RATIONALE-LUCK; **on no account,** ASSERTION-DENIAL, LEAVE-PROHIBITION, PROFFER-REFUSAL; **send to one's account,** LIFE-KILLING; **taken into account,** HEED-DISREGARD, MODIFICATION; **small account,** CONSEQUENCE-INSIGNIFICANCE; **to one's account,** PROPERTY; **turn to account,** BETTERMENT-DETERIORATION, GAIN-LOSS, SUCCESS-FAILURE, USE-DISUSE; **account as,** FAITH-MISGIVING; **account for,** INTERPRETATION-MISINTERPRETATION, RATIONALE-LUCK; **account with,** EXCHANGE, SETTLEMENT-DEFAULT.

ACCOUNT.

Account. A written or spoken record.
Adventures. Hazardous events in a man's life.
Ana. A collection of sayings and anecdotes.
Anecdotes. Short stories.
Annals. Narrative of events divided into periods.
Apologue. Narrative of events to bring out some moral truth.
Autobiography. A story of one's own life by himself.
Biography. The story of a person's life.
Chronography. History, record.
Circumstantial account. An account giving many details.
Confessions. Facts relative to the life of a person.
Delineation. Representing by drawing bold outlines.
Description. An account, a word portrayal.
Detailed account. A description giving minute details.
Essay. A composition on a subject less formal than a treatise.
Exposé [F.]. Statement; account; outline.
Fable. A fictitious story written to teach some moral.
Fairy tale. A recital of the deeds of a fairy; an invented story.
Fortunes. Events which befall a person during his life.
Historiette. An historical treatise on a small scale.
Historiography. The writing of historic treatises; histories.
History. A written record of events.
Journal. An account of daily events.
Legend. A traditional story.
Memoir. A short biography; reminiscences; something memorable.
Memorial. A token or monument to perpetuate the memory of some one or something.
Minute account. A record in full.
Monograph. An essay upon a definite thing or special class.
Narration. The act of recounting the particulars of an event or series of events in the order of occurrence.
Narrative. A logical account of the successive events of something.
Necrology. A record of deaths.
Nursery tale. A story, or tale, for children.
Parable. A religious allegory, like the parables of Christ.
Particulars. A record in full.
Personal narration. A description about some particular person.
Recital. An account given in detail.
Record. Official proceedings entered in a book.
Rehearsal. A narration; a repeating of some performance to be rendered during some theatrical season.
Relation. A telling; a recital.
Report. A recountal of events.
Romance. A story of adventure or chivalry.
Sketch. A rough outline; a general delineation.
Specification. An account where every detail is specified.
Statement. A setting forth of certain opinions.
Statement of facts. Ground upon which evidence is to be considered.
Story. A tale; a history; a record.
Summary of facts. An epitome; a collection of the main points.
Tale. A story; an account; statement.
Thesis. A subject prescribed to a student to write before granting him a degree.
Tradition. The handing down from one generation to another by word of mouth of the customs, deeds, attainments, etc., of a people.
Treatise. A formal essay; a composition on a particular subject.
Work of fiction. A novel; a book of fiction.

ACCOUNT—*Associated Nouns.*

Biographer. One who writes biographies.
Clio. The muse of history.

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Abbe Robert, MD.....13 W 50th.. 92 Plaza
Abbey Effervscnt Salt Co, 259 William..3092 Franklin
Abbey F R, Packing Boxes, 315 E 22d..1823 Gramrcy
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Abbott Alkaloidal Co.....50 W Bway..6419 Cortland
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Abbott Charles E, Baker, 236 8th av..783 Chelsea
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Abbott George B, Lawyer...32 Nassau..2656 John
Abbott George H, Lawyer, 170 Bway..1836 Cortland
Abbott Hardware Co, 636 Columbus av..1805 River.
Abbott Henry.....9 Maiden la..1641 Cortland
Abbott Henry H, Lawyer, 32 Liberty..4208 John
Abbott Horace N, Res.....351 W 114th..2966 Morning
Abbott John T, Lawyer, 71 Broadway..4947 Cortland
Abbott Lewis L, Res.....153 W 73d..893 Columbs
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Abeel John H, Residence...148 W 73d..3497 Columbs
✦Abegg & Rusch.....92 Grand..4920 Spring
Abel Bernard & Co, Prdcr, 305 Wash..1267 Franklin
Abel Bros & Co, Diamonds, 64-6 John..4078 John
Abel C C & Co, Exprt Com, 116 Broad..475 Broad
✦Abelard The, Apartmts, 1887 7th av..3973 Morning
Abele Chris, Machinist...537 W 50th..181 Columbs
Abeles Emil, Furs.....38 E 8th..6242J Spring
Abell J T & Co, Contrctrs, E R & 56th..3605 Plaza
Abendschein Geo...134th & Brook av..229 Melrose
Abenheim Bros, Exprtrs, 54 Maiden la..2294 John
Abenheim M & Co, Com Mer, 2-4 Stone..939 Broad
Abenheim Sidney, Com Mcht, 2-4 Stone..939 Broad
Abercrombie David T, 314 Broadway..4735 Franklin
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Abingdon Warehousg Co, 425 W 13th..2776 Chelsea
Abington, The.....1029 Madison av..2452 79th st.
Ablowich Louis, Res.....72 W 118th..2798L Harlem
Ablowitz M & Co, Paper Bxs, 182 Grand..4271J Spring
Abney John R, Lawyer...27 William..5933 Broad
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Abrahams Jno W, Real Estate, 82 Beaver..5893 Broad
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Abrams B L, Glass Deslr, 272 Division.. 339 Orchard

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Abrams Lewis A, Lawyer...320 Bway.. 634 Franklin
Abrams R Russell, Dntst, 146 W 130th..2238W Morning
Abrams & Lasky, Lawyers, 320 Bway.. 634 Franklin
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Abramson Dr M.....125 W 115th..1377 Morning
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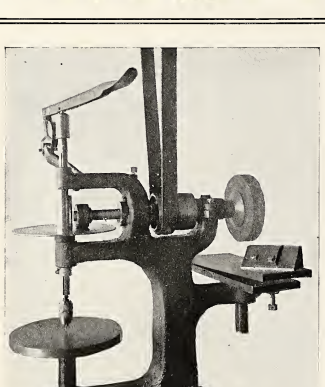
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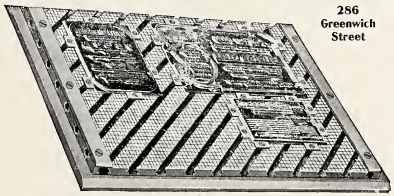
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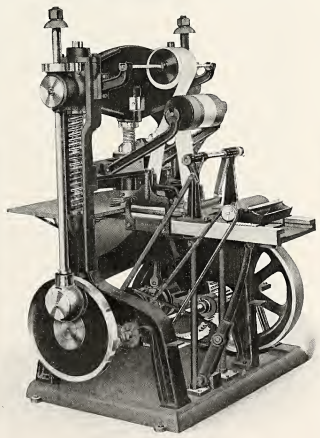
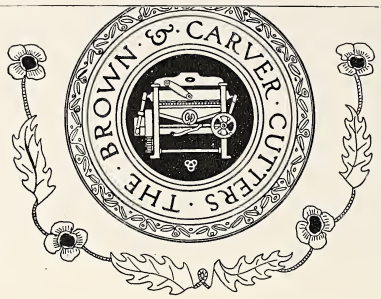


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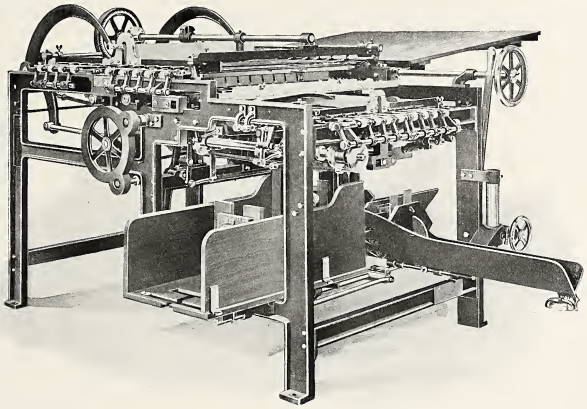
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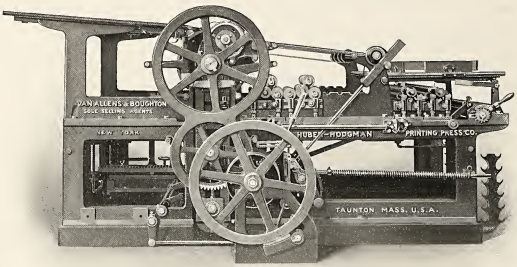
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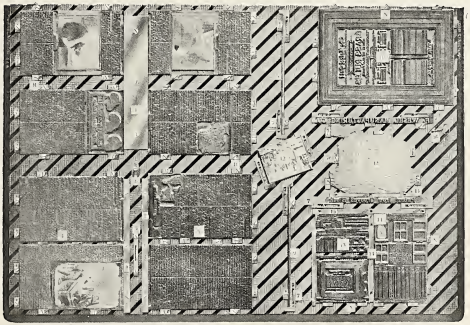
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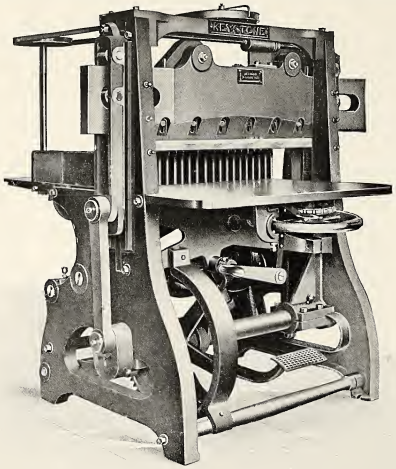
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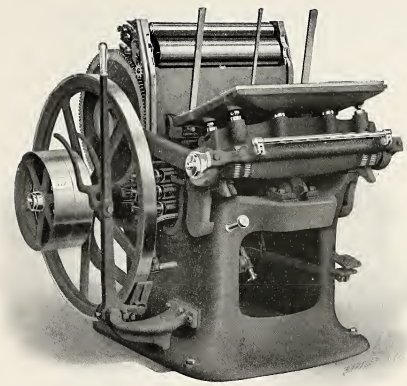
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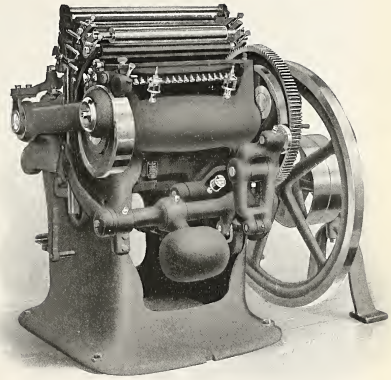
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The most convenient little piece of machinery that was ever put into use in a printing office is the WETTER TYPOGRAPHIC NUMBERING MACHINE. On account of its small size, ease of operation and extreme accuracy, a printer is enabled to number any sized job without a hitch or halt, and do it at the same time the printing is done. No other machine will do as much work and good work.

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MODEL 125
Five-wheel Machine to automatically number from 1 to 99999



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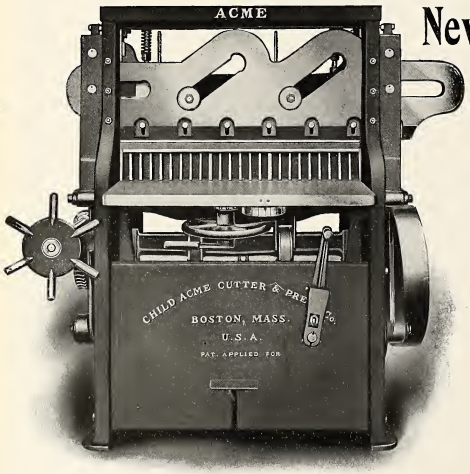
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Built in 34 inch, 38 inch, 42 inch, 46 inch & 50 inch.

SELF, HAND and FOOT CLAMP In Combination	Inside Gear, Flush Box Frames, Crank Motion, Cut Gears and Steel Shafts

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Operated by hand or foot power.

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New
Type
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Half
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Our big catalogue is now set in pearl.
This is a specimen of the type, part solid, part leaded with one and two point leads.
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IF SO, YOU SHOULD HAVE

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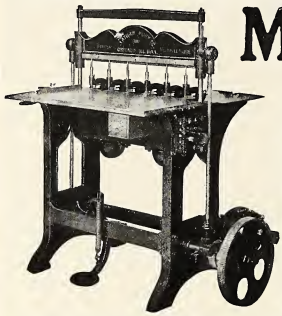
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The INLAND PRINTER CO., Publishers, 120-130 Sherman Street, CHICAGO
116 Nassau Street, NEW YORK

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Monitor

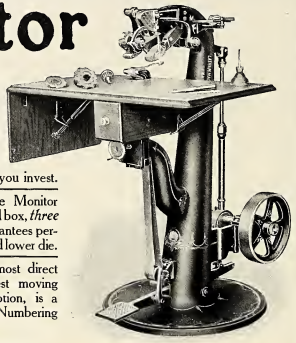


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The punches of the Monitor Multiplex move in a steel box, *three* inches long, which guarantees perfect register of upper and lower die.

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Golding Job Presses

Golding Paper Cutters

Form No. 105.

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INCORPORATED

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ROBERT C. CLOWRY, President and General Manager.

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TELEPHONE: MAIN 4000.

1676

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Golding Manufacturing Co.

183 Fort Hill Square, Boston, Mass.

Gold Medal received for presses and paper cutters.

Wm. H. Golding.

8:30 P.M.

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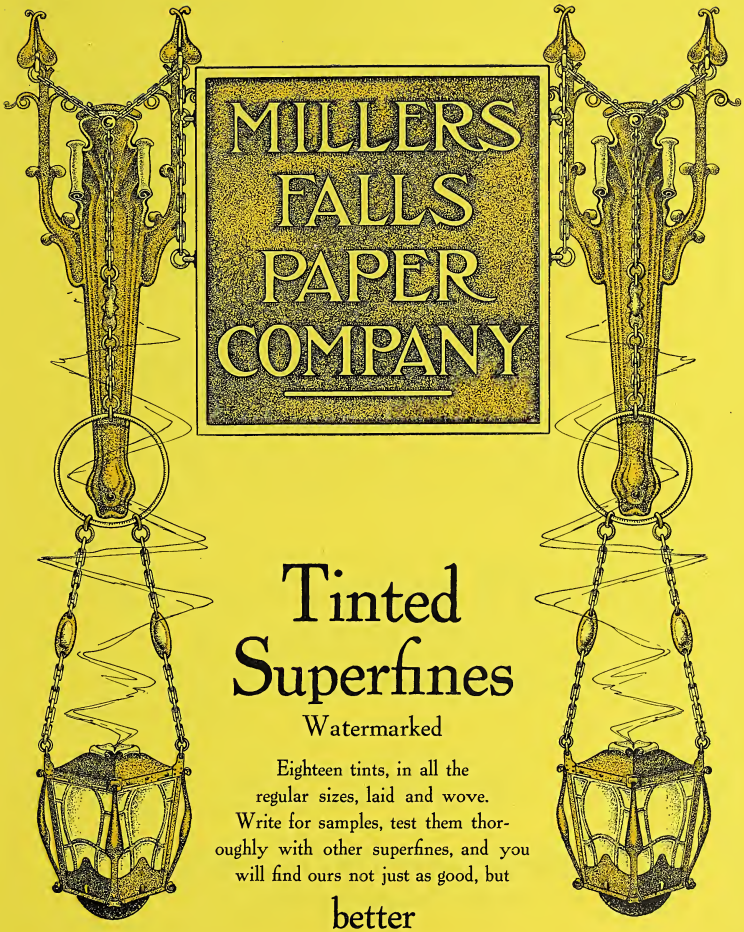
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Printing Machinery, Tools and Material

177 to 199 FORT HILL SQUARE, BOSTON, MASS.

SELLING AGENTS: GOLDING & CO., 510 Pearl Street, New York City; GOLDING & CO., 134 North Tenth Street, Philadelphia; CHAMPLIN & SMITH, 121 Plymouth Place, Chicago; THOS. E. KENNEDY & CO., 334 Main Street, Cincinnati.



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Eighteen tints, in all the regular sizes, laid and wove. Write for samples, test them thoroughly with other superfines, and you will find ours not just as good, but

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Manufactured by Millers Falls Paper Company, Millers Falls, Mass.

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Royle Routers, Bevelers, Saw Tables, Jig Saws, Planers, Edgers—a line far in advance of any other made. ¶ A rival salesman said: *"Royle's machines are made like scientific instruments."* This is true, and they enable the purchaser to produce his work scientifically, economically and profitably. ¶ Everything for photographing and etching. Send for specifications.

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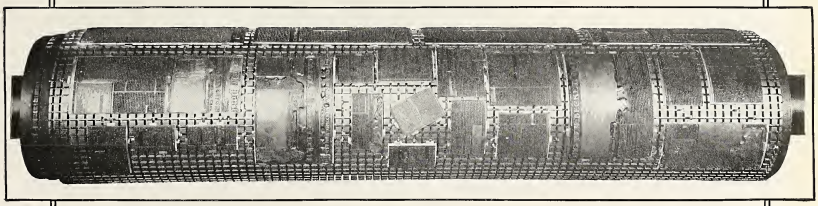
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THE
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(United States and Foreign Patents Secured)

A Perfect Flat Bed and Cylindrical Plate Holder



THE ONLY ECONOMICAL BLOCK FOR ALL KINDS OF BOOKWORK and for COLOR REGISTER WORK it has No Equal.

No other system of Block embodies these essentials.

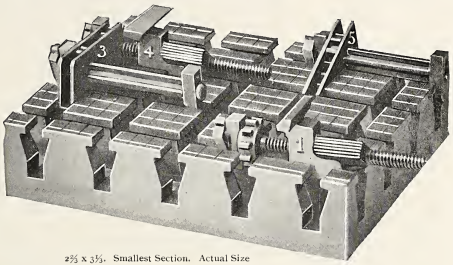
It is equipped with tools for intelligently moving the plate to the thousandth part of an inch. Any shape of plate may be shifted to exact position on the block without losing the original hold of the hook. *Hooks are made to swivel to any angle.*

Made of BEST SUITABLE STEEL and grooved and ruled to pica both ways, so that plates may be quickly imposed and registered.

Special Catches for Label Work requiring as little as one pica margin (more or less) between plates, overcoming extra trimming of printed labels.

Blocks, with Chases fitted for any size of platen job press.

The usual Plate-Ratchet used in locking and unlocking plates.



2⅝ x 3½. Smallest Section. Actual Size

Absolute Control of Every Plate Independently

by lateral adjustment, so that the *closest register* may be easily secured by aid of the micrometrical measurement embodied in the construction of the plate catch. This can not be done with any other blocks.

A TIME-SAVER AND A MONEY-MAKER

Positively No Slipping of Catches; Quick in action and Positive in Hold. Register Secured on All Forms to the Finest Limit.

Specially adapted **FOR ROTARY PRESSES** and has all the advantages of the flat block

The special construction of the Automatic Locker is such that it acts as a check-nut to prevent the hook working loose by the jar of the press, irrespective of the speed at which it may be run. The Catches may be instantly dropped into position, and lock themselves automatically. Folding Points and Slitters immovable after being set. Two rows of book plates locked or unlocked by one movement.

Any dimensions of **CYLINDERS OR TURTLES** made to order and guaranteed as to accuracy

Made by the

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Atlantic Ave. and Chestnut St., BROOKLYN, NEW YORK, U. S. A.

Steel Die Embossed *and* Illuminated Stationery

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Largest Exclusive Engraving House in the Central States

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For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

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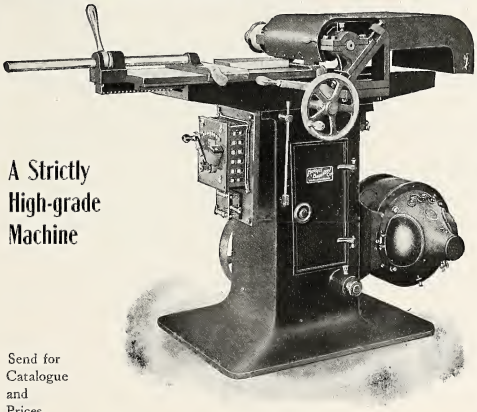
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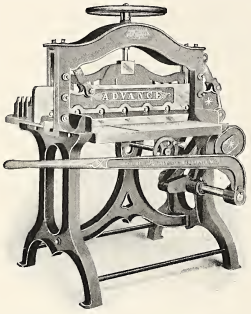
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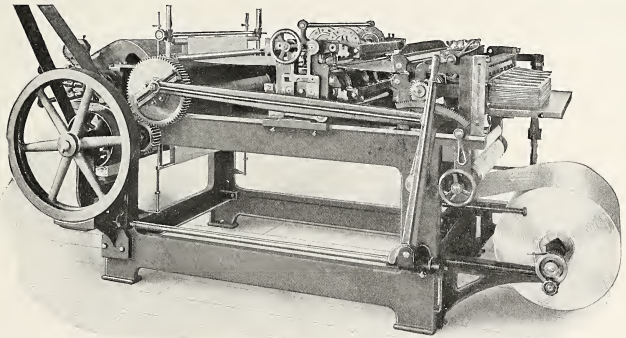
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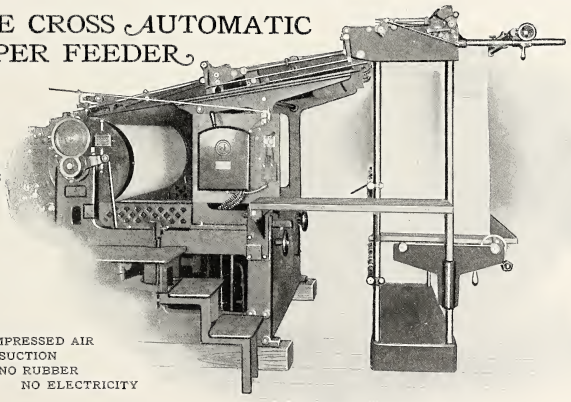
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Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

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Oliver Baker Mfg. Co., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send $1.50 for samples.

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ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

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Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' CASEMAKING, EMBOSSING, STAMPING, EDGE GILDING.

Walcutt Bros. Co., 139, 141 and 143 Centre st., New York.

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Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

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The Sullivan Printing Works Co., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1905. The best and cheapest in the market. Write for sample book and prices.

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Shepard, The H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

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Atlantic Carbon Works. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

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Champion Coated Paper Co., Hamilton, Ohio.

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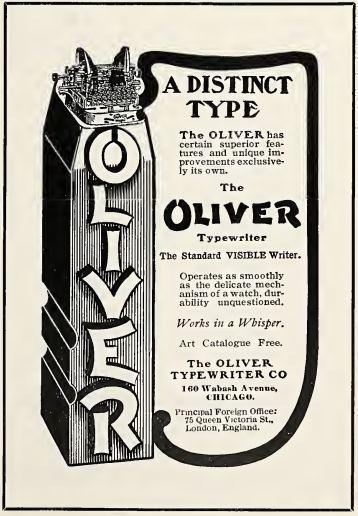
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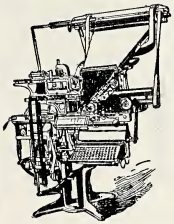
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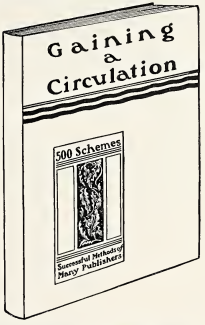
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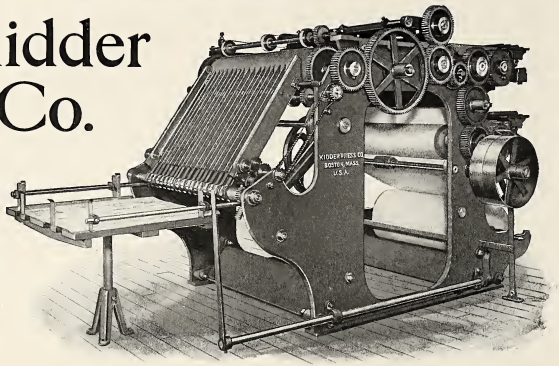
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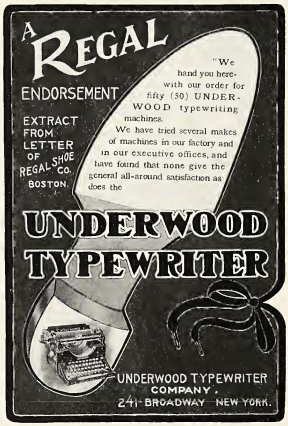
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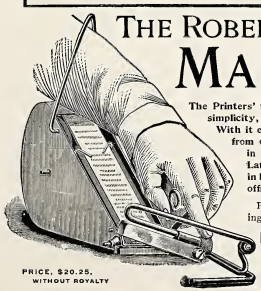
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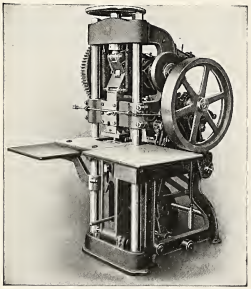
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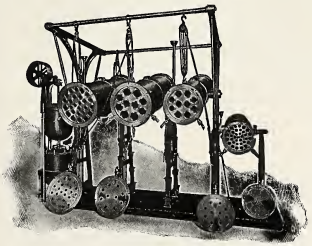
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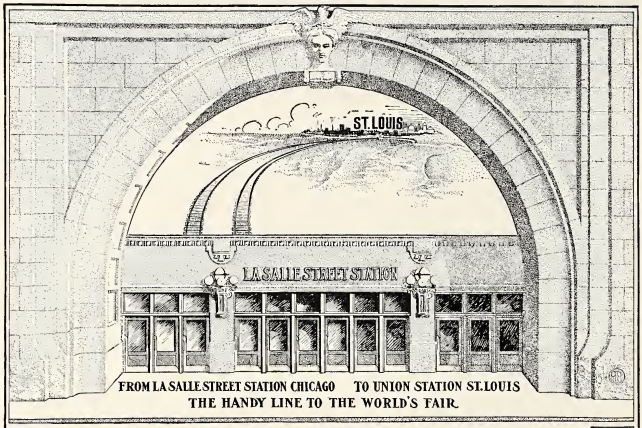


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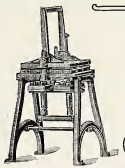
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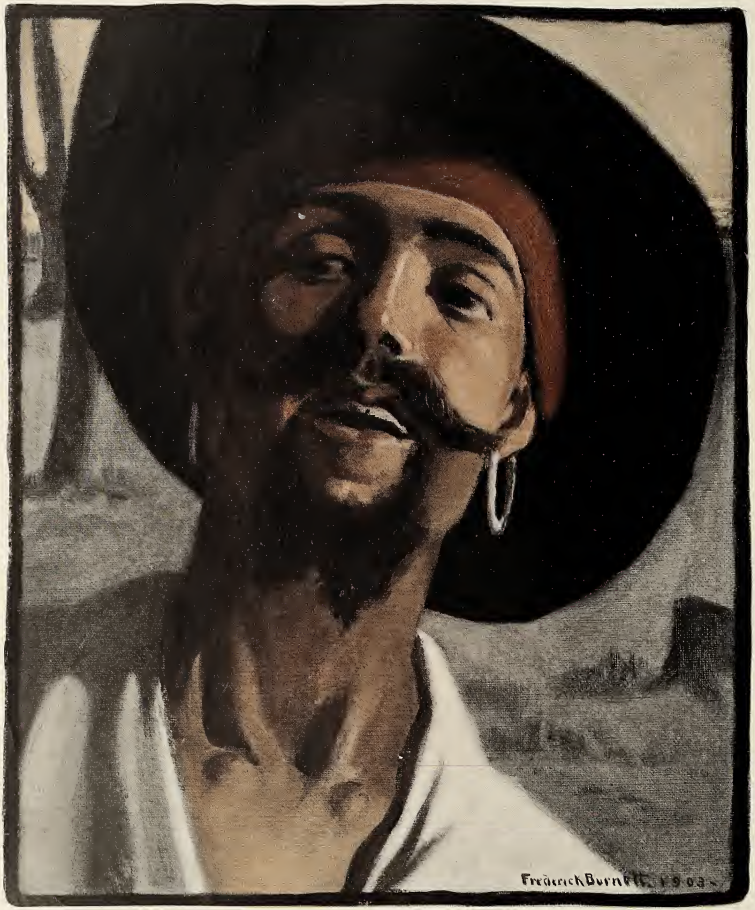
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GRISNICK'S GUEST.

"Not a man to be frightened by echoes."—*A Christmas Carol.*

BY THOMAS WOOD STEVENS.



OLD Grisnick was not engaged, this Christmas eve when the snow whirled in a shattered mist against his library windows, in any sentimental contemplation of other Christmas eves. Grisnick was not a sentimental man. Neither was he philosophic. So there was no good reason for the impediments that threw themselves in the way of his consideration of the yearly report of Grisnick & Co. A clear $6,000 less than he had expected it to be, and the reasons. . . . To be sure he was himself — Amos Grisnick — none other. . . . Aside from the deficit, which was not really a deficit, but a balance of profit less than that calculated. . . . Who else should he be? . . . Was not this his old study, with its dust and mahogany, which latter he had bought from Brewer when Brewer went up; was not this his table with the scratched leather top; and were not these Grisnick's legs with the half-soled boots of the kind he had worn since the sixties; and Grisnick's hands, the same gray-veined hands, thin, with stumpy forefingers, and the picking-up attitude they had kept since they worked at the case?

All these things told him that he was himself. He knew where he was, and the date, and what he had set himself to ponder over. He knew that it was a day before a lost day, and resented it. Knew that there were in his pressroom eighty-two thousand folders clamoring to be printed; that the company was rasping and hammering at his temper meanwhile with three or four telegrams a day; and that this time the men must needs take for orgies of food, drink and sentiment. These were grim facts. Yet between himself and everything definite a sort of cloud floated, a haze that bade him question the corporeal universe.

He put out his foot and fumbled with the tongs by the grate; pushed them from their hook, and heard them clatter down across the hearth. "Awake, all right," he muttered. But he continued to look at his foot in wonder; the same foot, he knew, yet strange and somehow very old. "Of course, you looney," he said aloud, "it's been getting old all this time."

After holding up the foot and looking at it for some minutes, he became conscious of the attitude. A sense of another person in the room stole over him, and he put the foot down cautiously; then he slowly swung round and looked toward the door.

His hand brushed across his eyes, as if to clear the water out after a ducking. He had not heard the door open, yet he found himself face to face with a man. The visitor stood still, gazing at Grisnick in a melancholy fashion, and evidently waiting to be spoken to before speaking.

"The devil," growled Mr. Grisnick. "I thought you were a spook." The man shook his head gravely. His reluctant host noticed that he wore a long, black coat, a soft hat pulled down tightly, ear-muffs, dark leggings, and square-toed shoes; also that, while he seemed to have entered at the moment, there was no sign of snow on his clothing, and his careless foot-gear was dry. "Perhaps," said Grisnick in a caustic drawl, "You're a burglar. You sneaked in quiet enough."

The words, although no wise different from his usual manner, rung strangely in Grisnick's ears. Something was wrong, beyond a doubt. He would not have been more surprised to hear himself invite the man in to spend Christmas, and promise him a hospitable plum pudding if he consented.

Everything seemed to recede from the old man's grasp — everything except the guest. The room was



"THIS IS THE PLACE. . . . OPEN THE DOOR."

the same to his eyes, but the man was the only point of certainty in it. When the man spoke, his words were the only sound that seemed immediate.

"Grisnick," he said, "I want you to come with me."

"I'll do nothing of the sort," said Grisnick, and his own words came to him as from a long distance.

"You refuse?" The man smiled. Then Grisnick knew he had seen his face before, somewhere; the voice, too, was familiar. It might be the fellow — his name escaped at the moment — who had been about the shops from time to time, a meddlesome rascal who was always inquiring into "sanitary conditions"— as if there were any such things about the premises. Or he might be Flocker, only of course Flocker must be an old man by now. Mr. Grisnick tried to look at him, to make sure; and might have succeeded had he not been, even at the moment, putting on his overcoat with the frayed fur collar, and getting down his best hat but one.

* * *

They went out together, the old man growling doggedly as he shut the door behind him. As they tramped through the snow, he explained at some length that nobody had a right to haul respectable business men out from their homes at such a time; that his companion would eventually suffer for his presumption; that it was a damned outrage; and that he would not go another step — not another step. Around them, through the filmy storm, flowed the glad tide of Christmas traffic, undismayed by hour or weather. And through it Grisnick and his guest tramped on.

They passed through the anciently respectable neighborhood of the house, through the notoriously disreputable district that adjoined and encroached upon it, across the clattering and flashing streets of stores in holiday evening dress, and finally into the gloomy canyon where the old printer's name stood in dingy pride across a forbidding doorway.

"This is the place," said the stranger. "Open the door."

Grisnick stood back against the scrawled panels of the entry. "You'll have to tell me what you want of me," he said, in a last flurry of rebellion.

"Of course. But you're not so young as you have been; it's cold; why not go inside?"

"If you can't be reasonable —"

"Who's unreasonable? Cold? Getting old, eh? Better go inside."

"Not till you tell me why I should open my doors to you at such a time."

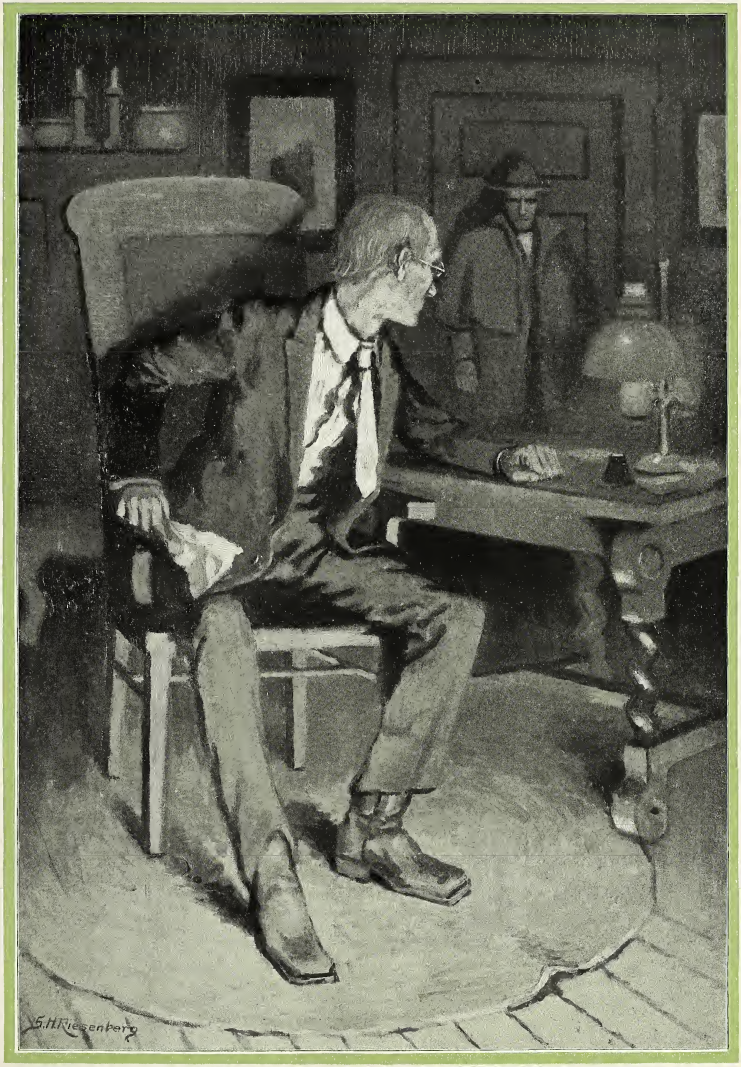
"Nothing to tell. You've got the key; I haven't I can't open the door. Nothing easier, for you. Reasonable enough."

The old man felt that the argument was woefully weak somewhere, but in his bewilderment he couldn't put his finger on the precise spot and say, "You're wrong." So he opened the door, and from that moment he was in his guest's power. He went on from one thing to another in the irresponsible fashion of a dreaming man; shifted from one scene to another till it was all as unreal as a painted vision; and yet — true or false, he seemed always to see with new eyes. All the familiarity was rubbed away. Something in the night, the hour, the manner of his coming, and the elusive personality of his companion — everything conspired to take him out of himself.

* * *

As they came into the office, the guest began to take to himself curious airs. Now he would walk officiously about the little railed space outside the door of Grisnick's private office, apparently showing the splendors of the room to an invisible company, the owner meanwhile watching him in unaffected interest. Now he would scuttle to a desk and busy himself with nothing at all, as if under the eye of a watchful boss. And now he would settle himself on the whittled bench where the messengers were supposed to be. At intervals he delivered in an awed voice little speeches for Grisnick's benefit.

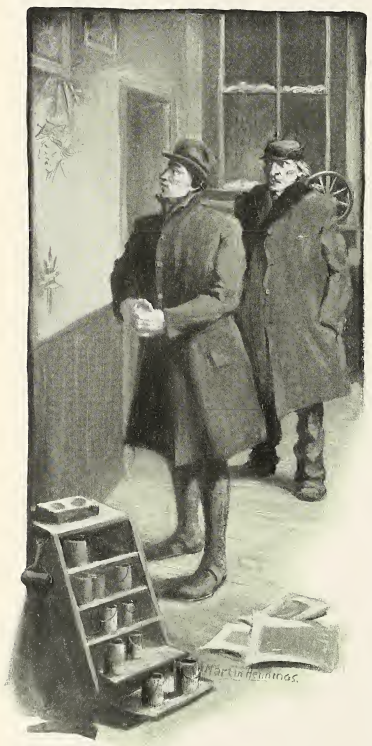
Thus he moved from the messenger's bench to the middle of the floor, indicated the peephole that Grisnick had cut in the private office partition, and whispered, "Sst, fellers. Old man's in there. Old man cut that hole so's he could sniff it if any of us'd been



"FOUND HIMSELF FACE TO FACE WITH A MAN."

smokin'. 'R mebbe so's he c'd can us widout com'n' out'n his hole. Ain't d' old man a quinker, dough. Well I guess."

Then in a twinkling he became one of the clerks, pacifying a customer. That was Grisnick's commonest instruction to his clerks: "Smooth him down somehow." The clerk impersonated was evidently up a tree; they often were, but it had never occurred to their employer before. "I'm very sorry, sir,' he was saying, "but this seems very unfortunate. Must be the fault of the engraver — engraver's never on time. It was Mr. Grisnick's special instruction in regard to this job — he takes a personal interest in all your work, sir — matter of pride with him, sir — as I told you before, sir, we should have turned out the job on time as agreed, only the engravers never brought in the cuts till Friday; promised 'em Monday; we had a boy waiting for 'em every day till Friday, sir; wouldn't have had 'em yet if we hadn't kept after 'em, sir. What's that? My mistake, I assure you. Of course that must be some other job, if there weren't any cuts in yours Quite sure. I'll see Mr. Grisnick and call you up. My impression the stuff has already been sent over. Quite impossible, sir. You see, we've been up against it, so to speak; foreman of the pressroom home sick; won't be out for a week or so; and the man who takes his place — he's — he's sick, too," — etc.



"A SPIRITED LIKENESS, BROADLY TREATED IN BLACK INK."

"Monkey-shines," Mr. Grisnick grunted.

"I quite agree with you," said the stranger blandly; "queer that never struck you before."

The proprietor made no answer. They went into the composing-room, where the guest made his way about among the cases, kicking up the rubbish on the floor as he walked, and lighted all the gas burners. The result was a sickly yellow radiance, like moonlight through wet smoke; and through this twilight effect there floated various odors, unrelieved by any movement from the outside air.

"This," said the stranger solemnly, "is the composing-room. God alone knows why. Here the men who set your type put in their days, and foolishly object to putting in their overtime. Doubtless because to put in overtime here one must have the eyes of a cat and the lungs of a mole. I'd light it up for you, sir, but I can't. No more burners. And it might be ventilated, but there's only one way to do that, and it takes all day."

"Never mind, thanks," said Grisnick.

"I didn't suppose you'd be interested; the place is eminently suited to its purpose now — room for fast composition — clean work — no distractions — all that sort of thing. Let's go to the pressroom."

The old man demurred, but they went down the narrow stair, and stopped in another room, similar except in equipment, where the heavy, acrid odor of ink and the thin stifle of the lighter oils shut out other smells. As they walked around the room, arm in arm, the stranger continued his monologue.

"Queer about this room, Grisnick," he said familiarly. "I expected something different here. You're of the older school, you know, and I thought all your kind believed in pressrooms. Always heard that you figured everything else as an expense; all the profit in the pressroom. That's the old-timer's way. And I'm driven to admit that this doesn't look it." His voice took on a tone of gentle melancholy. "This room, my dear sir, shows more clearly than anything else that the firm is anything but parsimonious. Here one can not fail to observe that the house is not among those who go in for the dollar — forsaking all others and cleaving only to the dollar — till death do, etc." He paused, rubbing his hands in a pleased way, before a cartoon on the quondam whitewashed wall. "Ah,"

he said with a slight upward inflection, "most interesting. The art instinct is not wholly dead here. More evidence of the uncommercial nature of the establishment. Doubtless this budding flame aspires under the favor of the house. Quite a Macænas, aren't you, Mr. Grisnick?"

For a moment they stood before the wall, looking fixedly at a spirited likeness, broadly treated in black ink with a paddle, and illuminated with Nassau Lake, of Mr. Amos Grisnick. It was not, strictly speaking, drawn with an intention of exploiting the subject's philanthropy.

* * *

They were in the office again before the old man came fully to his senses. But when he did finally shake off the influence of the visitor's fluent mockery. he stiffened into a veritable iron grenadier, mortally offended.

"Now," he said in a grating voice, "I want to know what this is all about."

The stranger dropped his grand air, and with it his imperturbable temper. "Good," he said sharply. "I'm glad to see you've had nonsense enough. If you want to get down to business, we'll drop the play-acting. Never mind how I brought you here. Never mind what you've seen. The main points are these: what we've done is all a part of my game — not yours; what we are going to do, is yours. My card, Mr. Grisnick."

The old man took the pasteboard, glanced at it, noticed a familiar name and laid it on the desk. "What do you propose to do," he asked listlessly.

"I'm going to change the entire method of your place before to-morrow night."

"Do you think you can do it?" asked Grisnick with a bitter smile.

"I know it." The stranger swept his hand toward the shops.

There was a silence in the room. Grisnick unlocked his desk, took out a check-book, referred to the card, and asked quietly, "How much shall I make it?"

The man smiled. "I didn't come to try your generosity. I'm not soliciting Christmas favors."

"Stuff! You're afraid of a check. Want cash."

"You're mistaken, Mr. Grisnick. You seem to have been dealing with some peculiar situations — or with some unauthorized person. I'm simply interested in putting a stop to your sweat-shop methods."

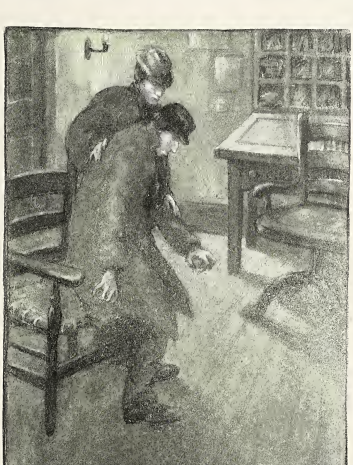
"What's your authority, may I inquire?" asked Grisnick, with biting politeness.

"Merely legal; personal, if you like. I don't like the name the newspapers give me, so we'll leave that out of it. I'm only going to force you for your own good. For the sake of argument, we'll say I'm not representing anybody."

"Reformer!" The old man spat out the word with scorn; then he rose slowly, and stood with his back to the wall; the iron grenadier at bay.

"I've always fought your kind," he said, "and I'm going to keep on fighting as long as I can turn a wheel. You've got honest of a sudden, and that makes a harder fight. I'm your man. Go ahead, and be damned to you."

Something in his attitude, and the slack of his eye as it flickered over his defiance, struck the guest, and he caught the printer by the shoulder, assisting him to



"I'LL CALL A CAB TO TAKE YOU HOME."

his chair. "Permit me, Mr. Grisnick," he said quietly. "I'll call a cab to take you home."

The old man motioned him to the door; his hand clutched blindly, and he lunged back to his chair. "Go ahead, and be damned to you," he said faintly.

YELLOW JOURNALISM IN ARIZONA.

An Arizona man who had subscribed to a religious paper for some time, sent a letter to the editor to stop it, in which he said: "We find the *Gila Howler*, our local paper, much livelier than your old milk-and-water affair. Besides, you haven't played a square game with your 'ads.' My wife bought a pair of corsets you advertise, and blamed if they didn't burst in three days, and we use them now to mend the hencoop. I took half-a-dozen of the dead-shot pills you puffed up in a leading notice the week before last, and for two whole days after that I was that ill that three doctors announced my approaching end. For these reasons give me the *Howler* only. As I know it always lies, unless it is paid to tell the truth, it can't lead me into temptation."

Written for The Inland Printer.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

IX.—SHAPE AND PATTERN.



EVERY letter has its own peculiar shape. Every word, with the protruding ascenders and descenders of its letters, as well as its proportionate length as a whole, is in shape individual enough to let us recognize it, generally at a glance. Every paragraph has a shape of its own and so has the page made up of paragraphs.

In typography, as in almost everything else, we have no use for what is shapeless. In display composition, particularly, where we make great effort to please the eye, form must be considered to be more than the accidental outline of a group of unequal lines. It must be designed with forethought and with art.

Symmetry may even up the two sides of a piece of composition, make it seem orderly and hold it together by a spine, yet pleasing form depends not only upon a straight central axis, but further upon good contour or outside lines. Shape in typography means the general exterior formation of a piece of composition. When the matter is complex, the relation of several forms one to another may be involved, and this becomes an arrangement which perhaps we may better call pattern. Pattern, however, also includes some other considerations which will be mentioned later.

The shape of a piece of composition is something not easily recognized by some people. They do not relate one line to another, but view them separately. They do not see the woods for the trees. They do not conceive of type-lines as making a mass or assuming any shape as a whole. In such a case it is necessary to draw the outline by carrying pencil or pen from point to point, extremity to extremity, till you have fenced in the otherwise elusive or invisible form.

It is true that the figures of these type-forms are to a certain extent imaginative and suggestive rather than definite, for one person may see in a piece of composition like Fig. 1 the form of an hour-glass, while another might choose to think of it as made up of two groups of type-lines with an isolated ornament in the center of the large space between.

But the object of endeavoring to see shapes in composition is not so much for the purpose of describing or even of appreciating the construction, as it is to enable one to *build up* composition in the first place and to do it on agreeable lines. The compositor of Fig. 1 certainly had a particular shape or pattern in his mind when he worked out this title-page; we do not know whether he called it an hour-glass, double triangle or a diagonal pattern. In any event, it left a pleasing arrangement of type on this title-page, but whether or not we have traced just the lines he used mentally in constructing it is neither apparent nor by any means essential. What is important is that by conforming to some such lines as these we could imitate his success, or see how to lay out forms for other successful title-pages.

A man in constructing typework may carry a form in his mind as a model of what he wants to produce. The lines of this mental image are only as a scaffolding to him; when his work is complete the original image does not remain — hardly are the marks of scaffolding in evidence — but the completed display which was built up within the tentative or imaginary lines stands forth in a clear impression of type on paper, and we can only guess, more or less closely, how the originator went about to make it.

Indeed, it is well to leave methods of construction somewhat uncertain. A shape unduly emphasized, as in Fig. 2, carries the thought away from the matter and does not add that flavor of delight which a subtly devised form brings when it is merely attendant upon the more essential elements of display.

Fig. 3 gives a form about as definite as it is safe to use. Of course a title-page may be allowed more formality in its display than an ordinary advertisement, and a brief piece of copy will conform to definite lines more acceptably than full matter which seems packed inextricably when forced into any very exact shape.

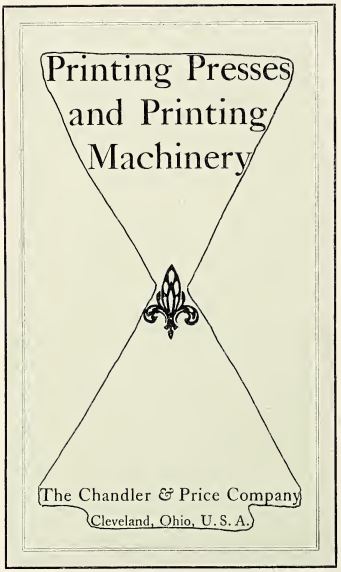


Fig. 1.

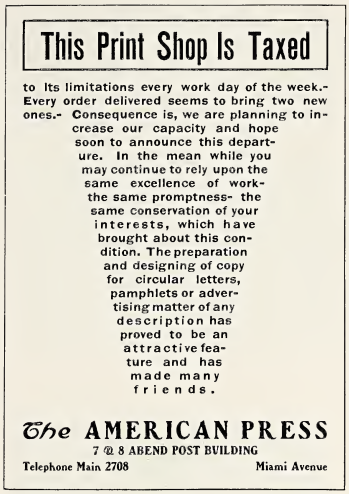


FIG. 2.

Extensive copy, which necessitates a complex arrangement of display in order to present it legibly and make it interesting to the eye, calls into use other devices than those of simple shapes, though it may group two or more interesting forms into a larger form.

Fig. 4 shows a rather full piece of display in which shape is reduced to a plain rectangular form, while an interesting effect is assured by the introduction of heavy ornaments and large type. At the same time, the necessary separation of parts is maintained by these contrasts. The pleasing effect of Fig. 4, crowded as it is into a solid form, arises from the variation of tone throughout the page — here a dark group of four ornaments, there a group of three, below again a group of two. These are so set one over against another as to carry out balance, and further — although its reproduction here can not show it — the breaking up of the form for colors (red and dark green) operates all the more for equilibrium and pattern.

Pattern, we may assume, is made up of a combination of color spots and lighter and darker impressions within the form, just as the pattern in a wall-paper or a brocade is a mixture of different tones and colors. But pattern, generally, also involves shapes. Fig. 4 is given as exceptional, emphasizing the fact that pattern essentially is distinct from shape, although commonly it includes shape and makes much of it.

Fig. 1 originally had its center ornament in red; thus its pattern, or display arrangement, is made up of heavy and lighter type, a note of color, and an interesting grouping (along converging lines), not to mention symmetry, which is certainly contributive. And yet the shape into which Fig. 1 is cast is perhaps the chief thing by which it attracts the eye.

In a former lesson, a comparison was made between the composition of the printer and the composition of the painter. The two are not so far apart. (The interchange of neighboring letters is even hard to avoid in the printer's case — the painter may not appreciate this, but it is to be hoped the printer will make the most of it.) In both of these forms of composition, balance is essential, but in addition to balance, the decorative quality in composition of artists and artist-printers is not wisely to be ignored, for work to be decorative means to have at least a hint of pattern, an arrangement of parts pleasing through contrasts of color and shade and through the proportions of spaces. These elements may all be included in a picture that "tells a story" as well, or they may be included in a painting from "still life" done with great perfectness — yet done with a careful selection of subject, lighting and position which makes the canvas attract the eye as far as it may be seen across a gallery, whether or not the actual object portrayed in the picture can at the first moment be determined.

This striking or pleasing effect of an artist's composition, which enters into his work over and above the quality of its being true to nature or to some human experience, is equivalent to the demand for pattern or decorative qualities in the printer's composition.

Decorative effect is not simply a trailing vine, curv-

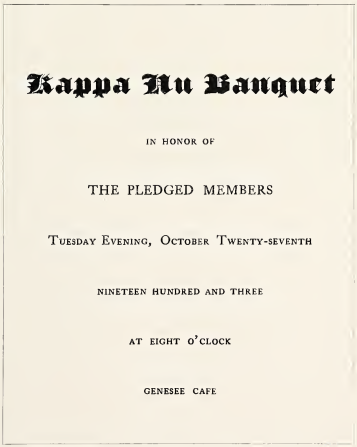


FIG. 3.

ing festoons, a band of Navajo zigzags in reds and yellows, the Roman key or the Greek acanthus. It is not mere ornamentation. It is the quality of having things *interestingly placed* in a piece of composition or *strikingly contrasting*. It is a matter of lines, spots

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FIG. 4.

or masses, both light and dark, position within a certain space, all calculated to please the eye and satisfy taste with its harmonies. We may admire the decorative design of a plaid in black and white, because the lines and dark masses are so placed with respect to each other as to please us, we can scarcely say why. We may be pleased with the façade of a building, made only of a light stone, relieved by the deep shadows of doorway and grouped windows, divided by well-proportioned lines of story and cornice, and yet we may not be able to classify its style of architecture. We may delight in a portrait painting, such as Fig. 5, though we may not know the people, nor be able to say a word about the coloring, having seen perhaps only the half-tone reproduction. Nevertheless, in Fig. 5 we find interesting contrasts of black and white, black and gray, white and gray; simple lines that lead the eye quietly from one part of the picture to another; withal, emphasis on important parts. We may not be able to say from our own judgment that the portraiture is good; we can not claim there is any story to the picture, yet we can enjoy it simply because it is a good composition.

The critic who saw a painting in an artist's studio and exclaimed with delight over it before he saw that it was upside down, had not so much reason to be chagrined as some think. Placing it right side up would naturally be likely to add some interest to the picture by showing what the subject was, yet the composition consisting of an arrangement of lines and masses could easily compose a beautiful pattern even when reversed.

Now the point of all this is that display, while it should generally set type to tell a "story," may do well to claim a decorative effect besides and attract the eye by its pattern as well as by its title or scattered bold-face lines.

Composition to be effective, and what the artist would call decorative, does not always need ornaments, though they are sometimes of great practical assistance, as for example in Fig. 4. Effective artistic composition in display depends very largely upon shape and pattern, shape being an exterior effect, so to speak, and pattern an interior effect. Pure beauty of outline may be attempted, as in some of our finest pottery, or, again, to beauty of form may be added the decorative effect of contrasts and colors as well as groupings of lines.

Indeed, we may well look to pottery for inspiration and even suggestion. Compare the shape of the



FIG. 5.

display in Fig. 3, or even that of Fig. 1, with the pottery grouped in Fig. 6. While there is no example in Fig. 6 exactly corresponding to these display shapes, yet we can recognize similarities that might easily be responsible for the setting of either.

With such an architectural façade as that of Fig. 7, we may compare Fig. 8, giving as it does in its title



Fig. 6.

lines a typographical counterpart of the triangular pediment which here, and so often, crowns the front of a classic building.

Many products of art or of the crafts can give the printer hints as to pleasing forms and patterns into which to shape his display. It is impossible to show many of these comparisons here and now. But, in conclusion, certain points may be noted as to the

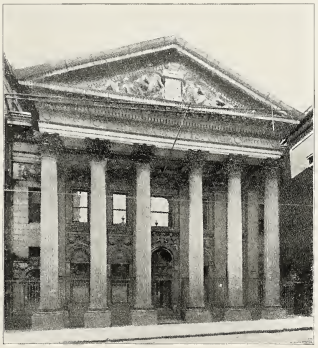


Fig. 7.

practical purpose and employment of these elements of display, some of which may have been successfully exhibited in the examples.

Either shape or pattern, if well handled, will help to hold the display together. Shape is a matter of bounds, pattern is a matter of relation, and either gives a feeling of unity as we follow the lines of type composition in which they are found.

The influence of these elements for good is felt oftener than appreciated, nevertheless they are responsible for the excellence of some compositors' work which others, in trying to imitate, can not seem to equal. Artistic display is not a superficial art; we must go deep into it. What is not evident to the eye at first glance can not be assumed to be of little or no account.

An interesting fact, and one of some influence in good composition, is the existence of marginal pattern or the negative form. It is simply this: when we block out the shape which the type assumes, we at the same time block out the white that is surrounding

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Head Master
1900

Fig. 8.

or extending into it. Turn back to Fig. 1 and note the shape of white space enclosed between the double rule and the pen line, fixing a suggestive boundary of the display.

White space too attenuated, squeezed between the sides of a type-form and the space it occupies, can not be graceful in its proportions. Variation of form also is pleasing in these negative patterns. With graceful arrangement and good proportion in both the positive and negative patterns formed out of a given space by the type set within it, we may have great confidence of obtaining artistic display.

(To be continued.)

Written for THE INLAND PRINTER.

LEARNING THE TRADE.

BY LEON IVAN.



SCHOOLBOY who had been working in a printing-office during vacation was asked by another if it was hard to do fine printing. "Naw! I can do it myself if I want to. All you have to do is to take the right letters and put them in their proper place. We print all kinds of colors at the shop; we have all kinds of types — white zinc ones to print white with, and half-tones that print brown you can't tell from real photographs. Anybody can print colors if they have the right kind of type. I do all kinds of jobs for the kids 'round here. Look at this raffle ticket. Do you want to take one for a cent?"

To be rafled for a
HANDSOME
dough rabbit the
winner to buy 5c cigrets and the
OWNER
in the alley back of jim's place
Tickets 1c.

"All you have to do is to count the words. You put five words in dinky type, and then a big one; then ten more dinky words, and another big one. I counted the words off on a job the boss set and then just followed his style. I run them off on the galley press while I am sweeping out in the morning, and I can print as good as a rubber stamp. You can do real fancy work on a galley press if the type don't break.

"When I first started in at the business I used to dis. my own jobs, but the fellows made a fuss and said I ought to carry a pair of calipers for a year, so now I just pull out the big chunks and throw the rest in the hell-box. The boss gets seven cents a pound for that stuff, and it don't take much to make a pound either. You ought to hear the roar he makes when I am sweeping if I don't pick every bit out of the dirt. If you use plenty of fancy type in a job, it is bound to print good; the boss tells the fellows that it not only makes a toney job but shows off the capabilities of the office to use lots of sorts of type.

"We had a tramp at the shop the other day when we were rushed, who was a cheap skate from the city, and he would just go up against one bunch of type and run it all through a job. Then he would take another crop for the next thing. He was quicker than a cat, but he did put up some bum jobs — just like the cheap city work we get from the paper and type shops, for they looked as if we had only one sort of letters in the place. The boss didn't like it a bit; he said that if he wanted straight matter set he could send it over to the Linotype mill and get it ground out there.

"You ought to see the way the new type comes to the shop; it is all in strips, about as long as your finger with the letters any way. The boss gave me a line of it to show the kids. Here it is:

"gal 4. etaoinetaoinmfyp.

"Before they can use it it has to be put through a type-mill and ground up into separate letters for the case.

"I am glad I learned the trade, because father says I may have a print-shop of my own as soon as I get some money; that will take some time, because you can't get a complete outfit for much less than five dollars."

Written for THE INLAND PRINTER.

RUSS M'CURDY, A HOOSIER ARTIST.

BY EDWARD SINGER.

Our printer, Russ McCurdy, 's come back to work ag'in,
To feed the *Globe* an' set the ads. an' put the Dutchman in,
An' turn the woodcuts upside down so's they won't swell a bit,
An' cut the leads an' riglets up an' allus make 'em fit,
An' show Leone the type that's dead, an' stand around an' say
That girls ain't got no bizness in a printshop, anyway,
An' chaw tobacker all the time, an' spit behind the door,
Where all the juice has glued a lot o' type upon the floor.

There's somethin' 'bout the feller that jist tickles me, by jink —
Whenever jobs ain't workin' right, he'll blame it on the ink,
Er say the cuts is mighty poor, an' kind o' haw an' hem
About the rollers where the rules has perforated 'em;
An' yit, in spite o' that, it's like I've often said to paw:
He'll slap a job up 'bout as quick 's a feller ever saw,
An' do it in an *easy* way! 'Pears like he sort o' gits
An idy like beforehand o' the very type that fits!

The city printer that wuz here, he didn't know our ways —
It seems that Russ is jist about the only one that stays;
An' he's jist sort o' *growed up* in the office clean from when
He started in at two a week, an' now he's gittin' ten!
An' saves it, too! An' twice a week sparks Lena Christopher
Till some day he'll be apt to buy a home for him an' her
An' settle down right here in town an' hand her out his pay,
An' as fer me, I like to see a man that's thataway.

I work about three days a week, an' when I mix a case,
But never care, you know, because my father owns the place,
Russ only grins, but when Leone fergot an' set the sticks
Fer twenty ems or so instid o' twenty-five er six,
An' spoilt the Woodmen's By-law job, Russ called her down, an' so
That's one thing I don't like about the feller, don't you know;
An' yit, in spite o' that, it's like I often say to paw:
He'll slap a job up' bout as quick 's a feller ever saw.

PETTY JEALOUSIES.

It has been my experience, in the best offices in America, to note that petty jealousies are the predominating hindrance to the advancement of men of exceptional ability. I could easily recognize a prevailing sentiment that saw fit to keep a "light under a bushel"—a predominating fear that if an ambitious workman were given the opportunity he might prove that his general knowledge of the business did eclipse his superiors. That is the reason why you, if you are a really competent workman — an art printer, perhaps — have often been forced to work at straight matter and at inconsequential duties, while your incapable companion was endeavoring to handle the tasty composition.—*George Sherman, in the Master Printer.*

SUCCESS DUE TO READING.

I am a subscriber for the most valuable of all printers' publications, THE INLAND PRINTER, and read it from cover to cover every month. I have been printing about seven years in small offices, but always try to get up my work in the best possible manner with limited material, and the most of the success I have made is due to your paper.—*John B. Miller, Manager, The Index, Manchester, Oklahoma.*

Written for The Inland Printer.

A STUDY OF IMPOSITION.*

NO. III.— BY CHARLES M. BUTLER.

ROLL-FOLD.— A fold made by rolling or turning the paper over, making two folds in the same direction, one followed by another. Oblong forms are usually roll-folds, and, on account of this rolling, it is only possible to double up on oblong forms, and thus avoid turning the sheet over, and so fold duplicates or two different sections of this class of printing.

As yet it requires special machinery to fold a single three-fold music (oblong) form, as a sixteen, though the form can be folded as two eights, one to follow the other. This scheme is all right for side-stitched music folds, but music forms are seldom wire stitched, but rather sewed, so that when the books are open they lay perfectly flat.

There is one peculiarity about music forms, whether oblong or regular, which is deserving of mention. The margins in the backs are usually widened out of proportion to the side margin. The folio side of pages print out to the edge to permit of easy reading as the book lies open upon the music stand. It is not uncommon to have more space in back than in gutter in these forms, especially in books composed of an extra large number of pages.

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QUOINS.—The lower half (the half next to the page to be locked) should point toward the cross-bar or other solid part of the chase. Two half quoins of different make should not be used together. They will not lock properly. Always lock between two pieces of wood — never between iron. At least get a cardboard between chase and quoin. Never use a shooting stick to lock up iron quoins; it ruins the quoins and stone. Iron quoins are best on type-pages; wooden quoins and side-sticks on patent blocks and stereotype or electrotype plate forms. Oak quoins will shrink with use; boxwood never. Forms kept standing for an unusual time should be gone over frequently and tightened up. Furniture, no matter how well seasoned and oiled, will dry out and shrink, and the constant jar of moving machinery will loosen the quoins.



ON THE CORNISH COAST.

CUTS AND TABULAR PAGES.— Illustrations used in text pages should be placed slightly above the center of the printed page — less reading matter above than below. Where the cut stands alone, with an inscription under it, the type should form part of the margin — especially on solid pages with light single-line descriptions. Tabular matter is treated in much the same manner. If the cuts or tables read lengthwise of the page, reading matter should read from bottom of page toward the top. This is undisputed on "even-folioed" pages. There is a diversity of opinion as to position on "odd-folioed" pages. In many publica-

tions titles of cuts read up on even pages and down on odd, but where two pages come together, like pages 2 and 3, titles and tables should all read the same way; that is, from the bottom of the perpendicular page toward the top. This plan does away with the possibility of having two methods used in one book. Theoretically it is correct, for the natural way of holding a book while reading is to hold with the left hand and turn the pages with the right. No change of position of hand is required with the first method (up), while the second requires the shifting of the book from left to right hand.

Handling Linotype Matter.—The Linotype has made it possible for the make-up to handle more material and accomplish greater results; but in a way it has not simplified his work. With the modern unit scheme and point system in use, two pages of type or two columns will come out even in space. Not so with the Linotype slug. The most perfect slug that was ever cast is capable of being squeezed up more or less. The most minute variation in thickness of ends of slugs will make quite a difference in a page or column, making cardboarding absolutely necessary in squaring up.

While it is not necessary to use leads of like measure in leading Linotype matter, it is best not to use exceedingly short ones. Slugs are more or less porous and will crush into one another on the ends if given too much open space. Especially is this true of pages locked tight on the sides before being properly tightened from the bottom, and the "bottling" of slugs is another thing that the make-up must look out for. A small line like nonpareil will come out almost solid and perfect, but a long line of large type will almost invariably be cast porous — solid toward the top of the line and honeycombed and "bottled" at the bottom — and in order to keep the slugs from working up and force them to remain on a flat surface and keep their feet, it may be necessary to drop narrow strips of paper between the lines at the bottom of the slugs to overcome the difference between the thickness of the top and lower portion of the slug.

Lock-up.—To be able to position pages in a form correctly is not the whole of imposition. While that is essential, there are other things as vital, chief of which is margin-making and the proper lock-up of pages after being made up. Linotype and patent-block work form the bulk of work handled to-day, therefore a knowledge of how to handle these is required. It has been found best not to build up a Linotype form by using one piece of furniture in head margins stretching over four or eight pages, but rather to have four or eight pieces, one in each place. Register can be made quicker, you get better and more direct action of the quoins, and less likelihood of pi. In patent-block forms, a long piece in head is proper, though leeway should be given to allow for shifting of single blocks back and forth to overcome any differences which may exist in the beveling of plates. Instead of using one long piece the full length of the block, sidewise, short pieces should be built up on each end, much after the style of color-scheme in lock-up, to allow for twisting. It is not always possible to register by means of spaces between the brass and the plate, on account of the danger of plate slipping or crowding over the spaces when working against the back brasses.

Some make-ups aim to turn blocks so that two backs come together; others aim to have all blocks face one way on different sides of the short bar in chase. The only time they have backs together is when plates are ragged on folio side, either through the use of marginal cuts or side references; then, of course, there is only one way to lay the blocks. On sixteen-page forms of blocks, the bases should be laid all one way to permit of plate working with the motion of the press, making the impressions against the back stationary catches rather than against the adjustable catches on the open side of the block, where the plate may work loose and pull off and be smashed. It should never be necessary to put a tack into a patent block if made up properly. As a matter of economy, it is far cheaper to mount a small or large plate on a common wood base and register it in the form on the press than it is to ruin or mutilate a piece of valuable furniture such as a patent block.

Fig. 1 represents a color-form design. The positions of the quoins are in head and back. The assumption is that it is complicated and not simply a straight up-and-down register (a map form, for instance, which may be required to shift up and down, sidewise and twist to make colors register). Each page stands out as an individual. You can twist and turn any one without interfering with the other, which could not be done by locking up ordinarily. You should not use solid or long furniture in a form of this kind, but build up out of small pieces on each corner. The furniture should be so divided that one can readily abstract any sized piece, like a lead, nonpareil or even pica, from one corner and add to another without the bother of changing furniture. The aim is to build your form up square with material. In shifting, when taking out from one side always add it to the other to keep the solidity and squareness of the page. Too much time should not be spent in attempting to register exactly in the first place. The idea is to get pages as close as possible and have the material in the form to shift quickly. It is as easy to shift a pica as a lead, and the eye can readily discern which is necessary when the right time comes.

In large forms of sixteens, or thereabouts, it may be necessary to cut holes in the printing "key" form or to oil the paper upon which it is printed to guide you in laying colors. The idea in colorwork is that the black form is usually the "key" or heavy form, and is put on the press first, thrown into position, and a certain number of sheets printed to guide the printing of the colors. These are called "trial" or "register sheets." The black form is then lifted and reserved for printing last. This form, as a usual thing, being

the heaviest — that is, containing more lines and more printing surface — suffices to cover up any defects in the color plates, giving a finish to the job not otherwise obtainable. It is not necessary here to discourse on colors, but a stoneman should at least know something about the formation of combinations in laying out the scheme. Yellow, red and black or blue are common combinations in three-color printing. Red on top of yellow deepens the red, so if a light cast is required in spots, the red may run without yellow under it to give it a pink shading. Likewise red and black, or more strictly speaking, red and blue, will form a brown, while yellow and blue will create a kind of green, so by the correct printing of three colors one may get the effect of five or six shades in three impressions. The forms should be printed in the order named to get the best effect: Yellow, red, blue or black, but by use of "transparent" colors, the key forms on "cheap" jobs are often printed first.

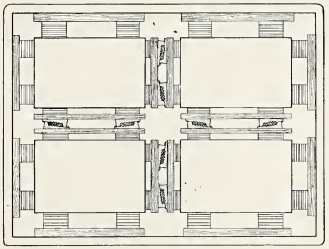


Fig. 1.

(To be continued.)

"CONFESSIONS OF A PUBLISHER."

The Boston *Evening Transcript* is printing a series of articles entitled, "The Confessions of a Publisher," and attributed to "a member of one of the largest and most progressive book-publishing houses in New York." Honest confession, said to be infallibly good for the soul, may sometimes serve the purpose also of clearing the atmosphere of misapprehensions. As this publisher says in the opening article, the successful author has for some time been able to dictate terms to his publisher — terms at which "a self-respecting worm would have turned long ago." Every one knows that; the point which neither the purse-proud author nor the dazzled public has fully perceived hitherto, as a rule, has been that an excessive royalty for the author leaves no safe margin of profit to the publisher, who must pay all the bills and run his business on what is left — if he can; and that the author who thus saps the foundations of his publisher's financial stability is undermining his own likewise. An o'er true tale, with a rather depressing moral: that the public gets its good new novels too cheaply. At least so concludes the present writer. "Money is made on educational books, on subscription books, on magazines. But publishing, as publishing, is the least profitable of all the professions, except preaching and teaching, to each of which it is a sort of cousin."



A printer crank, on fishing bent,
From a dear friend borrowed a tent.
The tent: ∧

And going to fish in babbling brooks,
Of course he had to have some hooks.
The hooks: JJJJ

While tramping o'er the verdant sod
He, nathless, must procure a rod.
The rod: ——

As the rod's bent, the fish incline,
He ekc must get himself a line.
The line:

And to round his high estate,
He had to dig himself some bait.
The worms: ᔕ ᔕ ᔕ

So thus equipped he gaily sped
To where the stream purled in its bed.
The bed:

He then did haste to fill his creel;
And caught a slimy, flapping eel.
The eel: &

But once more to the creek did hark
And hooked a grinning, gaping shark.
The shark: ⋋

On such-like game he did not dote,
So quickly gat him in a boat.
The boat: ⊃

In that he but increased his troubles,
He tumbled in — and up came bubbles.
The bubbles: ooo.

While sinking in the crystal stream,
He choked — and found 'twas but a dream.
The dream:





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SANTA CLAUS AT THE FARM.

Drawn by F. De F. Schook.

Written for THE INLAND PRINTER.

PRINTING ON LEATHER AND CELLULOID.

BY JOHN RIGNEY.



PAPER is the usual medium for printing; anything other than paper is unusual. I refer to printing on leather of all kinds, and celluloid. To print on leather, the every-day printer naturally thinks that he should have an ink extra stiff and free of drier, but such is not the case. There are grades of leather, and especially those used by advertising novelty manufacturers, that require a special ink treatment. An ink with much drier in it, when used on cheap or ordinary leather, will peel and blister the surface and produce anything but a nice effect; and if the leather has had oil used in its preparatory tanning, the drier itself is not of much use, as the writer has known it to rub off weeks after printing.

The best way to print on leather is to get 10 cents worth of bookbinders' drier paste from your bookbinder; if it is a couple of days stale and a little hard, so much the better. Take a good, quick-drying ink, add one-third part of drier paste to two-thirds of ink, mix thoroughly. If the leather has a smooth, oily surface, like skiver or common sheepskin used by novelty makers, you can mix equal parts of each. What ink you have left you can keep like ordinary ink; in fact, it appears to look and work better after being made a week or two. Put a good, solid make-ready and impression on your job, for leather requires much more impression than paper; the die has to be imprinted in the surface. Wash your press thoroughly with benzin or lye (not oil or anything that contains oil, as oil has a dissolving effect). If you wash with lye, dry thoroughly before putting on color. Carry a sufficient amount of ink, as it is inclined to dry out a little light. Spread the printed sheets to dry singly on racks; it is not advisable to spread on top of each other, although with some water-grain leathers you can do so without smearing.

Should you be confronted by a leather whose surface has been treated with paraffin or soapstone, or some unknown composition, or much oil used in its tanning, and on which the ink will not dry even after adding more paste than ink, a good way to overcome this tendency is by the method known as paste-washing. Take a little ordinary bookbinders' flour paste, add sufficient water to make the liquid look like flour water (about one-third paste to two-thirds water will do); mix thoroughly. Use a silk sponge, and a couple of hours after printing go over the entire surface with the diluted paste, which will cause the ink to dry and will not be noticed on the cheaper grades of leather, if done smoothly and cleanly.

To print on celluloid requires a very stiff ink with much drier; in fact, it is the drying qualities of ink that are necessary to the success of celluloid printing. When you buy celluloid ink direct from the maker, do not attempt to reduce it and then expect it to dry. Any kind of reducer in this ink will give it a mottled appearance and prevent it drying. Celluloid ink must dry on the surface; there is little absorbing power in celluloid, and especially on the right or shiny side.

Manufacturers of novelties, or printers who have orders for work of this kind, will find the following pointers useful and profitable. Buy only enough ink to run the job; order as you need it, as after it becomes hard it causes the rollers to jump and otherwise will not work as well as when fresh. Have your room well heated. Do not make the mistake of putting heat under the press to get the required warmth, as with this class of ink it simply dries the ink on the rollers. The room must be warm all over. Have a good pair of hard rollers; soft rollers can not be used with this ink; they would melt or be torn.

Wash up clean with benzin or lye; let no oil or oily rags be used in this process, as it will mean a spoiled job. After putting on ink, allow the press to run five or ten minutes. Have your make-ready very even, and a couple of sheets heavier than for ordinary printing. If you are running a small form, the job can be slip-sheeted. Use very hard paper for this; some bond will do, as soft paper adheres to the printed surface, and will leave a fuzz thereon on being taken out. Do not put more than fifty sheets in a pile, as celluloid is heavy. If you are printing a large form, you can not slip-sheet it; the sheets will have to be laid singly on racks to dry.

Keep your celluloid in a cool place at all times, as heat will cause it to warp, and, when once warped, it is hard to feed and cut and can not be straightened. Five or six hours after printing go over the surface with a brush dipped in French varnish. If your ink blurs in going through the varnish process, you have allowed oil or some reducer to get in it, or it has not been made correctly by the manufacturer. This varnishing is necessary for a successful job; it covers the ink and prevents its rubbing off, and gives an enameled appearance. Lay sheets out on racks singly after varnishing.

The job can be printed from type or electrotypes and worked on ordinary presses.

Written for THE INLAND PRINTER.

A POET'S LETTER TO SANTA CLAUS.

BY ALOYSIUS COLL.

Dear Santa: Would you grant the wish
That's nearest to my heart?
My stocking fill with fire divine,
And wit and humor tart:
Aye, give to me this little box
Of tools to ply my art.

Hope's mallet add to knock upon
The heavy door of Fame;
The measure rule of Confidence
To balance every aim;
The chisel of Persistency
To carve a fadeless name!

Written for The Inland Printer.

NEW AND INGENIOUS USES OF THE TYPOGRAPHIC NUMBERING MACHINE.

NO. IV.— BY GEORGE SHERMAN.



COUPON books containing a specific number of leaves, numbered consecutively, with covers numbered to correspond with the first figure of the first page of each book, are now common to most every printing-office, and the requirements, when printing and numbering are done at one impression, are ordinary consecutive numbering for the leaves, with numbering and "skipping" for the covers. I intend to show, first, how numbering and then skipping a specific number of figures may be accomplished without the use of specially devised auxiliary parts.

Example: Given one thousand coupon books, each book to contain ten leaves, numbered consecutively from 1 to 10,000, covers to be numbered to correspond with the figures on the first coupon in each book. It is presumed that, in this instance, the covers are of a different stock than the coupons, and the printing on the covers also being of a different nature, a special form and an extra run are required. Consequently, in printing the covers, the machine must be made to skip ten figures, which is to say that the first cover will be No. 1, the machine then jumping at each impression to 11, 21, 31, 41 and thus up to 9991.

Cut the stock double and set up the form as illustrated in Fig. 1, inserting the type 1 in the upper left-hand corner. This figure should be of a face corresponding with the numerals of the machine to be used on the job and so placed that it will register after the unit or last wheel of a numbering machine. Place the numbering machine in such a position that it will print upside down on the lower right-hand corner of the blank side of the stock. You are now ready to print the entire one thousand covers without stopping the press. The numbering machine, performing its natural duties, will number consecutively on the blank side of the stock, thus: 1, 2, 3, etc., up to 499, when one-half of the job will be completed.

On the printed half of the stock there will be a repetition of the figure 1, printed from type. On making the turn to complete the work, the impression from the automatic numerals will register just before the figure 1 printed from type, thus producing No. 4991, No. 4981, No. 4971, etc., down to No. 11. The numbering machine in the meantime continues to consecutively number from No. 500 to No. 999, the numbers registering before the previously printed figure 1, producing the complete numbers from 5001 to 9991.

Should the run be a much longer one, however, requiring the job to be set up, say "eight on," thus preventing a make-up consisting of a type and a blank form in each instance, on account of the limited capacity of the chase, then there is another method of accomplishing the above results. For a form of "eight on," for instance, make eight sets of electros of the figure 1, or any other figure that may be the initial number of the first coupon. These electros should be cast on a body of about thirty-six-point set, and then kerned so that the electrotyped figure will lap over the end of

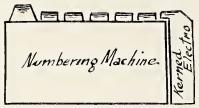


FIG. 2.

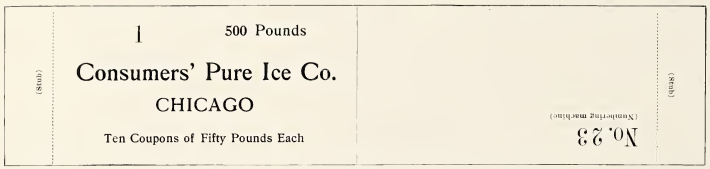


FIG. 1.

the numbering machine next to the units wheel, as illustrated in Fig. 2.

In the latest models of numbering machines, where the dimensions of the case have been reduced to a minimum, the space between the unit wheel and the outside of the machine is not much more than one-eighth of an inch, and, therefore, in such cases, the kern need not be very long, and it will be sufficiently strong to withstand the impression. If the kern must be cut deeper than one-eighth of an inch to give uniform spacing to the figures throughout, then it will be necessary to cut the overlap to an accurate height so that it may rest on the edge of the machine for support. By this method the unit will remain stationary, while the unit wheel in the machine will be converted into the tens column, the hundreds into the thousands, etc., thus at once producing the effect of numbering and skipping ten. These kerned electros can be used from time to time for many other combinations, of which space does not permit enumeration, but which will be apparent to the alert printer when special numbering is required.

When you are required to number a job up to the

seventh or eighth column of figures, do not refuse the work because your machines are of the conventional five-wheel kind. Neither will it be necessary for you to worry about an investment of $60 for an eight-wheel machine. Accept the job and straightway print it with your five-wheel machine. It is seldom, indeed, that a customer requires a job to be numbered as high as the seventh and eighth figure, but when this is the case, it is usually in such instances where a continuous number has been used for a certain job for a great many years.

Orders for this class of numbering very seldom start at No. 1. They are usually a continuation of a series of figures started years back, and in nine cases out of ten the printer is required to print a ten-thousand order, commencing at the seventh or eighth place. To illustrate the method of printing seven or eight figures with a five-wheel machine, I will cite a job of one hundred thousand copies that requires numbering from, say, No. 12367843. The last number on the order would be, therefore, 12467843.

The following method is applicable to any number,

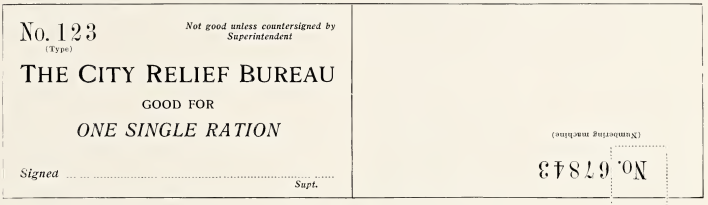


FIG. 3.

but to elucidate the explanation I will illustrate with a single form (Fig. 3).

As in the preceding example, cut the stock "two on." With the type matter on the left-hand side, insert the letters "No. 123" in a face to correspond with your numbering machine, which is inserted upside down in the lower right-hand corner of the blank side of the stock. It is the old principle of "work and turn," which will bring the 123 to register in alignment before 67843, the starting number of the machine, resulting in 12367843. The job is now printed consecutively without a stop until No. 12399999 is reached. The form is lifted but once and the type figures are changed at this point to No. 124, instead of 123. The continuation will therefore commence with the machine at 00000, resulting in 12400000 at the turn. By this method eight figures can be printed with a five-wheel machine with but one "lift" of the form at every one hundred thousand impressions. The obliterating tongue "A," illustrated and explained in preceding articles, must be applied as a frisket to the plunger, the blank space thus created being taken up by the type, "No. 123."

(Concluded.)

3-4

PRINTING ON THE HIGH SEAS.

How many of all the thousands who have crossed on the great liners have ever been inside the ship's printing-office? It is a picturesque little shop, fitted up much the same as any printing-office on land, with type-cases and printing-press, where the click of the familiar machinery comes as a welcome interruption to the incessant throbbing of the ship's engines. In the past year the ship's printing-office has gained a new interest. It has become a newspaper office as well. For years the great liners have been equipped with a small printing-press for printing the ship's menus. The work required formerly but a few pounds of type, and this of one kind. The installation of the wireless system has given a new occupation to the printer. On many of the great ocean liners, for instance, a newspaper is published every day.

Within the last few weeks a new record of oceanic newspaper enterprise has been recorded. Ocean voyagers have not only been served daily with newspapers, but newspaper extras have been issued and distributed throughout the ship on the receipt of important news. There are at present upward of fifty steamers equipped with the wireless telegraphic apparatus, plying backward and forward in the narrow ocean lanes. It is common for a steamer to be in communication with some other boat each day, and so the possibilities of picking up news from one side of the Atlantic or the other are many. The steward editor is seldom at a loss for some news items from the outside world, at worst not more than three days old.

The ship's printing-office is usually an inside room and of the size of an ordinary stateroom, with the berths removed. The cases and frames of type in these days of ocean newspapers pretty well fill the little office. The press is the same as used for printing the menus. The newspaper is the same size as these cards, that is, about 8 by 4 inches. The press is worked by hand. The ship's printer is a regular steward and, like them, wears the ship's uniform. He must, besides, have some qualifications which a landsman may never learn. He must be a good sailor. It is not enough that he should never be sick when a menu or a Marconi newspaper edition is to be run off; he must be able to work quickly with his office at an angle of perhaps forty-five degrees. The ship's printing-office is well worth a visit, especially when time hangs rather heavily on one's hands. The best time to see the office, it may be suggested, is in very rough weather.—*Printers' Register.*

BREAKING IT GENTLY.

Office Boy—"The editor regrets he is unable to make use of the enclosed contribution, for the offer of which he is much obliged."

Lady artist—"Oh, did he really say that?"

Office boy—"No; he said 'Take this stuff away, Pimple; it gives me the pip.'"—*London Judy.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XIV.— GRAMMATICAL ERRORS AND THEIR CORRECTION.



THE time never has been, and probably never will be, when any person could speak or write English so perfectly that no one could find any fault. Life is too short even to make an attempt to do so, and the attempt would not succeed anyway. A good reason may be found for saying this in connection with the title of this article. Verbal critics have asserted positively that "grammatical errors" is an error itself, because errors in grammar must be ungrammatical. So they are; but even so the criticism is only a quibble by those to whom Emerson referred when he said that "consistency is the bugbear of little minds," or words to that effect. Such critics unduly restrict the meaning of the word grammatical, just as some have tried to tie down the word orthography to its bare etymological application. Most words will not be so restricted, although some certainly must be to meet the demand of any sort of propriety. Grammatical means simply having to do with grammar, whether it be good or bad grammar, and so the phrase is perfectly correct.

Grammarians themselves often write bad grammar, even so bad that any competent proofreader should try to have its author correct it. But correcting by a proofreader would be a ticklish undertaking, and that is the chief reason for mentioning it here. The suggestion of change should be delicately expressed, but with the desirable substitution unmistakably plain and accompanied with a statement of its reason; and then, if the author will not make the change, the proofreader may conscientiously refrain from further effort. His duty, however, is seldom properly met by the mere challenging with a query-mark, which is so often all that is done by the reader; and sharp criticism (to which many readers are addicted) almost never has a good result.

For a case in point let us take Bullions's example in abridgment of a sentence. His sentence is, "The boys having learned their lessons, we will play," and he says that it is abridged by changing it to, "When the boys have learned their lessons, we will play." His abridgment (so called) has one more word than the original sentence, and abridging is shortening. It must be that he would have recognized instantly the justice of such criticism if it had been made, and thus he would have been helped out of the utterance of an absurdity. The proofreader would not need to call attention to the other absurdity of calling the change of tense an abridgment, which of course no real change of sense, such as is the change of tense, can be. Abridgment is a saying of the same thing in shorter form, and the two sentences do not say the same thing.

Goold Brown was a schoolmaster for many years before he wrote a text-book on grammar, and his chief reason for writing the book — or at least one powerful reason — was the fact that previous books contained so many errors. He found no great difficulty in showing the truth of his assertion about the other books. But it seems likely that no one will ever be able to make a treatise on English grammar so good that no one can find errors in it. Brown was very dogmatic all through, and pitched into nearly all other grammarians as if no other person had ever been qualified to write a grammar. He corrected many blunders made by the others, and he made many new ones himself. This is not written especially as a criticism of Brown's work, but to lead up to the fact that he provided opportunities for a helpful proofreader. It must be that a reader's suggestion would have persuaded him at least to omit the assertion that ignis fatuus is a compound word, with the plural ignis-fatuuses, which has actually been copied by other grammar-writers.

William Chauncy Fowler was another noted grammarian who said some queer things that a proofreader might have had corrected. One of them is that the phrase "beast of burden" is an imperfection, because one man might take it to mean a horse, another a mule, and still another a camel. The proofreader would have been perfectly justifiable if he had told the author, politely, that no man has a right to give to an abstract term a concrete meaning, and that the only imperfection would be in the thought of the man who understood the phrase to mean anything but some animal.

As a means of determining approximately how far one man has a right to correct another man's errors, these articles are to consider a number of instances of violations of the common rules of syntax, taking the different parts of speech in their order, and probably covering some other details. Much of the commonest bad grammar of every-day speech may be left without attention, as most printers are aware of its badness, even when they use it. The writer knew a man who hardly ever said six words without something like the use of "lay" instead of "lie," "done" for "did," etc.; yet that man never let any such error pass on a proof without correction.

Many of these common errors in grammar occur in writing, especially that of reporters for newspapers, who have no time to correct any slips made in their hasty work. No proofreader should ever leave any of them uncorrected. No hard and fast line can be drawn between actual errors in grammar, that every one should know as such, and expressions subject to dispute; but every intelligent man will be able, through his experience, to decide for himself nearly always whether he should change or only suggest. In fact, experience will teach a man who is able to learn that he must pass many things unchanged when he has no doubt they are wrong, simply because he knows that the one for whom he is working does not know they are wrong.

(To be continued.)

Written for THE INLAND PRINTER.

AS TO RUBBER STAMPS.

BY E. B. DEWEY.



IS the making of rubber stamps a profitable side line for the ordinary printer? Yes — and no. The rubber stamp business brings many people to a shop that would not come were it not for that, and sometimes these same people leave jobs of printing. In this way it advertises the printer to some extent.

But the selling of stamps is more or less of a nuisance. Often the person who leaves an order for a 20-cent rubber stamp will take up much more of the printer's time than the one who orders several dollars' worth of printing, and the chances are the stamp party will require much quicker delivery.

There are many things to consider before one undertakes the making of rubber stamps. If the printing business is a large one, even moderately so, keep out of the stamp business, unless it is intended to make a big thing of it; the printer's time is worth much more devoted to the regular trade. If one has a small shop, and has the time to himself make the stamps, it might do to take up the business. But if one depends upon a man who learns to make stamps, he may be left "in a hole" some day when the stampmaker takes another job, because the printers who know how to make stamps are almost unknown, stampmaking being a trade in itself.

Some writers maintain that rubber stamps can not be made from ordinary job type, and that for making stamps special type must be purchased. From a personal experience of a dozen or more years, the writer knows that good stamps can be made from the regular type in one's shop. It may be said, however, that care should be exercised in selecting the type. The light-faced letters with large openings make the best stamps. Deep-cut letters are preferable. Care should also be taken not to use battered or worn-out letters. The writer will admit that it would be a fine thing to have several series of light-faced letters from which to make stamps, and use them for that only, but for the printer who does not make stampmaking a large part of his business — and in the smaller cities and towns this is hardly probable — this is unnecessary. Simply use judgment in selecting type for stamps, and, unless the customer demands otherwise, use light-faced letters.

Then there are writers who claim that it is an easy thing for job printers to make money by adding a rubber-stampmaking outfit. Not so. The outfit for making stamps in a small way need not require a heavy outlay, but the making of good stamps — and that is what the customers insist upon having — is not so easy as one might think. To be sure the printed directions read nicely, but be not deceived; it requires much experience and plenty of time and patience to be able to turn out good stamps.

So far as prices are concerned, it is not difficult to get a fair figure. The banks and some other large users of stamps are circularized quite freely by big stamp houses, but as a rule they (the banks) prefer to patronize local industries, even if the prices are slightly higher. They appreciate being able to send a boy out with a stamp order, rather than going to the trouble of ordering through the mails.

On the whole, if the stamp business is pushed and properly handled, a good trade can be worked up by the ordinary job printer, and probably some profit derived therefrom; but the writer believes the same energy devoted to his printing business would yield him more profit, and certainly would cause him less trouble.



"RAGGED."

Courtesy J. Sloan Smith, Chicago.

MAKING A NAME FOR HIM.

Wilbur D. Nesbit, of the Chicago *Tribune*, whose volume of poems, "The Trail to Boyland," has just been issued, would like, says the New York *Sun*, to write his name Nisbet, as his good Scotch Covenanter ancestors did before him. But when Mr. Nesbit first began to attach his signature to the verses he wrote for the Baltimore *American* the foreman of the composing-room decided to transpose the "e" and "i." Mr. Nesbit comes of stubborn stock and wanted to cling to his own way of spelling his own name, but his vigorous protests only resulted in the foreman's grumbling, "That's the way with them all; I never saw a poet yet that knew how to spell his own name as it should be." Consequently, Mr. Nesbit decided there wasn't much in a name anyway, and has been Mr. Nesbit ever since.

Written for The Inland Printer.

PRACTICAL PLATEN PRESSWORK.*

BY EUGENE ST. JOHN.

NO. I.— THE FORM AND ITS CONTENTS.



GOOD presswork requires first a good form, in good condition, properly planed down and locked in the right position in the chase. It is impossible to get a clear, sharp impression from badly worn type, and engravings and electrotypes of such stuff; besides, these can be printed only half decently with an extra expenditure of time and labor.

Electrotypes save wear on type and engravings, but are not a satisfactory substitute, because the sharpness and delicacy of the original is lost. Electrotypes of half-tones require more time for make-ready and never print quite as clearly as the originals.

Every part of the form should be "on its feet" after the final planing down. A line of type "off its feet" is readily detected by rubbing the finger-tip along the bottom of the type. The angles there formed by the tilted bases of the characters are duplicated on the faces of the types. Of course, it is impossible to creditably print type "off its feet."

Loose type in the form is easily discovered by sounding its parts with the fingers. If faulty justification is not corrected, the loose type will gradually work out during printing and may pull out entirely, or cause blurring, cut the rollers, break off, and even cause a smash.

Ordinarily, forms for presses with "clam-shell" impression (Gordon, Peerless, Golding, Prouty, Nonpareil, Liberty, Baltimore Jobber, etc.) should be locked in center of chase from left to right and a little below center up and down, provided location of impression on stock and its size will permit. Forms for Colt's Armory and Universal presses should be locked in center of chase.

The platen meets the form in this position under most favorable conditions. This position is not practicable on some forms, because of the defects of the platen press in respect to rapid feeding and distribution and supply of ink.

The most important considerations in placing the form are to secure good inking and diminish the feeder's difficulties.

Forms containing isolated, sharp-face rules should be placed so the rollers do not strike on the sharp ends. High perforating rules should be kept below type height by underlaying the other parts of the form and giving the perforating rule necessary impression with overlay under tympan.

Where the equipment of pressroom is ample it is advisable to put no form of more than one-half inside chase area on a press, so that its inking facilities and impression power may not be overtaxed.

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INKING UP — PRECAUTIONS FOR CLEANLINESS.

Presuming the pressman has instructions or a clear understanding of the treatment of the job in hand, the first step is to ink up in proper color, using just enough ink to cover the form. Rollers and disk, if dirty, should first be washed, else type will "fill" and cuts "spot." Full fountains, while not in use, should be covered with varnish-coated paper. In color printing, not only rollers, disk, fountain and form, but everything else the rollers touch should be absolutely clean.

On some presses, the rollers touch the chase clamp and the inner edge of the roller trackways, and we have seen presses on which the rollers, at the lowest point of their travel, touch the frame of the press. These points of contact should be cleansed when washing up for colors, and also chase and furniture, if bearers are not used, and the latter, if in use. For a roller wash, after trying every wash in general use, we prefer gasoline.

After washing up carefully, lay a sheet of white newspaper on the disk and run the rollers over it several times. This is a safe test of cleanliness. Double disks should be taken apart for cleaning.

A frequent trouble in the pressroom is a deterioration in brilliancy of red containing vermilion on electrotypes and brass rule forms. The latter will degrade vermilion, as will also any iron of chase or press the rollers touch, if these surfaces are not nickel-plated. The same is true of "body" white (as distinguished from "gloss" white) and chrome yellow. In working any colored inks absolute cleanliness is very important.

ABOUT COPYING INK.

When about to use copying ink, after washing up with the ordinary wash, complete the cleansing with a sponge or rag saturated with water (afterward wiping rollers dry with a rag), so as to remove all grease from rollers and disk, else the copying ink will not lay smoothly on the form. A separate set of rollers should be used with this ink and can never safely be used with other colored inks, because copying ink once in a roller can never be entirely removed from its surface. Long before the double-tone inks came on the market we accidentally secured the double-tone effect on a vignette half-tone run in black with rollers that a few minutes before had been run with copying ink and then hurriedly washed.

CONDITION OF COMPOSITION ROLLERS.

Always note the condition of the rollers before inking up. If they are greater in circumference than their trunnions, underlaying should not be resorted to unless absolutely unavoidable; but if the rollers, by shrinking, have become less in circumference than their trunnions, underlaying will be necessary on all portions of the form that may be below type height, especially if the rollers are hard. The condition of the rollers largely determines the character of the underlay. With rollers in good condition — fairly soft and tacky — a form with parts about the same height will require no

underlaying; but if the rollers are hard and leathery and the form consists of mixed material — old and new — careful underlaying will be necessary to secure good inking. Good rollers will distribute a stiffer ink and at a lower temperature than hard and leathery ones. In inking up with a stiff, full-bodied ink the rollers will distribute it more rapidly if the press is running slowly.

TEMPERATURE OF PRESSROOM.

The temperature of the pressroom should be about 75°, and the same day and night and every day when close register work is on hand, and stock when received should not be used until it has had ample time to undergo whatever shrinkage or expansion the pressroom temperature may cause. Paper, like wood, is very susceptible to atmospheric changes, so that extreme variations must be prevented during register work. We have seen map forms that formerly registered thrown badly out of register because incompletely printed sheets that had been stored in a cold, damp warehouse were hauled into a warm pressroom and printed immediately. Many hundreds of dollars worth of colorwork is annually spoiled in this way. Steam heat is best for the pressroom. Where natural gas is used, water should be evaporated. Nearly all paper curls, rendering good feeding very difficult, if kept close to dry heat. Ink and rollers work best at about 75°, and drying of impressions for repeated handling is facilitated by such a degree of heat.

WORKING WAXED AND GUMMED PAPERS.

Gummed and waxed papers should be worked in a damp, cool room, else the former will curl aggravatingly and the latter stick together in almost a solid mass. There is a superior grade of gummed paper, costing about seventy-five per cent more than the ordinary, which can be had of leading paper houses of New York and Chicago, that is no more troublesome than flat writing paper. The ordinary stuff should be worked on a damp day. When a timely damp "spell" is not on hand a general condition of "sloppiness" should be occasioned in the pressroom, by sprinkling the floor and laying wet sacks or sawdust around. The gummed paper should be kept in a damp place, a cellar for instance, under cover, before cutting. It should be cut into small "lifts" with strawboard between, and if the stuff must be creased or "broken" before feeding, break only one "lift" at a time. Waxed paper as it comes from under the cutter should not be piled high nor kept close to dry heat, else it will stick together and curl when separated.

INKS FOR PLATEN PRESSES.

Inks for platen presses, because of their poor distributing facilities, should be finely ground and of a good body. Cheap ink, except for news paper, is dear at any price. A dense, full-bodied ink, finely ground, is the sort to buy, whether black, white or colored. Such an ink, and only such, will work well on bond, linen and other hard-finished stock and on the hard cover papers in vogue. A stiff ink can be reduced for delicate surfaced cut paper and coated boards and for flimsy, cheap stock, but an ink containing too much varnish can not give the unbroken impression so desirable on hard, rough stock. Unless an ink is finely ground, mulling and reducing will not give it the proper consistency. A finely ground ink is imperative for half-tone engravings. Colored inks are coarser in grain than black, which can hardly be called granular, being more like butter; hence black will always be superior for delicately finished engravings, not requiring as frequent wash-ups, as great a supply of ink or as much impression as do the putty-like colored inks.

The best reducer to use is that recommended by the firm whose ink you are using. The same reducer does not affect all inks alike; the varnish recommended by one firm may unduly deteriorate the ink of another maker.

When an ink is used that peels the stock or where a heavy form is worked with little or no gripper hold, a little vaselin, petrolatum, cosmolin, hog lard or kerosene, thoroughly mixed with the ink, is helpful.

Three good driers are dammar and copal varnish and Japan drier. All should be used sparingly, as they degrade the color and increase the "pull." Most inks as furnished by the maker, excepting a few purples and blues, if worked with good roller pressure, proper make-ready and supply of ink, will dry in three or four hours without the addition of drier.

Ink waste is an expensive item unless precautions to avoid it are taken. Inks which are often left uncovered should be bought in small cans holding from one-quarter to one pound. When ink is taken from a can the remaining contents should be leveled, a sheet of tough paper, same circumference as inside of can, and coated with varnish, then laid on the ink and can covered again. Inks should be kept at pressroom temperature, if stored elsewhere. Fountains should always be covered over nights. Too much litharge, the basis of driers, is what causes inks to skin on exposure. For this reason drier should be added to ink only as used and the remnant of such a mixture should not be put back in the can.

(To be continued.)

HOW TO SUCCEED.

For the past eight years I have been employed as a printer with the Rochester *Republican*, now holding the position as foreman of the entire plant, although I am but nineteen years of age. I attribute my success in the past several years largely to close observance and applying the valuable suggestions contained within the covers of THE INLAND PRINTER. —*Earle A. Miller, Rochester, Indiana.*

NEWSPAPERS IN JAPAN.

In 1863 the first Japanese newspaper, with some news translated from the Dutch, was published. Now Japan has fifteen hundred daily newspapers and periodicals. Tokio has twenty; but there are no evening newspapers among them. One of the Tokio papers, *The Japan Times*, is printed in English, but is produced by Japanese exclusively.—*Exchange.*



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A PRAYER FOR VICTORY.

Drawn by F. De F. Schook.

The Inland Printer.

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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One year, $5.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same channels.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.

SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

THE admission is made by the Publicity Department of the St. Louis Exposition that the Fair would have been a financial success had it used paid advertising space in the newspapers and magazines, instead of relying on the antiquated, amateurish and unbusinesslike method of seeking free notices in exchange for free passes. That, at least, is the sum of what is gathered from Exposition Secretary Stevens' speech before the International Advertising Association. The political managers also paid tribute to the value of advertising by indulging in it more than heretofore, and thereby giving a hint of the passing of the needy spellbinders. At the beginning of the season, the Theatrical Managers' Association, of New York, came to the conclusion that no theater should spend more than $300 a week on advertising, and now there is talk of abolishing the rule, as business has been unusually poor this season.

THERE seem to be troublous times ahead for the printing trades of London, England. The difference between employers and compositors as to the right to use machine operators at hand composition remains unsettled, the men having, it is said, rejected an intimation that the employers would accept the decision of an arbitrator selected from a list of leading trade-unionists. As has been pointed out in these columns, this question does not disturb us, it being generally accepted that an employe is to do that which is to be done during working hours, men being transferred from the machine to the case as office requirements may demand. In addition to this dispute, the Printing Machine Managers' Society and the Operative Printers' Assistants' Society have made demands for increases of wages and incidental reforms in working conditions. The employers regard the former society's demands as unreasonable, and have informed the men that trade conditions do not warrant any change; while, at last accounts, the assistants' claims were being investigated. If we are not mistaken, there are other demands pending, but these suffice to show that clouds are gathering and the storm may burst in the printerdom of the world's metropolis.

W. B. P.

IN the erstwhile land of steady employment, England, it appears that age and gray hairs are found to be a serious handicap to workmen. The secretary of the journeymen bookbinders says the "too-old-at-forty" question is an evil in his trade, and has been an especially acute one since a recent advance in wages. Old and middle-aged men were displaced by younger ones, on the plea that the former could not earn the increased wage. In the secretary's opinion, it is "the big monopolists — the houses that cut things fine and work for the barest margin of profit — that dispense with their old hands on the pretense that they are not able to keep pace with the young blood." He admits, however, that

at machine work the man past forty is at a distinct disadvantage, a view with which many will disagree. This trade-union official, however, believes that a sliding scale should be provided for workmen who have lost some of their deftness, and makes the significant and startling admission that laws intended to secure workmen compensation for injuries inflicted by machinery militate against the older workers. What must be the reflections of the man who consistently advocated and voted for such laws, when he finds they tend to his undoing?

TRADE follows brains, let the flag go where it will. In an address before the British Association for the Advancement of Science, Sir Norman Lockyer said, "We are not suffering because trade no longer follows the flag, but because trade follows the brains. In the final adjustment, brains win against brute force; and narrowing the argument from the policy of a country to the policy of trade organizations which arrange for the collective marketing of labor, a firmer and more enduring foundation will be obtained for these organizations at less trouble and less expense, with greater self-respect, by a well-planned effort to make the goods worth the wage."

WHAT a London police magistrate designated "the iniquitous and monstrous system of secret commissions in the printing trade" continues to be the subject of comment in transatlantic trade journals, and, to hear them talk, everybody is opposed to the bribing of employes, but still the system flourishes. This may or may not appear strange to the uninitiated, but Mr. Herbert Waterlow, of the great firm of Waterlow Brothers & Layton, gets at the bottom of things when he observes:

> That the system exists and is freely adopted by some firms supplying all classes of goods to the printer must be admitted. It is not only the vendor of printing ink and machinery, but the travelers in paper, bookbinder's materials and stationer's sundries, who palm the hands of the buyer. In many cases it is done without the knowledge of their principals, but in some instances the traveler is given a free hand under the name of expenses to employ bribery when necessary to get his goods in. I have closed many accounts when I have been able to obtain conclusive evidence, but I know it goes on all the same. But there is another side to the question. Are the masters so immaculate? Should we not commence by cleaning out our own stables before we find fault with others? "One keep-clean is better than ten make-cleans." What about the champagne, turkeys, cheeses and cigars at Christmas? Are not these sent to the buyers of our customers as a return for past business and in hope of getting larger orders in future? Some few years ago I personally urged the abolition of the system with several of my competitors in business, but while expressing full agreement with my views, not one of them would take any steps to stop it. One house actually made capital out of my suggestion at our expense, and we lost several accounts in consequence. The fact is that the majority of modern travelers are not salesmen. "To things of sale a seller's praise belongs." This was the traveler in Shakespeare's time. To-day, they know but two methods: Cut the price and undersell some one else; or promise commissions and presents to the buyers.

The Berlin correspondent of the *Printers' Register* writes that hereafter the names of all firms continuing "the iniquitous system," together with those of guilty employes, will be published in the German trade press, and then naïvely adds: "It is singular that the German Printers' Foremen's Society has not yet taken any step in the matter, which undoubtedly touches at least a portion of its members." W. B. P.

TECHNICAL education is keeping well to the fore in Great Britain. In a recent issue of the *Printers' Register* there are notices of meetings of nine technical classes in which instruction is given in the graphic arts, the great majority being located in or near London. With the exception of one class, which the educational authorities "regret to report" had not been attended by the neighboring printers, all seem to be flourishing. Speaking of the establishment of a class in typography by Middlesex County Council, our contemporary hints at the inevitable extension of the popular education system when it says:

> It is unmistakably a sign of the times when we find a council outside the county of London interesting itself in the betterment of its working-class population by the inauguration of technical classes. A printing class in this particular center should be a boon to the many printers who reside in the immediate neighborhoods.

No doubt a partial explanation of the activity of British school boards in this direction is found in the fact that politically inclined trade-unionists over there take an interest in and seek election to such bodies for the purpose of advancing the interests of their class. There is wisdom in this, for, if there is any phase of government work in which wage-earners are vitally interested, it is in the education of the young. So prominent a leader as John Burns has said he regarded his work as school trustee of more value to mankind than what he had accomplished in the House of Commons, where he is by no means an insignificant figure.

W. B. P.

OPERATIVE EXHIBIT OF PRINTING MACHINERY.

THE Inland Printer Technical School and Exhibit extends a cordial invitation to printers visiting Chicago and vicinity to visit the exhibit at 120-130 Sherman street, Chicago. New machines are being added from time to time and the available space will very shortly be filled, making one of the most valuable and instructive exploitations of printing machinery in the country. The exhibit is conducted in connection with the technical school, the design being to familiarize the pupils with the latest and best methods and machines, to exploit the machines under ideal shop conditions to prospective customers, and to show visiting printers various ideas in construction and method so that they can make discriminating choice of what is best for their own class of work. Among recent visitors who have inspected the premises are gentlemen inter-

ested in the printing trade from Germany, France, India, Japan, South Africa and elsewhere, and few leave the exhibit without taking away some valuable suggestion or making copious notes for use in the future.

WOMEN COMPOSITORS IN SCOTLAND.

SCOTTISH compositors are discussing the female labor problem with considerable energy just now, and the controversy is not without its points of interest. Away back in the sixties, women were introduced into printing-offices by some "new women" of that period, on the theory that typesetting was an occupation especially suited to the feminine mental and physical equipment. This venture did not prove a moneymaker, and sustained effort in that direction was soon abandoned. In the early seventies, however, the printers became involved in an ill-starred strike for a fifty-one-hour week, and at the conclusion of a struggle of thirteen weeks many strikers found their positions filled by women, and for thirty-two years that has been the condition, accentuated, perhaps, by the debilitation of the Edinburgh union.

Naturally, after a time the statesmen of the craft took the matter in hand and talked and resolved, but the females remained with them. An effort to organize the women in a separate union, with the object of raising their wages to the men's standard, was confessed a failure within eighteen months. The effects of female labor were felt in other cities within the competitive zone, and these attempts to relegate or regulate the disturbing element were frequently prompted by the craftsmen of other cities, including, presumably, some if not many employers.

That is the situation now, and the collective wisdom of the national trade union is again to be brought to bear on the situation. The question has got into the daily press, and one writer, who regards Edinburgh as a menace to the trade throughout the Kingdom, makes these luminous remarks:

> There is one condition of employment of female compositors in Edinburgh which strikes me as towering above all others — namely, that female compositors serve no apprenticeship, whereas boys have to serve seven years. Here, then, you have ready-made compositors, remunerated at probably less than one-third the union rate of wages, taking the place of men who, as a general rule, have to serve their seven years before they can hope to receive the full union wage.

With the possible exception of one large city, the female labor problem has never reached an acute stage in American printing-trade circles. The unions have for years insisted that the same wages be paid women as men, but it must be admitted that the policy has not been an unqualified success and would have proved a rank failure under conditions at all approximating those which prevail in Edinburgh. While the gentleman quoted above regards the female compositor as a curse, there is another view, and it is voiced by a correspondent of a trade-union organ as follows:

> Why the employment of females is considered by the trade to be so great a calamity, I can not understand. It has had the effect of steadying the trade to a considerable extent in Edinburgh, by reason of its deterrent effect on apprentices — a far more formidable antagonist than the puny female, the five hundred of the latter of whom do not produce as much work as that done by one hundred journeymen, so that the males are reaping the benefit indirectly. The average wage-earning time of the female compositor is eight years, that of the male a lifetime — so that a female is five times less dangerous than a male apprentice. It is also an incontrovertible fact that fifty per cent of the London and provincial work would be lost to Edinburgh — in fact, would never have been gained — but for the employment of the ubiquitous female. Dispense with the females, and you throw half of the compositors in Edinburgh out of work permanently. This is the rock upon which so many of the younger men are running — men who have served their apprenticeship at the trade knowing well that females were largely employed, and would always be employed whenever available; what show of reason have these men to complain now?

This viewpoint is narrow, and there is an evident desire to extract sunbeams from cucumbers, but it is interesting, nevertheless. W. B. P.

TRADING-STAMP NEWSPAPERS.

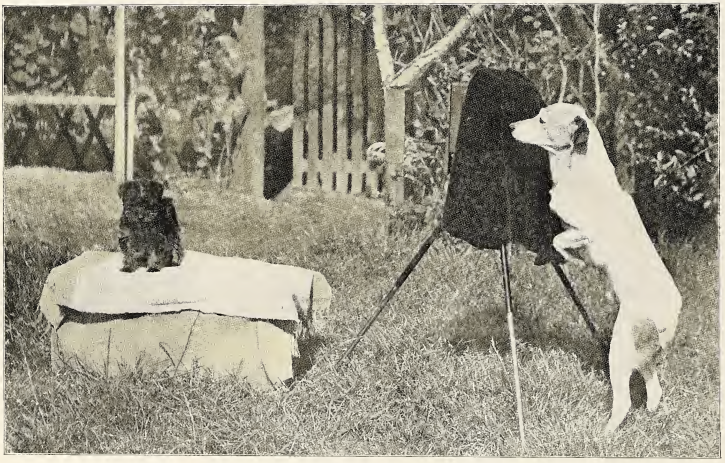
IF we are to believe the *Circulation Manager*, "a journal devoted to the interests of newspaper managers," etc., our friends the newspaper publishers may have a touch of the strenuous life, as a "decidedly new circulation scheme has been evolved." It is nothing less than the application of the trading-stamp idea, with modifications to suit the circumstances. S. B. Hutchinson, the so-called "inventor" of the trading stamp, is responsible for the new departure, and Detroit is playing the part of the dog on which it is being tried, though it is understood the present intention is to invade other cities and States. Mr. Hutchinson's plan is to publish a daily paper — the *United States Daily* is the name of the Detroit venture — which is circulated practically free, being distributed by merchants in lieu of trading stamps, each paper bearing coupons which are redeemable by the publisher in cash or merchandise of almost any description, from household articles to automobiles and yachts. On behalf of this arrangement it is urged that it establishes complete coöperation between the publisher, merchant and reader, "each co-sharing in the profits and benefits." At this writing it is claimed the Detroit experiment is a wonderful success, and the *Circulation Manager* in a fit of depression opines that if "the idea takes with half the grip that has characterized the trading stamp," these ostensibly free publications will cut into the circulation of many newspapers. In fact, our contemporary professes to be so impressed with the possibilities of the new scheme that it casts about for weapons of offense and defense. It concludes that such a system leaves no room for the circulator, agent and newsboy, and suggests appealing to the working people and public to protect employes whose occupations will be like unto that of Othello if the Hutchinson idea should prevail.

There does not seem to be much ground for all this perturbation of spirit on the part of the *Circulation*

Manager, as the scheme has limitations which preclude its being revolutionary in its effect. It may cause some disturbance at its inception, but, in the end, the circulation and advertising patronage of the old-line newspaper will be as satisfactory as they are now. To begin with, the trading-stamp paper as at present projected is estopped from making contracts with more than one merchant of each line in its territory, and, just in proportion as that merchant is benefited by the scheme will his competitors be compelled to use the columns of the other dailies. The usual result of success in such circumstances is the appearance of more Richmonds in the field, but it is a little different with newspapers, for it requires a great deal of capital to equip a first-class newspaper printing plant in these days.

In this connection it is recalled that when a prominent English publisher said it would require at least $500,000 to start a daily in London, an American stated it needed a like amount to put a newspaper on a paying basis in an American city of the second class. And, even if there should be a multiplicity of trading-stamp papers in a given field, it would be no guarantee of increased efficiency as news disseminators, and, after all, what secures and retains circulation is the ability to give the people what they want in a daily paper, which is, as one of our great papers puts it, "all the news that's fit to print." Then, too, every paper has a certain amount of individuality about it which appeals to its clientèle, and it has usually been found difficult for a newcomer to make inroads on the patronage of a well-established publication. The new-fangled paper will be no exception to the rule, for it will not be an easy matter to keep to a line of policy through good and evil days when the advertisers are in such close "coöperation" with the publisher and editor. Mr. Hutchinson's appeal seems to be to the working people — those who from stern necessity are bargain-hunters, seekers after something for nothing; but it is a mistake to suppose that the great mass of them are indifferent to the quality and tone of the papers they buy. On the contrary, it is doubtful if there is such a large percentage of jealous political partisans in any other class of the community who will so quickly resent attacks or aspersions on, or even neglect of, their pet hobbies. Many a publisher has been put to his wits' ends because he has antagonized the class that our contemporary seems to think will take to the trading-stamp paper because of its apparent cheapness. Furthermore, even in these days of abounding prosperity, the popular tendency in the larger cities does not seem to be so much toward an increased number of dailies as in the direction of larger and better editions of existing publications.

The "delivered-at-your-door-free" daily may be the paper of the future, but there is little likelihood that any half-way scheme of that nature will much disturb conditions at this time.



"Thank you; would you mind turning this way, if you please, just for a few moments?"
Photo by Hillsworth.

SHIPS OF THE MIRAGE.

WITH characteristic American ambition, the proprietors of printing-plants strain every nerve to increase their plants, usually pinching the personal needs of the moment in the hope of a greater return when their "ships come in."

In every proprietor's mind's eye there is some sort of an ideal of a "complete press" which he is striving for. Hundreds are making a mighty struggle to get their plants into that condition which will produce a handsome profit; and this effort, this ambition, is to be greatly commended. The man who is willing to sacrifice and to save to get ahead has the right sort of stuff in him, and if he works intelligently and retains the results of his efforts for himself, he is bound to succeed.

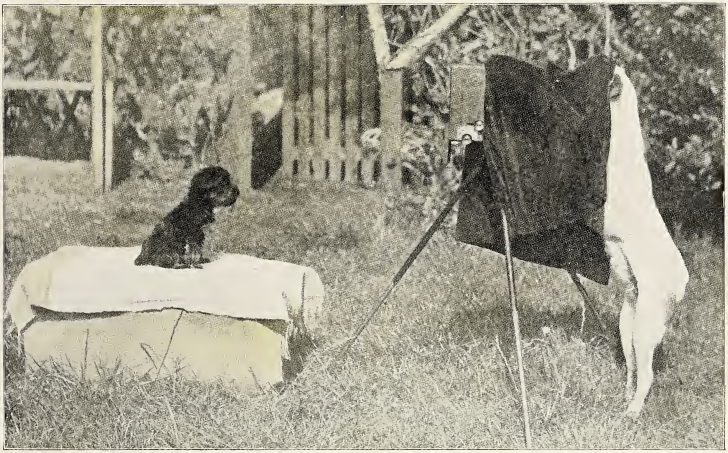
But he should beware lest the ships on the coming of which he bases his hopes should prove to be ships of the mirage — unreal, upside down and empty — through his having given away to his customers the savings which he thinks he is making for himself.

Too often the money a printer puts into his plant and thinks he is saving is in reality sunk in an ultimate wreck, and the only ships he ever sees are those of the mirage.

Too often he thinks he is saving and getting ahead, when the real truth is that the new equipment he is buying is not sufficient to offset what he ought to be allowing for depreciation.

Too often the printer decides what he will allow for depreciation with a view to what the year's profits will permit, rather than on the hard basis of what that depreciation really has been.

And alas, too frequently no definite allowance whatever is made for wear and tear, and the end of ten years' saving (?) and putting into the plant is simply an accumulation of next to worthless junk, valuable only in the imagination of the man who owns it. As a salable quantity or as an asset to his family, should he die, it is wonderfully like the ships of the mirage.



"That's it; now, if you will remain quite still, I think we shall get an excellent result."
Photo by Hillsworth.

The only way to clear away the mists that harbor these ships of the mirage is to keep accurate books, make ample allowance for depreciation and deduct it inexorably. If the deduction of ample depreciation results in a loss, it is better to know it at the end of one year and remedy the condition, than to go on year after year, hugging the delusion of a profit, only to wake up at the end of ten years, when the plant is old junk and it is everlastingly too late.

It will profit every printer to consider carefully his methods of bookkeeping, lest he delude himself with ships of the mirage. It is well to remember that the real loss in depreciation is daily and inevitable. It does not occur when it is entered in the books, but already has been made, and no failure to enter it can wipe it out. The only real saving that exists in the money put into a plant is the excess over and above a liberal allowance for depreciation. F. W. T.

A DEGRADING PRACTICE.

AN incident of the recent International Typographical Union convention that has not received the notice it should is the encouraging and refreshing fact that the local union which acted as host and discharged its duties most acceptably paid the fiddler out of its treasury. It seems to have escaped the attention of all except those who defrayed the expenses and those who were agreeably disappointed in not being held up, that St. Louis Union did not stultify itself by seeking, hat in hand, contributions from employers, purveyors to the trade, and public men, none of whom could be fairly expected to contribute to the entertainment of trade-union delegates. Better still, this union refused offers of financial assistance from non-members, and also published a souvenir which contained not an advertisement nor a paid "sketch" of a single "prominent and public-spirited" citizen. From the standpoint of size, this volume is not comparable with similar publications which have gone before, but the St. Louis union printers can say with conscious pride, "It is a little thing, but clean and honest and all our own."

More important still, while they ponder on the cost, they can reflect that they have risen in the respect of those who are usually the victims in such circumstances, and also congratulate themselves on having set an example of independence and manliness worthy of emulation by labor organizations. And it is to be hoped the good example will bear fruit. The practice of soliciting contributions for this, that and t'other thing, and the importuning of advertisements without the slightest possibility of an adequate return accruing, is indulged in to a scandalous extent. It must be a source of wonderment to the promoters of these schemes that the contributors do not put a quietus to the game — for game it is. Among the chief offenders are labor organizations, though one would naturally think that a society dedicated to the betterment of humanity by the maintenance of high ideals would refrain from so degrading a practice as "panhandling." Too frequently does it happen that as soon as an organization, large or small, is in good working order or wishes to make a splurge, the members listen to the voice of the tempter and arrange to do collectively what all but an infinitesimal fraction would scorn to do individually — devise some means whereby they can extort money from business and personal friends. We know that, in many instances, the suave and loquacious solicitor outlines how easily this can be done, but, sugarcoat the proposition as he may, many of his clients comply with his importunities, not through love of the particular cause or from a hope that they will advance their business interests in the usual legitimate way, but for the purpose of purchasing immunity from reprisals on the part of the members of the society. The plain English name for this sort of thing is extortion — some might call it graft. In the end the supposed beneficiary parts with more in the shape of self-respect than the victim loses in a pecuniary way.

The illegitimacy of such enterprises is amply proved by the whisperings about scandalous means employed to "make good" that follow in their wake; and an occasional ruined reputation from time to time bears witness to the desirability of keeping on the straight road, even though there be no "easy money" in doing so. After sad and humiliating experiences, many organizations have placed inhibitions on the issuance by subordinate bodies of souvenirs, handbooks and other devices intended to give an air of gentility to plain begging.

Though St. Louis Typographical Union merely did the right and manly thing, its action is so novel that it is deserving of thanks for resisting the temptation to pounce on its friends with honeyed words on its tongue, but a stand-and-deliver look in its eye. Instead of the union being under obligation to a handful of more or less unwilling contributors, the craft is under obligation to it for a timely manifestation of a good deed well done. W. B. P.

THE IMPROVIDENT PRINTER.

PROBABLY printers are, on an average, as thrifty as other workmen, and yet it is amazing to any thoughtful man to note how few of them save any part of their income.

The workmen collectively, in their unions, have learned that an organization without funds is impotent, and they cheerfully pay in dues to accumulate funds to be used in times of emergency. But the individual workman, who is subject to a thousand and one possible financial difficulties, goes heedlessly on, spending each week all of that week's pay. There are probably more who ask an advance on next week's pay, or borrow it, than there are who regularly save.

The individual capable workman may be reasonably secure in his position, yet there is ever staring him in the face the possibility of dull times in which he may be laid off, the danger of sickness on his own part or of the extra expense entailed by sickness of those dependent upon him. A score of things, utterly beyond his control, may cause him to lose his earning power or may increase his expenses, temporarily, beyond his normal income.

It would seem that, with these well-known conditions in mind, no man, dependent on his own labor, could rest content until he had at least a reasonable amount of ready money ahead. Singular as it may seem, those who do save are usually the very ones who have the least to fear in the way of losing their positions, while the indifferent workmen, the ones on whose necks the ax of dismissal most often falls, are the ones who are most often "broke" between pay-days.

It is a matter of wonder to every employer that men who, but for the credit of a friendly landlord and grocer, are but one pay-day from the street and actual hunger, will spend more in a month on theater tickets than he does in a year.

A prosperous proprietor said to me not long since:

"For a good many years I deprived myself of real necessities in order to get my plant well equipped." In that statement he gave the method that has been used by the majority of men who are "ahead of the game." Nearly every employer has done the same thing.

It is the folly of spending the whole of their income that keeps most workmen's noses to the grindstone, rather than the "grinding heel of capital."

I know of a specialty concern which has been trying for a long time to get a good job compositor with a little capital to take a small amount of stock in their business and a permanent position at the head of their composing-room. As their work involves a good many "trade secrets," they wish a man who will be identified with them to insure his permanency. The position, while not carrying a fancy salary, would pay over scale at once, with splendid prospects. It would be a life job and certainly desirable for many men, as has been demonstrated by the number of applicants for it. Persistent search for over a year and a half, however, has failed to turn up a single journeyman printer *who had some money ahead* with which to take this opportunity.

There are many other openings of somewhat similar character which present to the ambitious printer a chance to better himself by the aid of a little capital.

Every printer should save from fear of lack of work, from fear of sickness or misfortune, from a due regard for the failing earning power that comes with advancing age, and last but not least, in the hope of making his accumulated savings a ladder with which to climb upward in life. F. W. T.

LESSON OF THE FRANKLIN UNION.

THE Franklin Union of Pressfeeders of Chicago has had a career unprecedented in the history of printing-trade organizations. The frequent mention of it reminds me that at one time it was connected with the International Typographical Union, but withdrew because it could "get along better as an independent organization." This was doubtless true, for some years ago, in the estimation of many Chicago employers, the legitimate unions were "not in it" with this beloved "independent organization." The pet has evidently been anything but a source of joy to some, but they were wedded to their idols, and could not see that illegitimacy is ever unsatisfactory and expensive. Franklin Union should serve as an object-lesson to those who think the establishment of rump independent "unions" will put a quietus on the aspiration of the workers to improve their condition. In almost every instance such organizations have in the end educated the workers to resort to unfair and underhand methods. In the case of the Franklins, this developed in restricted output and violence; in one other organization of the kind with which I am familiar, "improved conditions" were obtained through a species of blackmail and an organized system of theft. There were no demands on employers — the men simply took what they wanted, through the channel of "cold dupes," "padded" payrolls or any other means that came handy. Even in its death throes, the Franklin Union is the producer of interesting studies. The economists are forever telling workingmen that if they want more of this world's goods they must produce a greater quantity, and we take off our hats to the eminent doctors of philosophy who burn midnight oil and smoke the festive cigarette while delving into the cause of industrial phenomena. Then the employers, individually and collectively, and especially collectively, have told us time without number that if the output is increased they will raise wages — in fact, under such conditions no power on earth could keep wages (measured in money, they mean) down. Constant reiteration of this assertion has given it something of the flavor of the maxim, and some of us have begun to think that perhaps there was something in it. Incidental to the Franklin war, we have a glimpse of the other side of the shield. Speaking for the Chicago Typothetæ, a gentleman says, "It is conceded by all who have ousted Franklin feeders that their flat-beds (presses) are each earning $1 a day in increased product." This additional earning power seems to be due entirely to labor productivity, and, according to the eminent authorities mentioned, the workers should receive at least a share of it. But do they? Not according to the Typothetæ's spokesman, for the presses are being run "at a wage expense of fully $3 a week less than the wage demand made by Franklin Union," and in many cases at a saving of $3.60 a week. Is it possible that the uncouth shirt-sleeve economist of the union-room knows more about the real thing when it comes to talking wages than the mild-voiced and unruffled professor or cocksure employer who understands economic questions because he has been in business many years? For once, the Chicago Typothetæ casts its vote to uphold the despised philosophy of the labor agitator in a most emphatic way. W. B. P.

FEARED A TORPEDO, PERHAPS.

A Japanese youth who obtained a situation with an English firm on trial was asked a few days after his appointment by the cashier to write to a customer who had owed some money to the house for a long time, and who seemed to have no intention of paying. "Write briefly and politely," said the cashier, "but let him understand distinctly that we expect the money without further delay." The letter was written, and on the following day came a check for the amount due. The surprised cashier asked the new clerk to show him a copy of the letter which had been so effectual. It ran thus: "Dear Sir,—If you do not send us at once the money you owe us, we shall obliged to take steps which will cause you the utmost astonishment. Respectfully yours."—*New York Tribune.*

HE IS ON.

No, I didn't forget it. I sent my subscription some time ago, through an agent, and used my initials instead of my full name as formerly. I began taking THE INLAND PRINTER in April, 1898, and will be taking it in 1998 if we are both here then. Trust the coming year will be the most prosperous one for you to date.—*Roscoe Thompson, Jackson, Michigan.*



"FAST FALLS THE EVENTIDE."
Drawn by M. Lewis.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE COUNTRY PRINT-SHOP.

To the Editor: HEMET, CAL., Oct. 17, 1904.

A great deal has been said, pro and con, about the country print-shop, but now, more than ever, should its advantages be shown.

The country towns have in the past furnished the professional men of the cities; boys reared on the farm have graced the Presidential chair and the law-making bodies of the nation. Why should not the country printing-office furnish the printers for the larger offices? Well, in the first place, it is said that the country offices have not the material and modern appliances from which the apprentice may learn the ways and keep up with the progress of modern printing. There was a time when there was more truth in the above statement than now. Many antiquated offices remain, but the percentage is much smaller than ten years ago.

The persistence with which the typefoundries have kept up their war against antiquated methods has changed for the better many print-shops, and caused them to purchase new faces of type and up-to-date machinery. There is an idea prevalent that the country office can not produce good printing. Hence much work goes to the city. This idea will be eradicated when all country printers take THE INLAND PRINTER, purchase new type-faces, keep good job rollers, and give printing the same amount of study as is given it by city printers.

I have read THE INLAND PRINTER for the past twelve years and many times have I wondered how many country printers perused and studied its pages. It is the best text-book on printing published, in that it not only gives time-tried experiences, but the tested experiences of yesterday from the craft in general.

But about printing: Why can not the small office turn out high-grade work? I answer that it can, by laying in such faces as De Vinne, extended and condensed; Jenson Oldstyle; Card Mercantile, or Engravers' Roman; a series of extended antique; gothic, condensed and extended; Engravers' English, for both grades of work, and a good supply of 6, 8, 10, 12 and 18 point roman. There are a few other faces that might be added, but with the above and a good supply of labor-saving rules, borders, slugs, leads, good job rollers, and a good press, there is no reason why the country print-shop should not turn out high-grade commercial work.

The apprentice in the city office has little attention and instruction given him. If he be bright, he can hang around and learn a little, but everything must be done in a hurry and the printers have no time to devote to instructing the boy who wants to learn the art preservative. This is not so in the country office. Time is not taken into consideration and is not so valuable as in large offices. With a fairly up-to-date office, and THE INLAND PRINTER to study, there is no reason why the country office should not in a great measure be the school to equip the printer for the city office. He will not learn all the terms and "short cuts" used in large offices, but he can learn the fundamental things necessary to enable him to work with the best job compositors.

Do not be discouraged if you happen to be a country printer. Remember you know many things that the city jobman has not had the opportunity to learn, and, generally speaking, you can equip yourself for greater usefulness than the man who has never gotten out of the glare of the gas-jets into the sunshine of the good country print-shop.

W. L. TAYLOR.

COST OF TYPE SORTS.

To the Editor: ST. LOUIS, Nov. 9, 1904.

I have read with interest the article of Mr. Edward W. Wheeler in the November issue of THE INLAND PRINTER. While I am not the proprietor of either a typefoundry or a print-shop, I have had intimate connections with both, and from my experience I believe that many printers order sorts unnecessarily, and that, far from being too high, the present prices which obtain for sorts are too low. But this is not the question at issue. Mr. Wheeler offers a plan which disposes of the sort question in a way satisfactory to himself. I have no doubt that all the typefounders would avail themselves of his suggestion if it were practicable, but he neglects to state who would foot the bill. That the typefounders are not making excessive profits is proven by the fact that every typefoundry which has started during the past ten years has failed; while during that period six others — among them some of the oldest in the country — have gone to the wall. Surely, this furnishes unanswerable argument to the proposition that the typefounders' prices are too high. I would suggest to Mr. Wheeler that he can easily obtain access to a typefoundry and see the numerous processes through which type must go before it is furnished the printer, and thereby get a better insight as to the cost of manufacture. I judge that he is not acquainted with typefounding through his statement that the typefoundry buys lead at 4 cents per pound and with an hour's labor turns it into type and sells it at a much higher price. At present, in the most favorable localities, lead is selling in carload lots at 4¼ cents per pound, antimony 8 to 10 cents per pound, copper 14 cents and tin at 29 cents per pound. I do not see how a metal can be compounded out of these ingredients for 4 cents per pound, when good type-metal contains only a trifle over fifty per cent of lead, which is the cheapest ingredient, and this ingredient sells for more than 4 cents.

The least number of matrices with which a typefoundry can work and do a general business is one hundred thousand, and a good many American foundries have from two to five times that number. But, taking this number for purposes of illustration, let us estimate that three pounds of each character is required for stock in sort cabinets. The cost of material and labor on these would be about $100,000. The cabinets for holding the sorts would cost at least $20,000. Interest on this investment at six per cent per annum would amount to $7,200 a year. These cabinets would require at least sixteen thousand feet of floor space; rental of this at 25 cents per foot a year would amount to $4,000 annually, making a total cost to the typefoundry of $11,200 a year. I do not know of any one of the typefoundries that is so burdened with wealth that it is looking for six per cent investments, allowing nothing for depreciation. It should be borne in mind that a number of typefounders have double and triple this number of matrices, and that three pounds average would not be a sufficient supply to fill sort orders. It must also be remembered that every time an order for sorts was filled the quantity would either have to be replaced or fall below the minimum, and the next man who ordered these same sorts in any quantity whatever would either have to wait until the sort order was cast up or until the cabinet could be refilled.

It, therefore, stands to reason that either the price of sorts must be fixed at a figure which will give the typefoundries a profit, or that the price of regular fonts must be so increased as to offset the loss on sorts. Would it not be just as reasonable for the larger printers to adopt Mr. Wheeler's suggestion as for the typefounders? Few printers have more than one

hundred thousand different forms in their line of work, and why can not these different forms be kept on hand so that the customer could simply order as follows: "Send by bearer ten copies out of cabinet 472, drawer No. 12." This plan would work as well in one case as in the other, I feel satisfied. It is just as reasonable to ask the printer to supply ten copies at the rate per copy he would charge for ten thousand as it is to ask the typefoundry to supply one-fourth of a pound of a certain character, or a few characters of each of an entire font, at the same price as he would charge for a larger quantity or a regular font. In fact, the advantage is all with the printer in this comparison, for the reason that he would have but one make-ready on each order; whereas, the typefounder has the make-ready on each separate character, as explained in the article by "A Typefounder" in the August number of THE INLAND PRINTER. In other words, the typefounder has the make-ready expense on each character of the job, while the printer has but one make-ready for each job. The printer buys more of his raw material at one-tenth the cost of what he asks for the finished product than does the typefounder. Does he make an excessive profit?

The above ought to furnish to a reasonable mind an answer to the query propounded in the last paragraph of Mr. Wheeler's communication. Are the printers of the country willing to foot the bill? If not, can the typefounders reasonably be asked to make an investment on which they would receive no adequate return? If there had ever been any indication in the past that the printers were willing to pay for sorts a price which would leave the founder a profit, there is not the slightest doubt in the world that Mr. Wheeler's "original" plan would long ago have been adopted.

FRANK R. ATWOOD.

TRAVELS OF A PLATE-MAKER.

To the Editor: S. S. BYRON, Sept. 23, 1904.

It is customary, in writing up a trip for publication, to mention everything in detail. I am not going to undertake such a task. What I desire most is to explain in as short a space as possible the things that appeal to the average traveler, and how platemaking and printing are done in South America.

It took us thirteen days to reach Pernambuco, our first stop, which is 3,675 nautical miles from New York. We crossed the equator September 17. Though we did not sight a ship or land for ten days after leaving Sandy Hook, we were far from lonesome. There were many things to keep us busy — games, and the sight of sharks, flying-fish, porpoises, whales, etc. We had the pleasure of seeing two small boats (something like our catboats) harpoon and capture a monster whale, but unfortunately none of us had our cameras in shape for a picture.

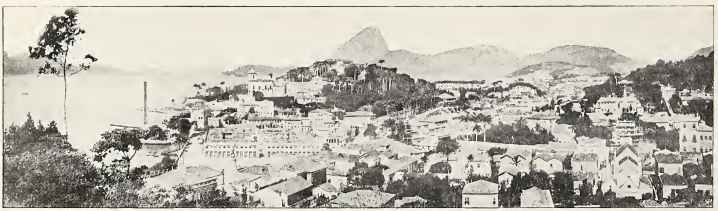
At about 6 A.M., on September 19, we anchored off Pernambuco, and were charmed with the general appearance of the town, its red-roofed houses, the palm trees, lighthouses and fort, with the Olinda Hill in the distance. This part of the coast is frequented by whales, and it is not unusual to see several at the same time, spouting and playing. We were interested, when approaching the bay, by the catamarans which were leaving the port for sea. The catamaran is only a small raft, about eighteen feet long by four feet wide, with the logs pointed at the forward end, while through the center is inserted a centerboard to steady the craft. There is a mast with a three-cornered sail arranged so the fisherman can sit behind to steer and paddle when needed, and a large bag is fastened to the mast to receive the fish. The helmsman's position appears to be exceedingly risky, as the water often rushes over the deck, and we expected momentarily to see the fisherman washed off.

Pernambuco is not a pleasant port at which to land from a large steamer, on account of the coral reef and heavy swells. Only small rowboats can be used, and at times passengers have to be lowered to the boats in a chair specially constructed for the purpose. Fortunately, we were able to use the ladder, but it was an experience one would not care to have a second time. Our loop-the-loop is not in it for excitement. The coral reef borders the shore for nearly one thousand miles, and appears like a lot of old masonry covered with moss. On arrival at Pernambuco, we found the streets very narrow and dirty, with an occasional open square giving a chance for a little air, such as it is. The population of the city and suburbs is supposed to be about one hundred thousand, composed mostly of Portuguese.

The currency in Brazil is very interesting. The equivalent in our money of 1,000 reis is about 25 cents, and a piece of this value is called "milreis." The coins range in value from 50 reis up. It is amusing to see the quantity of coin and bills one gets for a few dollars, and how little can be purchased for it. We Americans who went ashore exchanged our money for several thousand reis, almost a pocketful of coin, and the writer purchased a pair of "chenellas" (slippers), very poorly made, for ten thousand reis. It seems a joke to count so many coins for so small a value.

There are a few papers published on flat presses in Pernambuco, and a few jobbing machines, but they are of no interest to the craft.

On September 20, at 5 P.M., we anchored off Bahia, which is four hundred miles from Pernambuco. It was pleasing to have the natives take us over to the city, and most of us took this pleasant sail of about a mile. The city consists of an upper and a lower town, and we reached the former by means of an elevator. The upper town is interesting and beautiful; many of the houses are tiled and painted in glowing colors. Fine churches are to be seen in every section. The place abounds in parrots and birds of all kinds, and several species of monkeys. The population is given at two hundred thousand. On account of the hour of arriving and departing, it was impossible to get information regarding the printing craft.



HARBOR OF RIO JANEIRO, SOUTH AMERICA.

We arrived in Rio harbor during the night of the 24th, and on going on deck early the next morning we beheld one of the finest views in the world — "a miniature summer sea, upon whose bosom rests a hundred fairy isles, and around whose shore dimple a hundred bays." This harbor is one of the largest and safest in the world, and the entrance is overlooked by the famous Sugarloaf Mountains. The coast line traces the huge outline of a human figure, and has been named "The Sleeping Giant."

The city of Rio covers an area of about eight or ten square miles, and claims a population of five hundred thousand, of which half are white people. The city is most picturesque, rising in terraces up the mountain and stretching out along the south side of the bay for a great distance. The chief exports from Rio are coffee, gold, rosewood, hides and tapioca. The streets, which are, with few exceptions, very narrow, yet make a very fine appearance.

It took about an hour to get from the city by electric tramcar to the International Hotel, the finest in the city, and the ride was most picturesque and interesting from a botanical point of view. The lovely vegetation all around, the banana trees, looking like high ferns, the golden-colored fruit hanging in great bunches, the bamboo hedges and flowers of all colors, made a sight one can not forget.

The prices of everything seemed high. The lottery is supported by the State, and lottery tickets are sold on the streets everywhere.

We had only a day and a half in Rio, and, the first being Sunday, not much could be accomplished. However, it was our privilege to attend a "battle of flowers" on Sunday afternoon in one of the public gardens. It was an occasion when all the grandees, the president included, were out in their best array, and it afforded a fine opportunity for seeing Brazilian manners and customs.

Writing on board is rather difficult. From Buenos Ayres I hope to write you more connectedly. LEO GROSSMAN.

AN AUSTRALIAN IN AMERICA.

To the Editor: DENVER, COLO., NOV. 10, 1904.

As a traveler in this country in search of experience and enjoyment, as well as with a view to find the actual conditions of things by working among the printers of America, it was with pleasure I saw the commencement of a series of articles from an Australian correspondent in the September number. Let me congratulate you on the move, which can not fail to be productive of good.

Misconceptions, in one form or another, always arise of a subject which is but little known. The monthly letter from Australia will prove educative to the immense number of American printers, who, I am afraid, know but little at present of the other land save that it elects many labor members and is responsible for a system of balloting at elections. This country is so vast that the newspapers find sufficient to interest without going outside the domain of the States. The result is that not much reaches the majority of people but what immigrants relate. And there do not appear to have been many natives of "kangaroo land" among the newcomers of the past decade.

I would like to point out a slight error in Mr. Prescott's article on "Responsibility of Trades Unions" in current issue. He has confused State and Federal houses. The railroad strike occurred in Victoria, the second oldest state, and as a result of the election which followed, the labor party lost the power of a ruling minority through what was practically the fusion of the two others — Liberal and Conservative.

The success of unionism — typified by the Labor party — was in the Federal sphere, where Mr. Watson, until recently a compositor at Sydney, New South Wales, became Prime Minister, with a Labor cabinet, and after proving by his common sense and moderation his capacity for the office was defeated by a majority of two on a technicality in the Arbitration Bill.

In every state gains for labor are being made each year, particularly in Queensland and West Australia.

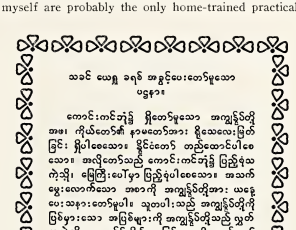
Mr. Prescott may well say "the information gleaned from the daily press is meager and confusing," when one reads such articles as the report of an interview with a titled gentleman who had been four years in Sydney and yet had not found time to discover more than the fact (?) that the fringe of the continent only was inhabited. JOHN H. CLAYTON.

PRINTING CONDITIONS IN INDIA.

To the Editor: RANGOON, BURMA, Oct. 3, 1904.

All of the workmen in this country are natives and receive very low wages compared with American scales. The average *monthly* wage paid our compositors is 35 rupees (about $11.50), and we pay higher wages than most offices.

There are two other newspaper and job offices in Rangoon under European supervision, such as it is, but Mr. Phinney and myself are probably the only home-trained practical men


သခင် ယေရှု ခရစ် အနွှင့်ပေးတော်မူသော
ဝဒနာ။

ကောင်းကင်ဘုံ၌ ရှိတော်မူသော အကျွန်ုပ်တို့
အဘ၊ ကိုယ်တော်၏ နာမတော်အား ရိုသေလေးမြတ်
ခြင်း ရှိပါစေသော။ နိုင်ငံတော် တည်ထောင်ပါစေ
သော။ အလိုတော်သည် ကောင်းကင်ဘုံ၌ ပြည့်စုံသ
ကဲ့သို့၊ မြေကြီးစပါမှာ ပြည့်စုံပါစေသော။ အသက်
မွေးလောက်သော အစာကို အကျွန်ုပ်တို့အား ယနေ့
ပေးသနား တော်မူပါ။ သူတပါးသည် အကျွန်ုပ်တို့ကို
မြဲမှုားသော အပြစ်များကို အကျွန်ုပ်တို့သည် လွှတ်
သကဲ့သို့၊ အကျွန်ုပ်တို့၏ အပြစ်များကို လွှတ်တော်
မူပါ။ အပြစ် သွေးဆောင်ရာသို့ မလိုက် မပါစေဘဲ၊
မကောင်းသော အမှု အရာမှလည်း ကယ်နှုတ်တော်မူ
ပါ။ အမိုးရိုင်သော အနွှင့်နွှင့် ဘုန်းတန်ခိုး အာနု
ဘော်သည် ကမ္ဘာ အဆက်ဆက် ကိုယ်တော်၌ ရှိပါ
၏။ အာမင်။

THE LORD'S PRAYER IN BURMESE.

in the province. The quality of work turned out in most of the offices in Burma is of a very low order. Our only real competitor is a press under Eurasian management, the proprietor of which learned much of what he knows about the business here at this press. When people want really first-class work done they always come to the Mission Press, and the number of business houses who want good work and are willing to pay for it is increasing. The other presses try to follow us, but a long way behind. Some time ago a customer of one of the other presses demanded that his work be done on a certain brand of American paper which we carried. The proprietor gave the order for the paper to an English agent something like this: "Ten reams of *each size and weight*." You can imagine his feelings when the paper and the bill for it came to hand. Another time, samples of our printing were shown to a representative of the American Typefounders Company, with the request that he send them some "type like that."

We employ a force of about one hundred and fifty men, and have all the jobwork we can possibly do, besides the regular work in connection with the mission. Both Mr. Phinney and myself frequently go into the workrooms and give our workmen practical lessons in "how to do it," or not to do it, as the case may be, with the result that our men are better-trained and turn out better work than any other set of men in town.

The enclosed slip shows a new font of ten-point Burmese type designed by Mr. Phinney, the punches for which were made and the type cast by our own workmen.

We are expecting soon to move into a fine new building, where everything has been planned along modern lines. With the new equipment which we have on the way out from America we expect to do better work than ever before.

We find THE INLAND PRINTER a great help in our work, and certainly would not think of trying to get along without it. J. L. SNYDER, *Assistant Superintendent.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THE depression in the printing trade recorded in my last communication is becoming more accentuated and is severely affecting both employers and employed; many hundreds of compositors are idle in London and also in the provinces, and there is very little prospect of employment being found for them on this side of the new year. The prevailing dulness of trade and the low profits which are being made by printers have been the cause of several firms going out of business entirely and selling off their plants. Among these may be mentioned the well-known color-printing firm of Ben George, Ltd., whose works at Tottenham were recently brought under the hammer, with their entire contents. Several large firms in the neighborhood of Fleet street have also disposed of their plants, and the printers' auctioneers have had a busy time of it.

Probably the depressed state of things in the trade is shown more at these sales than in any other manner, as printers who attend seem to be afraid to bid, and lots have been going at prices that may be termed utterly ridiculous. At a sale the other day of a printer's effects, in the East End of London, pearl roman (five-point) sold for 4 cents per pound; nonpareil and brevier (six-point and seven-point) brought from 2¼ cents to 2¾ cents per pound, and some of the display type was sold as low as 2 cents. Whole series of jobbing types were lumped together and knocked down to buyers at 2½ cents. Many of the machinery prices were equally low, one record item being a double-royal cylinder press by Conisbee, with Mark Smith's patent flyers, and fourteen rollers, which went for 42s., or about $10, not one-third of its value as old metal. A one-horse-power gas engine brought $20, and a crown demy platen $40. The owner of the plant was going out of business and he must have been extremely disappointed at the amount realized by his effects.

In spite of all this depression, however, there is a movement on foot among working printers for an increase of wages. The London Printing Machine Managers, as the machine minders' association likes to style itself, have put forward a claim for a reduction of hours to forty-eight per week, for the readjustment of overtime rates, and for an increase of wages. The ordinary machine minder at present earns just under $10 per week and asks an advance of about a dollar, while for two-feeders, two-revolution presses and two-color machines still higher wages are demanded. These rates young men in the States will look upon with scorn, as being almost less than the wages of a laborer, but in London they would be considered very good rates of pay.

An increase of wages is also asked by the rotary machinemen in the morning and evening newspaper offices, and the committee of the Operative Printers' Assistants' Society has presented a claim for an alteration of wages for certain classes of machines.

After consideration of the machine minders' claims, the London Master Printers' Association has come to the unanimous conclusion that the present condition of the trade does not justify them in recommending any alteration in the existing rates of wages, and has informed the men's society to that effect. The Printers' Assistants' claim is still under consideration by the masters.

As to the low prices taken for work, a recent instance is the production of a thirty-two-page demy octavo statement of accounts for a workhouse, with cover and two-leaved inset, with two folds each of tabular matter. Most of the work throughout the pamphlet was tabular, and two hundred copies had to be supplied. The fair tenders for this work were a trifle under $40, but the job went to a printer who quoted $20. The higher-price men are smiling, and they patiently await the time when competition of this kind will cause the cessation of the businesses from which it emanates.

There is quite a decent skirmish just now between Mr. Walter Haddon, a member of the firm of John Haddon & Co., proprietors of the Caxton Type Foundry, and the other leading typefounders. Mr. Haddon is running a tilt at what are known as the "ring" founders, that is, a combination of six firms of typefounders who work together in so far as the keeping up of prices is concerned. The "ring" founders mostly keep to the old bodies, but express themselves as willing to cast on the point system any types that printers may require. The Caxton foundry casts entirely on the point system, and the "ring" spreads a report that the Haddon type is not on the *American* point system. This Mr. Haddon naturally resents and has written several pamphlets in which he chaffs at the "ring" men for their want of theoretical knowledge, and charges them with endeavoring to mystify the printer. Mr. Haddon also asserts that specimen sheets for British printers have been printed in New York, and says that in his office he has a specimen sheet of a new type-face with the imprint of a New York firm, partially cut off, which was given him by a London printer who received it from one of the British "ring" firms.

The printer may sometimes be sued for damages because of errors in his work, but it is quite a new thing to fine a printer on that account, yet at a Revision Court at Oldham the revising barrister said he had frequently complained of the manner in which the printing of the voters' list had been done for the revision work, and his attention had been called to many errors; this was a very serious thing, he said, and it had led to the disenfranchisement of several voters, and in his opinion such a thing was quite unpardonable. The printer whose tender was accepted for printing these lists was required to correct all proofs and should be held responsible for their correctness. He could impose a very serious fine upon the printer, but, as this was the first time he had done so, he had decided only to impose a fine of $30, but should such a thing occur again he would deal with it in a more serious manner. Truly the troubles of the printer are great.

The members of the Manchester Typographical Association have built a home for themselves, which is the finest as yet owned by any printing-trade union in this country. The building has three stories, with a basement, and is faced with Bath stone and terra cotta ornamentation. The ground floor is let off for shops, and the first floor is arranged to be let for offices; the second floor is occupied by a large hall, with retiring rooms and lavatories, having accommodation for meeting purposes for about five hundred. The building has a fine appearance and is quite an ornament to the locality.

Messrs. Bemrose & Son, Ltd., an old-established and well-known firm, having works in both London and Derby, have just inaugurated a new institute for their work-people in the latter town. It includes a large billiard-room with three tables, reading and writing rooms, dining-room, at which dinners and other meals can be obtained at a low price, and in connection therewith there is a large recreation ground on which tennis, cricket and bowls can be played.

Trouble is arising in Scotland on the question of female labor in the composing-room. The agitation has been begun by the Glasgow branch of the typographical association, in whose city there are no women compositors. It is directed

principally against the city of Edinburgh, in which female labor is a feature of most printing-offices. Their introduction dates from about 1860, when they were brought to the city by Miss Emily Faithfull, a philanthropic lady who was always endeavoring to find new fields for women to work in. Her



HOME OF THE MANCHESTER (ENG.) TYPOGRAPHICAL ASSOCIATION.

venture was not quite a success, but about 1874, during a strike in the printing trade, females were engaged and taught typesetting, and this had the immediate result of lowering the men's rate of pay, while the women themselves were paid less than half of the usual wages, in most instances at about one-third of the union wages. Since then other towns in Britain have followed Edinburgh's example, and in one office at Reading, near London, there are over forty women compositors employed. This question has been taken up by a writer in the London *Daily News*, who says: "There is one condition of employment of female compositors in Edinburgh which strikes me as towering above all others, namely, that female compositors serve no apprenticeship, whereas boys have to serve seven years. Here, then, you have ready-made compositors, remunerated at probably one-third the union rate of wages, taking the place of men, who, as a general rule, have to serve seven years before they can hope to receive full union wage. Is not, then, the menace sufficiently apparent to the Scottish Typographical Association, the Typographical Association and also to the London Society of Compositors, who, to remedy this existing evil, must act jointly if successful efforts are to be made to bring about either the abolition of the female compositor or the placing of her on the same plane as her brother compositor? Moreover, machine compositors in many quarters have also been threatened with female compositors. If Edinburgh can beat Glasgow in competition, through underpaid female labor, surely the objective is inducement enough for employers in other towns."

The dulness of trade in London, referred to in the previous paragraphs, may be grasped from the fact that during the month of September there was an average of nine hundred unemployed compositors signing the books, and in one week the number rose to 930. When it is considered that less than half of the London compositors are members of the society, it will be seen that this means close on two thousand idle printers in the city.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

GRIF ALEXANDER has the distinction of being probably the only newspaper man to have his first work, in the shape of an application for a position, accepted, printed and paid for, to be immediately followed by a voluntary written resignation, which was likewise accepted, printed and paid for. The paper was the Pittsburg *Leader*, and about three months after Mr. Alexander's brief connection therewith, Arthur G. Burgoyne, the "All Sorts" man of the *Leader*, sent word to the young man of the "before" and "after" experience that he wanted to see him. The result of the conference was that Mr. Alexander again reported for duty, and did much good work before he again severed his connection with the *Leader*.

Of the following years, up to the time of the Spanish-American War, he writes that an account of them would be a confession rather than an autobiography — only two of the



GRIF ALEXANDER.

papers in town escaping his services. As many another newspaper man, he went south at the gathering of the war clouds that spread so rapidly after the destruction of the Maine, and had such glimpses of the struggle as he was able to see from the vantage ground of a stevedore.

After the conflict he returned to Pittsburg, where, for two years and a half, he wrote the "Bits between Bites" column for the *Dispatch*, from which the accompanying verses were clipped.

Mr. Alexander has written a novel and a comic opera. The music for his theatrical venture has been written by Parke V. Hogan, and its "first night" is booked for the present month.

THROBS.

There's a yard of sky above me, in a frame of tower and dome,
And the smoke makes purple patches on its gloomy monochrome.

There are soot-bedraggled pigeons upward sailing to the sky
Through the canyons, gloomy, narrow, hedged by buildings black and high.
There are sparrows idly flitting — sparking, spooning, fighting blades — One might give undue importance to their voluble tirades,
For Messrs. Fuss and Feathers are convinced of this one fact:
A most afflicted world 'twould be if it their presence lacked.
I may sit and dream of sailing on a sunny, smiling sea,
Of fishing in a quiet brook, a good book on my knee;
Of walking through the silent woods or through the meadows sweet,
But the great old heart of Nature throbs in noises of the street!

A mistaken country poet had a thought and wrote it down;
'Twas that God had made the country, but that man had made the town;
But the product of the city is the man that God has made,
Has created in His image, strong, erect and unafraid;
And, although I love the country, where the dicky birdie sings,
I'm confessing in my heart of hearts his songs are trifling things
As compared to lilting melodies, folks tramping up and down,
The street-car gongs, the whir of wheels, the noises of the town!
I may dream of sweet-voiced nightingales — their notes are all "tip-top" —
But I want life's grander organ, played with Vox Humana's stop.
Though she smiles upon the country, and her smile is good and sweet,
Ah, the great old heart of Nature throbs in noises of the street!

BOOK FORGING.

"Book forging is my business," said an elderly man on a roof garden. He had been drinking, and this made him more communicative than wise.

"Yes, sir, I am a book forger," he continued. "I make good money at it, too. Last year I made $7,500."

"What, may I ask, is book forgery?" said the man's companion.

"I'll tell you. It is the binding of old books in such a way that people think old masters bound them. I can take an old book worth, say, $5, and I can put on it a Grolier binding that will make it worth $200. That will only be about two days' work — $195 earned in two days.

"I used to bind books legitimately at a bindery, and my salary was $35 a week. I couldn't live on that, you know, with my expensive tastes.

"Well, one day a rich patron brought a Grolier to the shop to be repaired, and I, just for fun, copied the binding. Then I got hold of an old French pamphlet and I covered it with the forged Grolier binding I had made. Afterward I took the volume to a dealer in old books and he bought it like a shot for $105.

"'Why,' he said, 'this is a genuine Grolier.'

"That started me in the business. I made a study of the finest old bindings that exist. These are the bindings that were made for the Valois Kings. Grolier and Maioli were the great artists of the time, and their bindings, in the libraries of Francis I., Henry II. and Charles IX., were the most splendid that the world has ever seen.

"The simpler examples of Grolier and Maioli are the ones I forge. I sell my forgeries to millionaires. In seven years I haven't had a complaint."—*Chicago Chronicle.*

CAUSE FOR COMPLAINT.

Mrs. Stuckupp—"The editor of the *Daily Slashem* is a mean old thing, so he is."

Stuckupp—"What's the matter now?"

Mrs. Stuckupp—"I sent him an account of our literary club meeting, in which I referred to myself as being 'well known in polite circles,'"

Stuckupp—"Well?"

Mrs. Stuckupp—"The measly paper said I was 'well known in police circles.'"—*Chicago News.*

ABOVE THEM ALL.

I get several journals on printing, but prize THE INLAND PRINTER above them all.—*W. L. Taylor, Foreman, Hemet News, Hemet, California.*



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

PEELING OF COATED PAPER.— J. B. G., of Baltimore, Maryland, in ordering a copy of "Presswork," writes: "Kindly inform me through THE INLAND PRINTER what will reduce the 'peeling' of half-tones on good quality of coated paper without interfering with the drying qualities of good black ink. Would you advise vaselin? If not, why?" *Answer.*— If you will turn to page 125 of "Presswork," you will find the following: "Vaselin or lard (hog's) will serve to moderately reduce the tackiness of inks, as will also hot melted paraffin, if poured into the fountain and briskly mixed up with the ink. None of these will injure the quality of the ink if judiciously applied." Powdered or shaved paraffin, about half pound to twenty pounds of black ink, is about right; while vaselin or hog lard may be proportioned as follows: one ounce to three pounds of ink. These reducers must be thoroughly mixed into the ink. Drying will scarcely be interfered with.

TYMPAN CLAMP DOES NOT HOLD TIGHTLY.— E. Q. V., of Altus, Oklahoma, says: "I am in trouble. I am running a six-column quarto and am having trouble in getting the tympan to hold to the cylinder. I have a felt blanket next to the cylinder, and, to regulate the impression, I use pressmen's manila and ordinary newspaper; but in running the portion of the tympan composed of the paper, the paper will tear loose from the grippers holding it to the cylinder. I have tried various means to check this trouble, but of little or no avail. I would like to ask your opinion of the matter." *Answer.*— Use a long piece of pine or cherry reglet furniture along the edge of the cylinder where the tympan clamp takes hold of the tympan sheets; place the reglet over the inserted paper sheets and then spring down the clamp on the reglet. This should hold on the tympan and the cylinder. Any thickness of reglet may be employed, from nonpareil to pica, as the case may require; in any event, the clamp should hold quite firmly any tympaning put under it. As a means of adjusting and still further securing the tympan sheets, they should be

neatly creased along the fastening edges and individually pasted to each other and then turned over the opening in the cylinder, the reglet placed over the same. These, when dry, will form a very secure means of holding on tympaning.

Washing Rollers After Using Copying Ink.— F. C. D., of Valatie, New York, writes: "I have been doing considerable jobwork of late where I had to use purple copying ink, and I find that it is almost impossible to wash up the rollers so that I can use anything except black ink; the copying ink will change red into purple. What is best to wash up a press with after using copying ink?" *Answer.*—Soap and clean water are about the best articles for washing rollers that have been used in printing with copying ink; but the washing must be done hurriedly — one roller at a time — as water puckers the face of composition rollers when left on them too long. Machine oil will loosen the ink from the composition, and may be easily wiped off with a cotton rag; but after this has been done, the rollers should be washed off with soap and cold water and placed in a position to dry quickly. If delicate or bright-colored inks are to be used next, it is advisable to slightly reduce a small portion of white ink, and use the same rollers to distribute it thoroughly, so that it will enter all the interstices of the composition, after which the rollers should be washed up clean with turpentine or other suitable spirits, after which they will be ready for use.

Adjusting the Bevel Rack on Cylinder Press.— F. S. W., of Parkersburg, West Virginia, says: "I want to ask you for a little information in regard to the adjustment of the running gear of an old newspaper press. I have no pressman, yet I have to keep the machine running, but am afraid it will fall. I do not know the names of the parts I speak of, but have drawn you about what I think will be plain to you as an expert on printing-presses. This piece is, as you know, under the bed, and I would like to know how to adjust the 'shoes,' as I have heard them called. They are marked with a cross on each end of the geared tracks." *Answer.*—Your drawing represents a hanging bevel rack, which is bolted under the bed. A bevel rack pinion, with universal joint shaft, acts in conjunction, above and below, on this bevel rack, the shoes appearing on each end of same. There is no danger of this rack falling down if the same is tightly screwed to its support; nor is there any danger from the bevel rack pinion, if it is properly screwed to its support. Now, if you want to adjust the pinion to the rack, so that the pinion will snugly fit, the screws on each end shoe should be screwed toward the pinion. Do this cautiously, so as not to drive the shoe points too tight on the pinion gear as it passes over the tumbler studs. Evidently there is lost motion between the stud and the pinion, but setting the shoes inwardly will compensate for this.

Washing Dirty Type.— G. W. K., of Harriman, Tennessee, writes as follows: "I am sending you under separate cover a copy of *The Citizen*, printed on a press which is equipped with two form and four table-distributing rollers, all letter-press, on which is made a run of one hundred and twenty-eight thousand weekly. During the run the forms were washed with gasoline five or six times, and at end of run with cold lye. Type is beginning to give us trouble with distribution and setting, by ink working its way to bottom of type, which is mostly set solid in ten-point. We are 'up against it,' and as a last resort have been considering emptying the lower-case letters, a box at a time, into a cloth sack and dipping the same into gasoline, and, if this works satisfactorily, will so clean about seven hundred pounds. We are now obliged to clean it some way, because of its condition. Have used second washing with lye, gasoline and hot lye, but with no better results for distribution. Any suggestion you may offer will be gratefully appreciated." *Answer.*—To wash off inky or oily type, hot lye will be found best, but this should be washed out of the type thoroughly with an abundance of boiling water or hot steam, sprayed over the same. The forms or galleys containing the type matter should be laid against a slanting board in the trough, so that the dirt so liberated by the boiling water or steam may run off from the type. When clean, the matter should be thoroughly rinsed with clean cold water. By pursuing this course, type may be kept in splendid condition.

Several Sheets of Half-tone Portraits.— L. I. S., of Rock Island, Illinois, has sent four sheets of half-tone portraits, each sheet bearing the likenesses of eight gentlemen high in Masonic standing; also in same package were several overlays, showing the manner of their make-ready. He writes as follows: "Under another cover I send you several sheets of half-tones, together with a few overlays, on which I wish you would pass your opinion. The overlays are made of three thicknesses of forty-pound, 25 by 38 book paper. Any pointers you may give me through the columns of The Inland Printer will be very much appreciated." *Answer.*— While all the cuts shown on the several sheets appear to be originals and also well executed, and therefore easier of treatment on the press than if electrotypes, it is nevertheless a fact that you have produced a galaxy of beautifully printed portraits, nearly every one of which shows good press treatment, good color and good discernment in general finish. Every picture is natural and lifelike in expression — nothing overdone, and but very little left undone. It is true that every picture shows that it has been made from a splendid photograph, and that the photo-artist has equaled his text; but it is equally true that the care and practical judgment displayed in the printing of these is on a level with the other meritorious qualities. Your examples of overlays are commendable, because they are practical, easy of execution and in no way overdone. Perhaps these might not work out so effectively if applied to many similar productions printed from electrotypes — good and bad — for, after all, much of the difficulty experienced by pressmen, when making ready high-class half-tones, may be laid to the unthoughtful or unskilful electrotype workman.

Bed Adjustment Needed.— L. P., of Waverly, Iowa, writes in reply to our answer to him in the October number: "In the October number, under heading, 'Badly Adjusted Cylinder,' I notice you did not understand my description of cylinder. I did not mean that impression was stronger on one side than the other — the impression being too strong on both sides. Cylinder is exactly type-high. Since my last writing, I have examined press more thoroughly and found the side bed-rollers a trifle too high. I lowered these so that they bear lightly upon the track under the bed; but, while the rollers bear lightly upon the track under the center of the bed, the back end of this track does not touch the rollers. Is there a possibility of the bed being sprung from the side bed-rollers being too high? Press is about fifteen years old; has been used pretty hard, and, I guess, never had very good care. I am mailing you another copy of *Kirchen-Blatt.*" *Answer.*— The copy of the golden jubilee number of your journal has been received, and presents a really fine appearance. We fail to see the streaks alluded to in your former letter as appearing across cuts on pages 217 and 224. Indeed, the number is comparable with similar productions turned out from high-grade presses, instead of from an old book and job press. We believe you will be able to get this machine over the difficulty complained about by a proper adjustment of the side and bed iron rollers, for it is there that the remedy can be found, that being an important provision for bed adjustment, made so by the inventor. Of course it is quite likely that the roller bearers under the bed have been worn down unequally, the wear being mostly where the greatest amount of work has been performed. If so, the roller bearers on the bed bottom should be planed down to uniformity, and then "shoed up" to their standard thickness. This course would

give you a true height of bed and perhaps correct whatever inequality had heretofore existed. But do not forget that much "doctoring" can be done by a skilful use of the iron rollers, both on the sides and under the press bed.

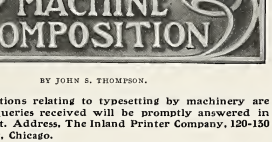
Luster on Gold Bronze Printing.— An "apprentice" of Portland, Oregon, has sent a clean and neatly printed booklet cover in colors and gold bronze, about which he writes as follows: "The specimen is sent to you, not as a tip-top one by any means, for I have much to learn regarding fine presswork, but rather that you may help me to improve the job sent, by your advice. I think the colors will stand test for clearness and sharpness, but the gold bronze part does not come up to that height of brilliancy that I anticipated, for the quality of the bronze powder used was certainly above the average. Of course your keen and critical eyes will soon discover the defect complained of, and your experience will readily suggest a good remedy for the future. I may say that I have had a very limited experience in working with gold or silver bronzes, which will account for the incompleteness of the specimen sent you. I shall be only too well pleased to read your reply to this effort." *Answer.*—We have said that your color presswork is good, because that is an apparent fact, but you have made a failure of the bronze part, because the bronze has been wrongly applied. The stock used in your specimen has all the necessary finish for colors and bronze powders, because it is perfectly smooth and compact in surface, affording a splendid base for any kind of printing. Apparently, a very quick-drying gold size has been used, which has partly dried up before the bronze powder was applied, or too many sheets had been run off the form at a time before the powder had been rubbed over the sizing. The roughness and irregularity of the surface of the bronze shows defects from either of these causes. Gold-size ink should be of medium quick-drying consistency on all smooth-finished stock, but it must have "holding" quality, so that the bronze powder can not be rubbed off at a cleaning-off time, which should be the following day, provided the atmosphere about the printed work has been dry. Where machines are not employed, gold or silver bronzes look best when applied to the sizing with a wad of clean, soft, raw cotton batting, using of same about as much as can be conveniently held in the hand. The powder should be taken up carefully with the cotton wad — not too much bronze at a time — and lightly and uniformly applied over the entire surface of the printed matter, and afterward rubbed in rapidly and a trifle vigorously, in order to produce smoothness, sharpness and brilliancy — all essential features to acceptable bronze printing. The brilliancy of bronze thus applied may be heightened materially by feeding the entire work through the press, omitting the composition rollers, and also rubbing off the face of the form occasionally to take off particles of accumulated bronze. Cleaning off the surplus powder, after the same has dried thoroughly on the printed stock, is also a very important part of the detail in bronze printing, as the more thoroughly this is performed the brighter and sharper does the bronze become, and well repays for the care bestowed. In any case, when printing, avoid carrying too little or too much sizing; what would be considered about right may be compared to a "full color" on any properly made-ready form.



THE CREST OF THE HILL.
Photo by W. H. Baker, Chicago.

A LIFE SUBSCRIBER.

I take your journal every month through your local agent and would not be without it at any price. Wish The Inland Printer every success — you can reckon on me as a subscriber for life.—*Frank P. Ford, Sydney, Australia.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather soft, $4; cloth, $3; postpaid.

DO NOT FORGET

To keep the metal above top of well at all times.

That pot plunger must be clean, or it will stick in well and give a poor cast.

That if metal fountains up around plunger when it descends, the plunger must be renewed.

That flux or other cleansing material must not be put in machine metal-pot.

That if holes in mouthpiece are not kept open, a poor face will appear on slugs.

That if slugs are porous and light in weight there is some obstruction to the free flow of metal.

That throat of pot can be cleaned of foreign substance by removing mouthpiece.

To drive against the end of mouthpiece and toward the keyboard to loosen mouthpiece.

To spread red lead or oil and graphite on edge of mouthpiece when replacing.

CAUSE OF HAIR-LINES.— D. L. Hicks, Anamosa, Iowa, writes: "Why do hair-lines appear between letters of words in Linotype composition?" *Answer.*— Defective matrices are the cause of this trouble. The side walls of the matrices are bent inward and allow the metal to enter between the matrices when the line is cast. Incompetence or carelessness in handling the machine brings about the damage, and there is practically no effective remedy except in new matrices.

ANNUAL REPORT OF LINOTYPE COMPANY.—At the annual meeting of the stockholders of the Mergenthaler Linotype Company, New York, October 19, the retiring board of directors was reelected, and at a subsequent meeting the officers were elected to serve for the ensuing year. The report of President Philip T. Dodge, for the year ended September 30 last, shows a net gain of $2,383,296 — an increase of $59,663 over the previous year; cash, investment bonds, bills receivable and open accounts $3,562,382 — an increase of $1,578,980. The company during the year shipped 915 machines — an increase of 99 over last year, and sold 839 machines — an increase of 105 — and received from rentals $483,224. Nine hundred and seventy-five offices have one Linotype each, and 487 have two machines each. There are 348 double-deckers in use.

AUSTRALIAN LINOTYPE RECORD.—The recent performance of M. J. Doyle, Linotype operator on the Sydney (Australia) *Times,* in setting 39,066 ens (19,533 ems) in two hours shows that Australian operators are forging to the front. It also furnishes a better comparison with the product of English operators, as conditions in the colony more nearly approach those prevailing in England than do those of America. English Linotypes are in use, and the same styles and methods appertain to both countries. It shows that English operators are far inferior to Australian. The type used was minion, fifteen ems wide, the usual run of newspaper matter, without head-lines or other fat, the machine geared to a shade under seven lines per minute, without any special preparation. Only seven errors were found in the proof. The best previous record for Australia was made by Frank Bevan, some years ago, of some sixteen thousand ems in two hours.

CLEANING MACHINE AND SPACEBANDS.—An operator in the East sends the following: "The machine I am running is two years old and is in excellent condition. Cams and wearing surfaces are wiped off every morning, and, on Monday mornings, while waiting for pot to get hot, machine is gone over thoroughly with a rag or piece of waste dampened with kerosene oil and wiped dry, after which machine is oiled carefully. As a result, cams show no wear, cam rollers have no flat surfaces and machine runs like a top. For cleaning spacebands I have a board, 20 by 10 inches, one-half of which is covered with corduroy (could not get any felt). Once or twice a week I put a few drops of kerosene on the board, rub spacebands on same, and then polish on the corduroy. It makes them as bright as a dollar. Have never had any 'fins,' nor have ever had any metal adhere to spacebands. Was troubled quite a little with spacebands bending in channel after being transferred. By putting in a piece of leather belting, so that the end of spacebands dragged on same while being transferred, got rid of that difficulty."

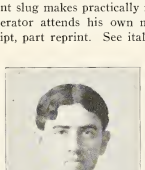
HANDLING THE DOUBLE-DECKER.—That the double-magazine Linotype is not the bugaboo popularly believed in some circles, is shown by the fact that operator-machinists, in some cases graduates of the Inland Printer Technical School, with nothing but their school training behind them, erect and take charge of these machines with conspicuous success. A letter from a recent graduate says: "I feel highly elated at having made such a success with this double-decker, as I think there are many machinists who would have been up against it had they been in my place when I first started in; or, at least, they would have been puzzled at which end of the machine to begin

to straighten out. Although earning $24 per week, I often get overtime on campaign work, and we set outside weeklies as well as our own daily, and it is not uncommon for me to pull $30 per week and over. I think this is pretty good for a student who has only been out of the school about seven months. I can easily set five thousand per hour now, and I think I could set six thousand on nonpareil; use all fingers, and speed is constantly increasing. Some day I expect to blossom out into a swift."

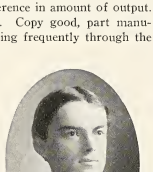
SPEED ON TEN-POINT.—"Constant Subscriber," Montreal, Canada, asks: "Would you kindly state what you would consider a fair day's work (eight hours) on enclosed specimen proofs? Measure, twenty-four ems; ten-point matrices, pica slug; roman and italic double letter, with small caps on keyboard; the black type running pi; superior figures, of course, pi, and on an average more are used than these two proofs show. If you answer in thousands, please measure same as if set on solid long primer slug; i. e., do not credit the operator with leads, as it is considered that setting ten-point on a twelve-point slug makes practically no difference in amount of output. Operator attends his own machine. Copy good, part manuscript, part reprint. See italic running frequently through the reading matter. Job to be turned out first-class; no bad spacing nor "freak" divisions, nor many divisions at all. I followed your 'Operator and Machinist' articles in THE INLAND PRINTER, and also the reprint of them in the English *Linotype Notes*, then bought your book, 'The Mechanism of the Linotype,' which is invaluable." *Answer.*—Three thousand ems an hour would be good speed on the class of matter shown in proofs sent, and probably few operators would average that under the conditions.

DISTRIBUTION OF MATRICES.—S. G. V., Cedar Rapids, Iowa, writes: "(1) What causes matrices to fall flatwise in the magazine entrance or upon the distributor, without any visible cause whatever, the matrices being reasonably in good condition? Does the stopping bar on the distributor, if bent and warped, have a tendency to cause this, as the distributor can not be closed tightly on this account? (2) What causes the capital T and lower-case m to fall in the first channel? (3) Why do the lower-case i's get into the lower-case o channel?" *Answer.*—(1) If magazine is moved sidewise, after adjusting screws on the sides are slackened, enough to prevent matrices striking on top of guides when falling from bar, they will not lie flatwise on top of guides. Run a number of letters of the same character through the machine and distribute by turning the distributor by hand, watching them as they drop. Set the magazine so that matrices drop just as they clear the guides. Momentum when running ordinarily will carry them fully to the center. The stopping bar must be freely movable, so that the end which rests on the distributor clutch lever plate can readily slip off and stop the distributor when clogs occur. If it is bent or binds, it should be attended to. (2) The distributing combinations of the offending letters must be damaged. (3) The guide between the o and i channels in distributor entrance may be bent so as to allow letters to drop in wrong channel. The guides should be perfectly straight, and the projections on the stopping bar rest lightly against all guides.

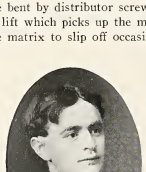
BENDING OF MATRICES.—A. E. S., a Minnesota operator, writes: "Am having some trouble with thin matrices being bent in distributor, sample of which I enclose. The matrix lift rises to its highest possible limit, so I shall have to ask you to suggest the remedy. In this office they have a habit of smelting old stereotyping plates, etc., with the Linotype metal, for the purpose, as they say, of 'softening the metal.' Would you advise the practice, or discourage it? Also, does metal really become harder or softer by constant use? Does wide spacing damage matrices? I prefer wide spacing, as it facilitates corrections, but have been told that it damages matrices, consequently will be glad to hear what you have to say." *Answer.*—(1) When lift is properly adjusted and matrices are bent by distributor screws, it is usually caused by the seat of lift which picks up the matrix being rounded and allowing the matrix to slip off occasionally. If in an old machine, the double cam which controls the movement of the lift may be worn enough to allow play in the lift. A spring attached to the lever, as in the new style, overcomes this by making the lever hug the cam closely. (2) Stereotype metal is too soft for Linotype uses, and should not be employed. Metal should be tempered occasionally by the addition of harder metal. Metal becomes softer with remelting, the antimony which hardens it being lost in the dross. (3) Wide spacing can not injure matrices if the line is not too short to fill the gap between the vise jaws, and, even then, if the pump stop is properly set, no damage can result, as the line will not cast. Wide spacing with small faces of type is unsightly—nothing more.



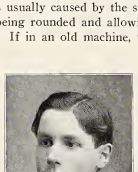
H. COONS.



C. B. ROBINSON.



T. J. BROWN.



C. A. ZAHN.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

HOW MACHINES ARE ABUSED.—Linotype machinist-operators who know their business find many amusing things in offices employing the other kind of help, and conditions found by the writer of the following letter are duplicated in many other Linotype plants: "Some time ago I promised to write you regarding a few of the experiences that have recently come my way while operating a 'Lino.' At one place I was called in to help out a fellow who was starting a new machine and had trouble in getting his lines to transfer. He had adopted a habit of forcing them over, but, as this was unsatisfactory, he decided to call for help. In about the time that it takes to tell it, I saw that his first elevator was not rising high enough to come in line with the second. No longer than it takes to give the adjusting screw a turn was it before his machine was running nicely, and he seemed to think I was a wonderful fellow. At another place I visited an operator who has had charge of a machine for two years and actually did not know

how to remove the magazine from his machine. He said he could not lock his magazine to prevent the first two rows of matrices from falling out. I got down the verge-locking rod, inserted it, and went through the other preliminaries, and in a moment lifted up his magazine. He said that was the first time it had been done in two years. I was kind enough to explain the procedure, for which he thanked me. One day afterward I met him, when he said he understood how to do it now, but that he had looked all over that day and could not find the hole where I put that (verge) locking rod. In another instance, I met a fellow who was puzzled to know what made his first elevator rise a trifle just before casting, but said, 'That's all right, isn't it?' One trouble when I arrived at this place was the very noticeable presence of hair-lines. I send samples of work at the time I came, and as now running, that you may judge as to the result of my efforts in removing said hair-lines. I have not labeled the specimens, but I hardly think it necessary. The spacebands were coming very often two at a time. The back-trimming knife was not doing its work, and the consequence was that on a galley of type the last slug would 'lean to' nearly a quarter of an inch. For this my predecessor said there was no remedy, but I have proven the falsity of his assertion. In recasting lines, he explained to me that I would have to 'hold away back' on the spaceband shifter, or the first elevator would hang up every time. With a laugh up my sleeve, I remarked that was queer, and then examined and found the transfer carriage was not coming back to locking position. A little work with a wrench, and the machine would recast as intended, and I did not have to 'hold away back' either."

MATRICES AND METAL-POT.— R. J. T., a Southern machinist-operator, wants information on the following points: "(1) What causes burr on top corner of left end of slug? Shows only on thirteen-em slug. The liner (13) seems to be square at that corner. I always place a piece of brass rule over mold after placing the liner in mold and push it up tight from the inner side of mold, so as to be sure it is flush with mold. (2) What is the object of cutting off under portion of lower inside ear of matrices, especially in the light matrices, as I have noticed in a new font just received? (3) What is the latest style in mouthpieces? Which is the best or most practical, the mouthpiece wedged in with a gib, or the one clamped in place by means of screws? The latter were used on the new machines about two years ago, but the last new machines I saw had the one with the old gib or wedge. (4) We had occasion to put in a new crucible, and at the time were using gas burner with four upright tubes, and asked the manufacturers to send us the best crucible, and they sent us one with an apron and no holes in the apron. The pot jacket being of the style F-571, I just removed the two front burners and now the mouthpiece is not sufficiently heated and torch has to be applied frequently to keep mouth open and get clear-faced slugs. Is this a new style crucible? I thought burner F-610 was being used on the latest style machines. If not, what kind of burner and pot or crucible are being used on the latest pattern machines?" *Answer.*—The question is somewhat obscure, and as no sample slug was sent, the reply must be ventured that the liner is not square, or a burr on it prevents it lying perfectly flush with face of mold. (2) The underside of inside lower ears of matrices were cut away in manufacturing matrices for a time with the object of preventing the thin walls of the matrix seat being battered in by incoming matrices while assembling the line. (3) The company has gone back to making the old style of mouthpiece lock — the gib — it being found that trouble was experienced by many operators in preventing leakage of metal with pot-mouth clamp. (4) The idea of ordering the "best" crucible is quite an original one, but necessarily unsatisfactory. Parts must be ordered by letter and number, as changes in construction are being constantly made, and some of the new parts will not work on machines of older pattern. Instead of removing burner tubes, it would be better and entirely practicable to cut two holes through the sheet-iron shield to admit the tubes. Certainly the mouthpiece will not be hot enough without them. The crucible sent was the latest type, with which a new style of burner (F-610) is used. This has a burner extending the entire length of the mouthpiece, outside the pot jacket, and connected to a pipe running alongside the pot to the burner beneath.

MAKING A RECORD.— How graduates of the Inland Printer Technical School are making records for themselves as experts on the Linotype is shown by the experience of a graduate



A GRADUATING CLASS IN THE MACHINE COMPOSITION BRANCH OF THE INLAND PRINTER TECHNICAL SCHOOL.

related below: "We are using a coal-oil burner with a mercury governor. The first question they asked me on arrival was how to get the oil down into that torch which ran down under the mouthpiece (pointing it out), and which proved to be the mercury tube of the governor. They had been turning the valve and trying to light the mercury tube for a torch. The machine was a double-decker and the magazines had been put in without brushing out; also distributor boxes and other parts without cleaning vaselin off them. When matrices failed to come, the operator undertook to adjust magazines; when gravity box clogged he adjusted lift; the mold disk wobbled, he 'fixed' that; when I tried it I had to take both hands to turn it at all. The base-trimming knife was so loose you could run a lead between it and disk. I took about half a pound of metal from behind mold disk. The transfer carriage split hub had slipped one day and the transfer would not come back to lock. He fixed it by moving the screw pin in the short lever to the second hole. Then his spacebands would not sweep into box; he, with the assistance of the office staff, discovered the existence of the turnbuckle and 'fixed' it. When I looked at it I found the transfer carriage retreating past the latch about half an inch or more, and when you went to recast a line you had to pull the spaceband shifter back before you could lock it. I changed it to the way it was at first, then reset the split hub, and that ended that trouble. The operator did not even know what the split hub was. He came to me with the pot mouthpiece aligning gauge in his hand and wanted to know what part of the machine it should be put on. I told him to hang it on the wall. He was putting the spacebands in by hand; had made several attempts to adjust spacebox and spacebands worked lovely. The screws in first elevator had been tampered with, and vise-automatic was out of adjustment; the matrices were

being badly sheared, as downstroke of elevator was out of adjustment. The matrices, in turn, clogged in magazine entrance and would not run in magazine. I found the adjustable plate of stopping pawl on cam to broken in two and barely being held on the cam by the screw. When I removed screw it fell in two pieces. This had been caused by a flaw. He had been running this way for some time, and, being out of position, the pawl was being knocked off stop-lever too quickly and elevator would descend and smash matrices on vise jaw. These are only a few of the troubles I found. The machine could not have been much worse. They had never had a decent day's work from it, and were only getting about two galleys of type a day. They could not get the lower magazine to work at all. I waded in, and for about ten nights, including Sunday and Sunday night, have worked until 10 and 1 o'clock, readjusting, cleaning (the machine was filthy), straightening and dressing bent and burred matrices, etc., and at last have got the brute running very nicely, as the following clipping taken from a recent issue of the paper will show:

'The Mergenthaler is now working in first-class condition.'

Last Sunday I had to face off the mouthpiece, which was badly warped. I did a beautiful job, and now I can put the day's trimmings in a teacup. I have now got the upper magazine and distributor working first-class, and the lower one is working very well. Of course, while I was doing all this fixing I had to get the paper up, so I did most of it at night. I have still a lot of toning up to do to the machine, but am now able to take my time, as I have got it in shape so I can knock out a galley of minion an hour. I found the valve of the coal-oil tank leaking down into the clutch, and the operator had filled it (the clutch) up with resin to make it stick. I have got all the big troubles remedied, and in a short time will have the machine running like a clock. The boss is tickled to death, and nothing is too good for me. If you want a recommend for the school, write him, and I feel sure he will give you a good one."

A FRANK CRITICISM.—This department is open at all times to expression of opinion by its readers, and, as criticisms of statements made herein assist in correcting many shortcomings, this criticism is freely invited. No one can know it all, and the writer confesses to learning something new every day about the Linotype. Interchange of ideas is solicited, and much benefit to all will be derived thereby. Therefore, the following letter is gladly published:

Editor Machine Composition Department: CANTON, ILL., Oct. 8, 1904.

The October number of THE INLAND PRINTER has reached me, and as I am interested in operating and caring for a Linotype, I have read your department with interest. Many of the things I find there are very profitable, while occasionally I find something that smacks at least of the sentiment that "there is only one way to do a thing, and that is the way *I* do it."

Under the heading "How Not to Run a Machine" I find some of that sentiment. Not all of the sins mentioned there can be laid to my door, but two of them can. I confess my guilt in having attached a couple of door-springs to the floor, and also in having removed the knife-wiper. The first experiment resulted most satisfactorily to myself and the other operators who worked with me on that machine, while the second experiment was not a disappointment.

If I ever have charge of another machine with the air-chamber in the rear, and I have the same trouble as I had on that one, I will use the springs, unless some better remedy is suggested. Of course, the machine will work *without* the springs, but it worked better *with* them. I worked the machine a year without the springs and had any amount of trouble. Try as hard as I would, I could not keep the air-chamber free from gum and the leather in good condition, and I was constantly being troubled by the line going too slow or too fast or with a jerk. I opened the vent, and closed it, and left it open to various degrees, and to no avail. Then, again, many times, the room in which the machine was running was so cold that the line-delivery carriage would not work. The springs used were two long, slender screen-door springs, and were made tight enough to allow the line-delivery spring to carry the carriage far forward with a steady, easy movement, by acting as a counter-force to the line-delivery-lever spring. Of course, they needed attention occasionally, but they gave much less trouble than the air-chamber. The piston was left in the air-chamber to keep the line-delivery carriage from rebounding when it reached the first elevator. However, it was kept perfectly loose in the air-chamber. The springs were secured to a screw-eye in the floor by means of belt-lacing, and to the air-chamber arm in the same way. I believe that a properly adjusted spring, with a little more accurate arrangement to prevent the slight rebound at the first elevator, would make a good, steady, line-delivery arrangement. The tension of the springs needs changing as the length of the line being set is varied.

The second sin I am guilty of is that of removing the knife-wiper. After the steel rod that runs through the first-elevator lever and works the knife up and down had broken, and another one had been bent three or four times from one cause or another, I took the wiper off. At that time nothing but newspaper work — thirteen-em measure — was being done on the machine, and the whole production of the paper practically depended on the Linotype. As "time was money," I preferred to save time, under the circumstances.

I do not say my ways are the only ways, but I think, everything considered, I have done reasonably well and earned what I have been paid. I do not lay any special claim to being a *machinist*-operator. I am operating a machine in a one-machine office, and take care of the machine. When I require the services of a machinist, I get a machinist. For instance, if I found the second elevator needed springing into shape, I would get a machinist who understands how, to do it, rather than break the elevator — if I could persuade the "boss" to get the expert. Whenever I aequire the double ability of machinist-operator, I think I will go where I can get a salary commensurate with my ability. I have run a machine about two years and a half, and got my first lesson at the factory. I have had access to Mr. Thompson's book for about a year, and yet I find cases which that book does not deal with. I suppose even Mr. Thompson himself would have to devise new methods and new schemes to get out of trouble were he in charge of a plant of machines running on regular work and under varying conditions. Sometimes the theories of experts themselves will not work out, not because they do not know their business, but because of certain conditions. The theories on which the machine is constructed are correct, but sometimes the natural conditions are overcome by certain things. For example: The mouthpiece in the metal-pot is secured by a wedge-shaped gib. Naturally a tap on the gib in such a way as to drive the thinner end to the place occupied by the thicker end would accomplish the effect of loosening the mouthpiece; but, owing to the action of the heat and cold, and, perhaps, a little rust, I have found on two machines that this effect could not be accomplished. I had occasion to try this recently, on the advice of an inspector, but I found it more desirable and less expensive to clean the throat of the pot and get a good slug in another way, than to hammer away until I had broken a chunk out of the mouthpiece and put the machine out of business for several days while awaiting the arrival of new castings.

So I suppose no book will ever be written that will be an infallible guide to the care of the Linotype or any other machine, except when that machine is working under perfect conditions. But what of all this matter? Just this: My friend should remember that there is still some truth in the homely old adage, "There is more than one way to kill a dog."

If he wants to take off those springs, very well; if he wants to use the knife-wiper, that is none of my affair. Neither will ruin the machine. I know how to get along without the springs, and I know how to use a knife-wiper, and would do so if I thought necessary. Again, my friend may have had some experiences and gained some points about the care of a machine that I have not had. I would be glad to know them at any time. Possibly I may have learned something that he has not chanced to stumble upon. Doctors frequently go into consultation over some forms of disease that each has probably treated many times before. The physical make-up of the patient may affect the case.

F. M. HARRISON.

RECENT PATENTS ON TYPESETTING MACHINERY.

Slug-trimming Knife.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 3, 1904. Issued October 25, 1904. No. 773,341.

Matrix-locating Mechanism.— William Ackerman, New York city, assignor to The United States Graphotype Company, New York city. Filed January 29, 1904. Issued October 11, 1904. No. 777,854.

ELECTRICAL DRIVE INCREASES OUTPUT.

In one of the largest printing-offices in the United States results have been tabulated showing that over twenty per cent more work was obtained from a given set of operators and machines with a direct-connected electric motor equipment than with the old countershaft method, says the Chicago *Tribune*. The result is due largely to the ability to adjust each machine to the speed of the individual operators. The ability to control and regulate the operation of the apparatus at a distance by simple push-buttons or switches is another advantage.



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COUNTING THE FLOCK.

JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and items of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

ART BITS.— A collection of proofs selected from odd issues — halftones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

DISPLAY is a device for attracting attention to an advertisement by setting some word or words in larger or contrasting type that will give the reader an instant appreciation of the thing advertised. It is an attempt to mechanically summarize by type distinction the advertisement and make it more attractive and noticeable. It might be compared to the custom of a speaker or writer of briefly summarizing his subject from time to time, so that the attention will not be attracted from it by the detail which may divert the mind from the main subject unless the connection between it and the narrative is made plain now and again. The compositor, in like manner, tries to summarize the advertisement by emphasizing the salient word or phrase that in his judgment will attract the attention of the reader. His success will depend partly on the adaptability of the copy for display, but chiefly upon his understanding of what is the salient feature that will best attract the reader's attention. In Fig. 1 is an advertisement that fails in many ways as an example of type display. This is partly due to the wording, which is puzzling, and suggests that many things should be displayed, but in following this suggestion a conglomeration has resulted. It would have been more attractive set in a straight paragraph of some suitable type, without the emphasis of a single word. The display is not only conflicting, but almost misleading. The intention of display is to make an advertisement distinctive, but the arrangement shows a number of apparently unconnected phrases, all set in heavy type, that effectually neutralizes the intended effect of display for which such type was made. The reader is not attracted or

EVERY PRINTER
should have Thomas & Green's
Standard Pattern Book
Of Tinted and Coloured
PAPERS
Their larger Pattern Book
showing
Printing in Different Coloured Inks on above Papers.
Sample Book of PLATE ROLLED Tinted Cover Papers showing HALF-TONE WORK in COLOURED INKS to suit the papers.
SPECIAL SIZES A SPECIALITY.
Pattern Books on Application. The Wholesale Trade only supplied.
THOMAS & GREEN, LTD., SOHO MILLS,
WOOBURN GREEN S.O., BUCKS.

FIG. 1.

induced to give the advertisement a second glance. It can be improved by simplifying — reducing it to its lowest terms. In the absence of positive instructions from the advertiser, who may have been responsible for the chaotic appearance of Fig. 1,

Every printer should have
Pattern Books on application
Thomas & Green's
Standard Pattern Book
of Tinted and Coloured
Papers
Their larger Pattern Book showing printing in different coloured inks on above papers
Sample Book of Plate Rolled Tinted Cover Papers showing half-tone work in coloured inks to suit the papers
The Wholesale Trade Only Supplied
Thomas & Green, Ltd.
Soho Mills
Wooburn Green
S. O., Bucks
Special Sizes a Specialty

FIG. 2.

the most apparent things requiring display are the firm name and the article sold, and Fig. 2 shows a resetting with those two lines displayed in large, heavy type, and the rest of the matter sufficiently reduced to allow the display to draw the attention. The arrangement is more coherent and the meaning of the advertisement more apparent, a result attained by a little thought and study of the copy. The firm name should be displayed only once. As part of the address, it should be small. In Fig. 2 the sequence of the matter has been observed, and, although the "Standard Pattern Book" may have been the desired catchline of the page, yet the resetting features that phrase enough as the secondary display, and the advertisement as corrected will more readily attract and hold the attention of the interested reader.

The panel arrangement of Fig. 3 is interesting and in a degree a variation in rulework, but has failed as a typographic design because the type display is feeble and inefficient. Unique rule arrangements may be condoned, although faulty as examples of decorative design, if the type display is strong and effective. The appearance of this design suggests a violation of an architectural axiom that can be applied with equal force to type display. It is: "You may ornament construction; you must not construct ornament." A house is built for shelter, and the requirements of its use are first to be considered. It must be made weatherproof and arranged well for the special conditions of its occupants, and decorative arrangements that would interfere with its use would be wrong. In like manner typography is a means of expression, and type must be selected and arranged in reference to its readability, and not simply as a means of decoration. The two uses may be combined, fortunately, on account of the decorative beauty of type itself. Legitimate ornamentation



FIG. 3.

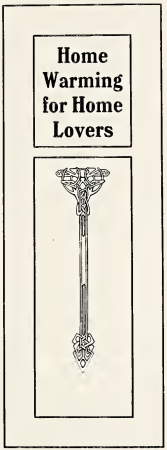


FIG. 4.

gives grace and beauty to a building without impairing its usefulness, and type ornament and arrangement must be subordinated to the primal requisite of type legibility. Fig. 3 fails essentially as good typography on account of this reversal of proper type display; that is, the enfeeblement of the type by wrong selection and arrangement and by conflicting ornament or decoration. The wide spacing of the type lines contributes somewhat to the inefficiency of the type. By clustering these lines not only is the relation of the words to each other made more apparent, but a decorative value is conferred on the type itself. This is brought about by the balance and interchange of white and black that give a pattern effect to a page of type. In Fig. 4 the resetting shows type that is distinctive and a border arrangement that does not distract. The type would fulfil its function without these accessories, but they please the eye and add grace to the type, only the right use of type must never be lost to sight in the seductive field of ornamentation.

PROFESSIONAL stationery, the printing of physicians, lawyers and kindred occupations, should be set in small sizes of plain type. Sometimes a customer will wish a more obtrusive style, but good taste for this class of work deprecates fancy type or large sizes. The type in Fig. 5 is not in accord with this usage. The two faces used are ornamental designs intended generally for advertising display, but not fitted for stationery printing. The firm name is too feeble, an effect partly due to the abnormal size of the second line. The name should always

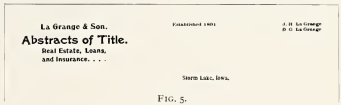


FIG. 5.

be the prominent line on a heading, and Fig. 6 shows an arrangement and type selection that conforms more closely to the established usage of professional printing. This quiet style of typography could be extended to all classes of stationery



FIG. 6.

with equal good taste, and has led many users of printing to prefer these simpler forms.

THE setting of the type-lines to full measure, as shown in Fig. 7, is not conducive to the best appearance of the display. Necessity may have been the cause so far as the company name is concerned, but not for the line underneath. The heading conforms to the main requirement of printing, but is wanting in the grace of form that adds the quality of attractiveness to that of legibility. This can be easily accomplished by doubling up the lower lines. This will add much to the attractiveness of the form without impairing its readability. This and a reduction in size of type used confer the needed grace of form wanting in Fig. 7. Shapeliness is gained by

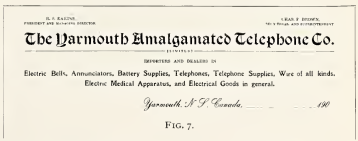


FIG. 7.

the rearrangement and distinction by the reduction. These changes are shown in Fig. 8. Rules extending from either side of a catchword or other small line are generally unnecessary except when used as a division rule in crowded matter.

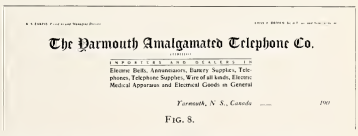


FIG. 8.

In Fig. 7 this rule is intended possibly as an underscore. It is too weak for this purpose. An underscore should agree in tone with the type it emphasizes. That is, the thickness of the rule and lines of the type should agree.

It is a peculiar condition of printer's advertising that it carries with it by the appearance of the typography an endorsement or disproval of any assertion or argument that may be offered. It shows both the intent and the ability of the advertiser. The blotter (Fig. 9) offers much which the appearance of the display does not sustain. The type is arranged in a rather helpless fashion and crowded to a degree which takes away much from the force of the argument offered. The copy lends itself well to good argumentative display, which has been felt but imperfectly realized. The use of a single type-face indicates a desire for harmony, but the use of varying sizes of capitals and lower-case has not brought about a complete

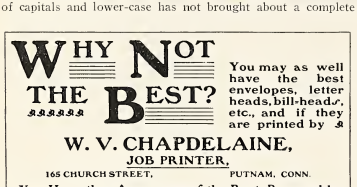


Fig. 9.

fulfilment of the implied wish. Contrast is the one thing wanting, to be attained by the judicious use of white space between the different phrases and by the conjunction of heavy and light face type. In Fig. 10 some suggestive changes are offered along these lines. The type is smaller, which removes the crowding and improves the display by the white space gained. The catch phrase "Why not the best," has been toned down to meet the requirements of sane typography, but is more readable and distinctive in this reduced and simplified form.

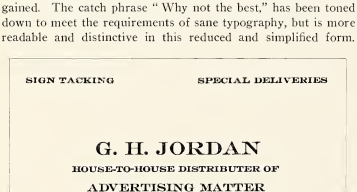


Fig. 11.

There is better contrast between the displayed line and the rest of the matter than is shown in Fig. 9. This has been produced by setting it in lighter type. This is one of the most effective means of display within the control of the compositor, and in advertising display is particularly valuable in giving point to some catch word or phrase by the proper emphasis. The resetting is an improvement in that it is more easily read and shows how judgment in type selection and arrangement may contribute to that result.

Arrangement has much to do with the clear expression of display. The meaning may be obscured or perverted by carelessness in this respect. Legibility and shapeliness are the desired results of display, and thought and attention are necessary for their attainment. The layout may be suggested in the mind's eye or by a sketch on paper, or by a little preliminary trial of suitable lines that will determine the best arrangement. Sometimes the first proof is not satisfactory, but once the job is in type it is usually possible, by a few alterations, to bring about the right appearance needed. If the preconception of the display is wrong or no particular thought given its composition further than a desire to put it into type at the earliest possible moment, a resetting is necessary, and the brain fatigue saved is not compensation for the time lost. Even a simple bit of composition like a business card may have its meaning obscured by careless or hasty arrangement. In Fig. 11 the business is not properly exploited. It might appear difficult with the type shown to arrange it so that the business is more explicitly stated. Fig. 12 is a resetting of the same type in which both shapeliness and distinction have been conferred to a greater degree on type and matter. Such things are well worth the thoughtful attention

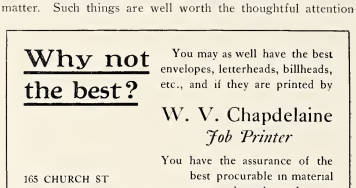


Fig. 10.

of the compositor. A mechanical assembling of the type is shown in Fig. 11, without any apparent attempt to make clear the copy or give shape to the display. Fig. 12 illustrates a better type expression and more shapely arrangement made possible by a little thought and care. If time is the first thing considered on composition, the higher essentials will be neglected in the interest of economy, but it might be to the best interests of the printer to give the customer attractive display, because the best advertisement is a pleased patron.

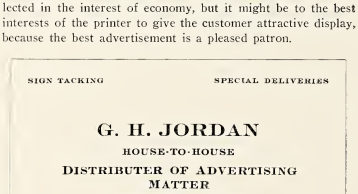


Fig. 12.

A statement is shown (Fig. 13) in which ingenuity has attempted originality at the expense of unity and harmony. The composition may be termed fussy. The division into many small panels with an intervening type-line takes away the coherency that a good design should possess. The use of six type-faces is also conducive to this incoherent effect. The desire for originality is praiseworthy, but all lines of creative effort are circumscribed by laws of condition. In typography the consideration of readability is paramount. The qualities of decorative design, harmony, unity, simplicity, grace, do not interfere with this requirement, however, but variations which ignore or arrangements that depreciate it are wrong. Walter Crane, a distinguished English decorative artist, has said that "Directly, from a false idea of refinement, or with the object of displaying mechanical skill, the craftsman is induced to conceal the fundamental conditions of his craft, and to make it ape the qualities of some totally different sort of work, he ceases to be an artist. The true artist in any material is he who in acknowledging its conditions and limitations finds in

them sources and opportunity of new beauty, and in being faithful to those conditions makes them subserve his invention." The application of this dictum to typography is an appreciation of the requirement of legibility, and that to overload or burden the type with distracting ornament that is only an exercise of mechanical ingenuity and not an attempt to give greater force to the type is a departure from artistic worth. Even the humble and useful statement comes within the protection of this artistic law, and in Fig. 14 the use of a single type series and a panel arrangement that is less scrappy tends to clarify the type display, make it more readable and a better example of coherent design than Fig. 13. The union



FIG. 13.

label should not form part of the design, as shown in Fig. 5. It should be in a smaller size, just above the ruling. To the uninformed, its connection with the printer is not apparent.

A CORRESPONDENT, who frankly admits his amateurship in the printing art, expresses his belief that the amateur is not alone in the production of perverted typography, and cites Fig. 15 as an example of professional work, the label being the guarantee of the fact. It should be remembered, however,

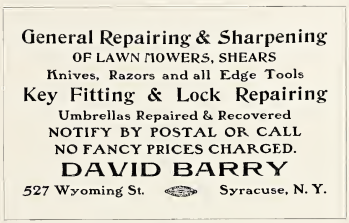


FIG. 15.

that the label is not a guarantee of artistic worth, only giving assurance that the work was done by union men in a union office. That is all the label stands for. Printing is a useful art, and although susceptible in part of artistic improvement, that is not the concern of the union, which is interested in the material welfare of its members first, and only in a minor degree in their technical education, although it is being realized that special technical instruction is required by modern conditions to supplement the instruction received in ordinary shop work, and many unions have considered the advisability of providing means for this supplementary instruction in the esthetics of the printing art. So far as this particular example is concerned (Fig. 15), it is quite possibly the production of some irresponsible apprentice to serve his private ends, and the label was added in good faith, perhaps, as an office usage. The card has been reset for his benefit (Fig. 16) without any comment, with the hope that the comparison between the two is sufficient.

TYPE INSERT OF THE INLAND PRINTER TECHNICAL SCHOOL.

Some comment on the examples shown in the insert of the Inland Printer Technical School may prove interesting and perhaps helpful in special cases. The colors, persian orange and a dark color, have been selected in deference to the church programs on pages 1 and 2. Red and black were the colors used for the text and ornamentation of the manuscript books, of which these examples are, in a slight degree, copies. From this has arisen the traditional rubrication or use of red as the proper color for the decoration of church printing. It is scarcely possible to make a certain color combination apply equally well to eight pages of miscellaneous

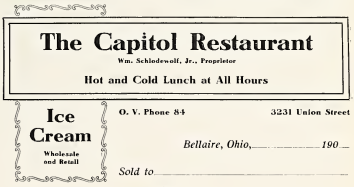


FIG. 14.

jobwork, as such examples are generally treated as units, and the bright color has been used sparingly, just enough to enliven each page. Where there has been no call for the second color none has been used.

The use of text-faces in church printing rests upon the use of its prototypes in ecclesiastical service books before the days of movable types. It is fitting and proper to use the adapted type forms from manuscript letters in the church

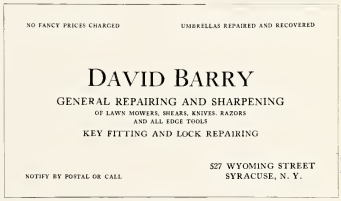


FIG. 16.

printing of to-day. It is a traditional reason only, however, and any type-face may be used with propriety, the plainer faces being preferred. Text series are not found in all offices, although they are very useful and attractive for other forms of commercial work. The arrangement of church programs should be orderly and dignified. Ruled borders and underscorings in red were common in manuscript books as a means of decoration, and the specimens on pages 1 and 2 are an adaptation from this source of border decoration. It is sometimes known as a "looking-glass" border. These three examples are suggestions for Christmas programs that follow the conventions of church printing based on old manuscript forms.

The statements shown on page 3 and the note-heads on page 8 are simple arrangements of those useful forms that do not offer much in the way of suggestion, but may be corrective, displaying the effectiveness of plain type in series aided by an occasional line of contrast.

Stationery in series, or the use of the same style of type and arrangement for the different forms of letter-heads, bill-heads, business cards, etc., is an agreement with good taste to which printers should direct the attention of their customers. It confers distinction on a man's business printing, and, with the use of some special quality or harmonious color of paper, embodies all the requisites of artistic worth or, in other words, a combination of the useful and attractive. On pages 4 and 5 are shown some settings, in one type and style, of letter-head, business card and envelope. The rule panel design has been censured on account of its time-consuming construction, and it has been suggested that type borders could be used as effectually and more economically. The latter contention is true when the rulework is cut and mitered from new brass, but with labor-saving, side-face rule a border can be assembled as quickly as a type border. Many type borders are beautiful and attractive in design, but only the simplest patterns are suitable for stationery printing. In the advertising field they are both useful and acceptable; but for stationery, except when printed in a lighter tone, it requires a wise selection to prevent their interference with the type display. Unfortunately, the collection of borders in the average office bears no harmonic relation to the type, they usually being purchased from time to time to meet the caprice of a customer. The rule border, by reason of its simplicity, agrees with any type-face, and may harmonize in tone or be used in effective contrast according to the thickness of the rule used. It is the tendency to elaborate and produce involved designs whose attractiveness is lessened by a corresponding ratio to their time-consuming intricacy that is to be deprecated. The economy that comes from simple typographical arrangement coincides with artistic worth oftener than the compositor is led to suspect, and the examples on pages 4 and 5 are illustrations of panel shapes in their simplest but most satisfactory form, both from the economical and artistic standpoint.

The return or corner card of an envelope is primarily a convenience for the postal clerks, but may be considered and treated as a medium for advertising. The variations in type design are many, ranging from the chaste setting offered by the Government to a broadside that covers both sides of the envelope. One thing that has tended to discourage much elaboration in corner cards is the make-up of the envelope. The double or triple lap of the paper and the mucilage used for joining or sealing are not conducive to the good appearance of the printing, and the type is subjected to unusual wear and often crushed by the occasional lumps of dried gum. In some offices this last reason has caused to be set aside cases of suitable small faces of type that are duplicates of faces used in the better commercial work. When the latter become worn they are transferred to the envelope rack and the corresponding envelope case is dumped, the new type laid in it and the case is used for the better work. If for some reason the envelope is set from the new case, it is distributed in the envelope case. The subjection of the type to the rough usage incidental to envelope printing has discouraged any but the simple arrangement of the return address corner card. Printing with the flaps open will prevent this wear to a great extent, as it removes the uneven printing surface caused by the gummed flap. Good taste will always limit the printing to the ordinary dimensions of a corner card except when the enclosure is frankly advertising matter, but within that limitation much varied and attractive typography is possible. The most acceptable method is to make the corner card a modified copy of the letter-head, but often the matter suggests other forms. On pages 6 and 7 are shown some variations that may be suggestive. They can not be considered conclusive as exponents of display. They range from the simple address to the more pretentious panel shapes that possess more of the advertising element in their composition. As the envelope is generally the cover to a personal message, the typography should be small and neat. It should not claim, for it will never receive the entire attention, but it may leave a pleasant impression by its attractiveness in the brief space of time between its receipt and final entombment in the waste-basket.

PASSING OF THE OLD-TIME PRINTER.

"——— and stay out of here!" the foreman of the shop shouted from the top of the stairs to the figure at the foot.

"All right, guv," said the figure.

"If you come here again, I'll have you pinched."

"That's gratitude for you," the figure muttered. He was tall, gaunt, emaciated, almost cadaverous looking. His eyes were sunken, but full of fire, his cheek bones stuck out, his cheeks were sunken. His hat had been worn for many years and the wrinkles in his trousers told of sleeping on park benches and in hallways.

"It's not professional courtesy," he said. "Got a dime? Yes, thanks, that buys the story. Ain't much of one. Yes, I'm one of the old-time 'prints.' No, I ain't. There ain't no 'old-time prints' any more. They are all either dead or out in the Union Printers' Home at Colorado Springs.

"They wanted to get me in that home once, but — shucks! what's the use?

"The game ain't what it used to be. Why, even when I was readin' telegraph on the Chicago *Tribune*, it was different. If a fellow kept even with the game, he was all right. I could see the change comin', but I wasn't wise enough to get next. You've got to be ahead of the game now, to be even with it. It used to be 'live and let live.' Now it's 'live,' and the 'let live' ain't type-high any more.

"To be a printer now, you must be sober — that lets me out — well educated and quick-witted. Of course, there's one department that hasn't changed — the 'ad.' department. There's where accuracy is essential. The figure '1' doesn't take up much space, but you drop it out of $1.79 in a Monday bargain sale and see what happens. When you come in to work, you find your nail driven in the wall — you ain't got no place to hang your coat.

"Never hear about the nail? That's the old way of firing a man — just drive in his nail — or turn out the gas over his case.

"First time I ever ran up against the gas proposition it was new to me. An' when the feller turned it out I 'soaked' him. Next mornin' the police judge wiped out what was comin' t' me in my week's pay envelope. Yessir, wiped it clean out an' added ten days at th' works.

"In the old days seventy-five per cent of the boys were hard boozers. The old-time print 'ud put on a sub, likewise his coat, and go out on a 'toot.'

"But it ain't so now. You go into the print-shops an' you'll see a lot of well-dressed, fine-looking young fellers. Any one of 'em owns his home and draws from $25 to $45 per week; $70 is the biggest pay check I ever saw, and before they barred me from the composing-rooms I was always there to see, too. Yep, they don't let me light no more — say I'm a disgrace to the trade.

"Nowadays your printer puts in overtime until he runs his check up to a fat size — or as high as the union'll let him. Does he get drunk? Not much. Then he goes out to the ball game, or fishing, or hunting, or does a little bowling. He is well-balanced, he doesn't booze, he pays his bills with checks, and his name is at the bottom of 'em, too.

"No, there ain't no old-time prints no more. Why, when I was readin' telegraph on the *Trib* — thank you, sir, you've saved an old man from going — thirsty."— *Cleveland (Ohio) Press.*

NOTHING LIKE IT.

I do not want to miss a single issue of THE INLAND PRINTER. There is none like it, though I take them all.— *C. R. Thatcher, Wahpeton, North Dakota.*



Christmas

Sunday, December the twenty-fifth, the Year of Our Lord, nineteen hundred and four

Order of Services

All Saints Church

Christmas Day

Sunday, the twenty-fifth day of December, in the Year of Our Lord, nineteen hundred and four

St. Peter's Church

List of Services

Holy Communion, 7:30 and 9:30 a. m. Morning Prayer, Sermon and Holy Communion, at 11:00 a. m. Evensong and Sermon, 7:30 p. m.

Order of Service at 11.00 a. m.

Processional, Hymn 49 - *Adeste Fideles*

Venite - - - - - - - - *Costa*

Special Psalms for Christmas Day 19-45-85

Gloria - - - - - - *Mendelssohn*

Te Deum, in B flat - - *Dudley Buck*

Jubilate, in B flat - - - - *Chadwick*

Hymn 59 - - - - - - - *Carol*

Kyrie - - - - - - *Mendelssohn*

Credo, "Messe Solennelle" - - *Gounod*

Sermon

Hallelujah Chorus, "Messiah" - *Handel*

Sanctus, "Messe Solennelle" - *Gounod*

Communion Hymn 228 *Unde et Memores*

Gloria in Excelsis, "Messe Solennelle" *Gounod*

Nunc Dimittis, Gregorian - *Tonus Regius*

Recessional, Hymn 58 - - *Bethlehem*



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Highest market prices paid for all kinds of grain. Choicest of flour always in stock

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Some variations
in envelope corner card
composition

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12-Point.	15 A	1.35	26 a	1.40	Font, 2.75	54-Point.	3 A	5.80	4 a	3.65	Font, 9.45
14-Point.	12 A	1.50	20 a	1.50	Font, 3.00	60-Point.	3 A	7.50	4 a	4.70	Font, 12.20
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Just now the project of running a geodetic arc straight across the face of Africa from the Cape of Good Hope to Cairo on the Nile is under consideration. Such an arc, measured with exact precision, which new instruments afford, would rank among the notable achievements of the age

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DEVICE FOR EARTH MEASUREMENT

Improvements of which the public has probably never heard have been made during the past few years in the instruments for exact measurements of the face of the earth, resulting in a correct

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We are selling for a short period only, all our Parlor, Dining-Room and Bedroom Suits, at prices that will astonish prospective buyers

10-POINT

NOTICE OF REMOVAL SALE

After Monday, November the fourteenth all the goods in our store will be reduced one-half or more on account of moving

12-POINT

REPORT OF PRESIDENT

A concise review of all the business transacted since October first of this year The Figures 1234567890

14-POINT

STORM DEVASTATED HOUSE

A Cyclone Passed Through the State and Damaged a Building

18-POINT

NICKEL-ALLOY METAL

Stands the Rough Wear

24-POINT

REWARD HEROES

Conduct of Soldier

30-POINT

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42-POINT

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The Latest Inland Production

A demonstration of the Winchell Series used in conjunction with the

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The Most Popular Novelties

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CONDENSED WINCHELL

4a 3A, $12.85 72-Point L. C. $4.90; C. $7.95

Fine 3

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4a 3A, $6.25 48-Point L. C. $2.40; C. $3.85

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The Original WINCHELL

was designed by Edward Everett Winchell, the art director of the Matthews-Northrup Works. It attained popularity so quickly that imitations soon appeared. These, however, lack the grace and simple beauty of the original. Send in your orders for Winchell and get the original—the best

INLAND TYPE FOUNDRY

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REGISTERED PATENT PENDING

CONDENSED WINCHELL

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Useful in Art Work 6

20a 10A, $3.25 18-Point L. C. $1.70; C. $1.55

DEMAND OF THE CRAFT
For Distinctive Type 957

28a 14A, $3.00 14-Point L. C. $1.60; C. $1.40

STANDARD LINE AND UNIT SET
Desirable Inland Characteristics
Imitated by all but Unequaled 63

34a 18A, $2.75 12-Point L. C. $1.40; C. $1.35

WHEN SUPERIOR WORK IS REQUIRED
Equipment of Inland's Time and Labor
Saving Products an Actual Necessity 29

38a 20A, $2.50 10-Point L. C. $1.30; C. $1.20

PROGRESSIVE BUSINESS METHODS AND
Courteous Treatment of its Patrons, Coupled
with Original and Useful Type Products 9743

50a 24A, $2.25 8-Point L. C. $1.25; C. $1.00

PRINTERS OF ABILITY ARE QUICK IN RECOGNIZING THE
Distinctive Features of a Strong and Legible Series of Type
Which Insures for the Winchells a Long and Useful 8190

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FACILITIES FOR QUICKLY FILLING THE LARGEST ORDERS POSSESSED
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has Ever Known Easily Obtainable by Every Progressive Printer $4265370

Condensed WINCHELL

was produced to supply a demand for a narrower letter along the lines of Winchell. The latter face is too extended to allow its use on certain classes of jobs and in newspaper advertising. This new series will make the face available for all classes of printing. It is made in 13 sizes—6- to 84-point

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CHICAGO :: SAINT LOUIS :: BUFFALO

Winchell Specimens



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SAINT LOUIS,_____

¶ Only the single dot i and j are furnished with Condensed Winchell On and after December 5, 1904, UNLESS OTHERWISE ORDERED the single dot i and j will be sent with the Winchell. This style

i and j

sent only when expressly ordered ¶ Specimen sheets showing the Winchell and Condensed Winchell will be sent if you are interested ¶ See the preceding three pages

Inland Type Foundry

Saint Louis : Chicago
Buffalo

"SOME HAE MEAT, AND CANNA EAT,
AND SOME WAD EAT THAT WANT IT;
BUT WE HAE MEAT AND WE CAN EAT,
AND SAE THE LORD BE THANKIT."

MENU.

OYSTERS
CAPE COD, HALF SHELL

SOUP
CREAM OF CELERY

RELISHES
OLIVES CELERY SALTED ALMONDS

FISH
BOILED SALMON, SAUCE HOLLANDAISE
POTATOES PARISIENNE SLICED CUCUMBERS

ENTREE
CHICKEN CROQUETTE, FRENCH PEAS

SORBET
ARCANUM PUNCH

ROAST
FILET OF BEEF, MUSHROOM SAUCE
COLD ASPARAGUS

DESSERT
FRENCH ICE CREAM, FANCY CAKES

COFFEE

FOR FINE STATIONERY AND THE BETTER CLASSES OF COMMERCIAL PRINTING THIS LETTER IS UNSURPASSED.

ALL SIZES KEPT IN STOCK IN BOTH OUR NEW YORK AND CHICAGO HOUSES.

A. D. FARMER & SON

TYPE

FOUNDING COMPANY

NEW YORK
CHICAGO

LINING GOTHIC EXTENDED.

6 Point No. 1 — 40 A, $1.25
TERRIFIC STORM SWEEPS OVER CITY AND WASHES AWAY THE HOPES OF SOME ABLE POLITICIANS $1234

6 Point No. 2 — 40 A, $1.50
OYSTERS ON THE HALF SHELL CAN NOW BE OBTAINED AT VERY REASONABLE PRICES $56

6 Point No. 3 — 36 A, $1.50
THE CHILLY WINDS REMIND US OF THE APPROACH OF LARGE COAL BILLS $789

6 Point No. 4 — 36 A, $1.50
UNBOUNDED PROSPERITY TELLS OF THE GOOD TIMES COMING $2

7 Point — 24 A, $1.50
STREETS DUG UP AND DUST CLOUD BLINDING HORSES $3

8 Point — 24 A, $2.25
EXPOSITION OF TARIFF WOULD ENLIGHTEN $4

10 Point — 18 A, $2.10
PUMPKIN RIPENING IN THE GARDEN $5

12 Point — 18 A, $2.50
MONEY PILED UP IN VAULTS $678

14 point — 12 A, $2.05
COMING HOME IN A HURRY $9

18 Point — 10 A, $2.25
EXHIBITIONS IN STATE $8

24 Point — 8 A, $3.00
MUFFLER GOLD $5

Flemish Black Series

Designed, Cut and Cast on American Line. Patented and Registered, 1904, by the Originator

American Type Founders Company



5147A 75 CTS

rgument:

The following is taken from a former type showing and relates to the old Priory Text from which has been so carefully developed the new and very beautiful Cloister Black

Early in the 18th century, William Caslon, an English type-founder and letter-cutter of great industry and repute, cut the original of this letter, following the traditional old English character as first used by Wynkyn de Worde, receiving special commendation for the fine quality and faithfulness of his work, both in the design and cut

Some thirty years ago it was reproduced and introduced to the craft under title of Priory Text, being received with much favor. Later the American Type Founders Company realized the need of a more complete showing, and four larger faces were produced, the full series being nine well-graded sizes. So much for the history of this letter

As to the utility of this letter there can be no stronger evidence than the steadily increasing demands from church and society printers, who find for it very few equals and no superior Being one of the old English letters of early printing, built upon soundest principles of design, its continued usefulness has established it as a standard

This series, as described above, met with so much approval from printers, and occasioned such increased demands, as to make necessary a complete re-cutting upon American Line, of not only the nine sizes, but also of four additional sizes, making one of the most beautiful series that has been offered to the printer. This was recently issued under the appropriate name of Cloister Black

Now, in the development of the Cloister, we were impressed with the beauty of the old Flemish capitals, which always appeared with lower case of like design to the Cloister. We therefore cut these capitals, with the result herewith shown. That this new Flemish Black is one of the handsomest types ever cut, there can be little doubt. Neither can there be any doubt of its usefulness

American
Type Founders
Company

The Flemish Black

Designed, Cut and Cast on the American Line. Patented and Registered, 1904, by the Originator

The American Type Founders Company



5215A 90 CTS.

The Flemish Black Series is a companion face of the Cloister Black, both using the same Points, Figures and Lower Case. The line and nicks are alike in the two series, but an additional, or extra, nick is cast in the Flemish Black capitals to distinguish them from the Cloister Black capitals, a necessity if both the faces are used in one office. Please bear this explanation in mind when laying the font, and recognizing the different nicks in the caps from remainder of font

6 Point 18A $0.90 55a $1.10 $2.00

All the Writers on Printing observe, that Caxton distinguished the Books of his Printing with a particular device, consisting of the Initial Letters of his name, with a Cypher between, which they interpret to stand for Seventy-four, and to refer to the first year of his Printing in England; but it was the Opinion of Dr. Middleton, that he began to use this Cypher near the end of his life, in his Latest Works: The Boke of Eneydos, Printed in 1490, being the first it appeared in, it appeared in those he Published Later

8 Point 16A $1.05 48a $1.20 $2.25

Mr. Caxton's First Performances are very rude and barbarous. He used a Letter resembling the Hand-writing then in use. His d, at the End of the Word, is very singular. He Used the Characteristics which we find in old English Manuscripts before the Conquest. His letter was peculiar, easily known, being a mixture of Secretary and Gothic. Like other Printers of

10 Point 14A $1.15 42a $1.35 $2.50

His Time, he Never used any Direction or catch-word, but he Placed the Signatures where that now stands; rarely Numbered his Leaves, never his Pages. In most of his Books he Printed, as was the Custom then, a small letter

12 Point 12A $1.25 36a $1.50 $2.75

At the Beginning of the Chapters, to intimate what the Initial or Capital Letter should be, and left that to be Made by the Illuminator, who wrote it with a Pen, with Red, Blue, or Green Ink; but in some of his Books he used Two-line Letters for the Intials

14 Point 10A $1.40 28a $1.60 $3.00

He used Two-line Letters of a Gothic kind. As he Printed before the Present method of adding the Errata at end of Books was in use, his Extraordinary exactness obliged him to take a great deal more pains than can

18 Point 8A $1.65 20a $1.60 $3.25

Easily be Imagined; for, after a Book was Printed off, his Method was to Revise it, and Correct the Faults in it with Red Ink. This he did to one Copy, and then Employed a Person to Correct the Edition

24 Point 6A $1.80 15a $1.70 $3.50

His books are all printed on Paper Made from Linen Rags, very fine and good, not unlike the Thin Vellum on which they Used to Write their books at that Time

30 Point 5A $2.20 12a $2.05 $4.25

When this was First Invented we Have no definite knowledge, but Probably about 1320 and the author of the Method very Uncertain

For Sale by the American Type Founders Company

36 Point 4A $2.50 10a $2.50 $5.00

Results in Modern Artistic Printing
Beautiful Typographic Messengers

42 Point 4A $3.50 9a $2.95 $6.25

Very Classical and Easily Read
Unlimited Business Promoters

48 Point 4A $4.15 8a $3.35 $7.50

New Flemish Black Series
Exclusive and Stylish Face

60 Point 3A $5.85 6a $4.15 $10.00

Revived 14th Century

72 Point 3A $7.60 5a $4.40 $12.00

Old Style Types

American
Type Founders Company
Everywhere

Missal Initials

Are of great value when used with Flemish Black, in Religious and Holiday work, in either black or rubrication. The many classes of work for which the Flemish Black is especially adapted make this type very desirable for the modern printer, who should not only have the complete series, but also have it in generous quantity

The Missal Initials

Patent and Registration Applied for, 1904, by American Type Founders Company, Originator and Maker

10 Point 8A $1.00



24 Point 5A $2.50



Use of Missal Initials

Although very appropriate for use in all kinds of ecclesiastical or society work such as bibles, marriage and death certificates, resolutions of condolence and commendation, title pages, charters, they may be used generally where decorative effects of composition in red and black are desired

12 Point 8A $1.25



18 Point 6A $1.75



36 Point 4A $4.00



48 Point 4A $5.00



60 Point 3A $7.00



American Type Founders Co.

Originator and Maker

The New Cheltenham Bold

A Robust Member of the Great and Growing CHELTENHAM FAMILY

WHEN you lay in new types, and that should be now, begin with the CHELTENHAM FAMILY. The great success of the present period, as De Vinne was of a former period.

First you had that Big Winner

Cheltenham Oldstyle

which is or ought to be in the cases of every office. Then last month we gave you the beautiful

Cheltenham Italic

and the way you are sending in your orders is proof positive of your appreciation. Now then comes a good, stout new member of this popular American Line Family

Cheltenham Bold

And—there is another birth expected soon, a Cheltenham Bold Italic and—but we wont make predictions, only to say that the family is still young, and American Line families are never small families

6 Point 24 A. 48 a. $2 00

PHOTOGRAPHY ENTERS NOW INTO SO MANY ARTS AND INDUSTRIES THAT IT IS ALMOST NECESSARY FOR EVERY ONE TO BE ACQUAINTED

At least with its principles and limitations. Such knowledge, even if it be slight, is sure to be of use at some time or other, and may be perhaps of the highest value. Even when the study of photography brings no monetary return, a great amount of pleasure and recreation is derived from the pursuit of what seldom fails to become a hobby. To learn all that one needs to know about practical, theoretic and 15286

8 Point 22 A. 44 a. $2 25

A VERY WISE KING OF ANCIENT TIMES IS CREDITED WITH HAVING SAID THAT THERE WAS NO END TO BOOK MAKING

If this same wise king were reigning on earth to-day he would, no doubt, say there is no end to the making of magazines. Enormous amounts are expended annually to secure the best talent in literary and art circles. With the advent of new color processes in printing many pages are in color, reproducing in the true shades of nature the scenery of every land and latitude. Fiction of the higher class is 78

10 Point 18 A. 36 a. $2 50

IMPORTANT FEATURE IN MODERN PRINTING IS INCREASING DEMAND FOR STRONG LETTERING

Modern usage in printing calls for more vigorous effects and general disuse of frail, delicate type faces. Bright and strong, yet withal pleasing designs can be readily assembled if compositors may use Cheltenham Bold 27

12 Point 16 A. 32 a. $2 75

THE AIM OF EVERY PRINTER SHOULD BE TO DO THINGS A LITTLE BETTER THAN

His fellow workman, not in a selfish, competitive spirit, but with an ambition to excel in his work. Such an aim will open the way to a career which will be of inestimable value both to its owner 39

14 Point 14 A. 28 a. $3 00

THE BEST PROOF THAT DIAMONDS

are a good investment lies in the fact that you never heard the complaint that any one ever had too many of them in his 90

18 Point 12 A. 24 a. $3 75

MAHOGANY GAME TABLES

Inlaid with California Maple are now being furnished in a popular priced style by a reliable house 8

24 Point $4 00

24 Point will be ready for delivery December 1st, 1904

AMERICAN TYPE FOUNDERS COMPANY, Originator

Page Two of the New CHELTENHAM BOLD Showing

30 Point 6 A. 12 a. $4 75

ARMED WITH HIS
Gun and axe, the old
settler cut down the 6

36 Point 5 A. 8 a. $5 25

FORMER HOME
Encircled by rich
tropical shrubs 12

42 Point 4 A. 7 a. $6 25

NINE MINERS
Search for gold

48 Point 4 A. 6 a. $7 50

MARCHING
Rapidly on 2

60 Point 3 A. 5 a. $10 00

EDMUND
Defeated 1

72 Point 3 A. 4 a. $13 00

Hunter 3

The New Boy

IT is a boy this time, Master Cheltenham Bold, and a good, stout, healthy one which has been added to that great and popular American Line family, the CHELTENHAMS. Just look at him and note the beautiful form and color, from his 6 pt. toes to his brainy 72 pt. head.

Last month there was a girl, and such a girl, too. A typical American (line) girl: Miss Cheltenham Italic. What a form, what curves, what color; strength and character in every line. How she did trip across the page, her every bend and motion the acme of poise and dignity. She was a winner, and she knew it; ancestry and breeding stood out strong in every beautiful line.

Ancestry and Breeding, these are the points that tell; American Line ancestry and breeding. It means the filly that tucks her nose under the wire first in every race. When you place your money, that is where it should be placed, unless you are opposed to betting on a sure thing.

Business is a big race and the printer who enters it to win must have a good stable; bone sore, spavined back numbers will be ruled off the track, and their feed and stall space is wasted. When you get a new string they should be cracker-jack thoroughbreds. The one great cracker-jack of the many great American Line thoroughbreds is Cheltenham, a family of three, so far—Cheltenham Oldstyle, Cheltenham Italic, Cheltenham Bold, and there are more to come. These are worthy of your best box stalls, for they are trained to run every day, and will win big money in each race: an investment that spells PROFIT, and spells it in capitals; not weak, characterless capitals, but those of the good, stout Cheltenham Bold.

In Stock and For Sale at all Selling Houses of the

AMERICAN
TYPE FOUNDERS
COMPANY U. S. A.

GRASSET ITALIC

DESIGNED, CUT AND CAST ON AMERICAN LINE

Grasset Italic Designed by the Great French Artist Eugene Grasset

Cut and Cast on American Line by American Type Founders Company, U. S. America

"Chic" is the name the French impart to smart, snappy, up-to-dateness, and there is little doubt that "chic" expresses a quality represented in much of their design. This new Italic, designed as it was by Eugene Grasset, one of the greatest of modern French decorative artists, is certainly a smart, snappy, up-to-date letter for attractive job display.

Like every good italic, it is a valuable addition to the vertical, and in this case enhances the value and usability of the beautiful GRASSET Series; but, unlike a great many italics or sloping letters, it has a distinctive quality and value quite independent of any use with its fellow—the vertical. The Grasset Italic is now in stock and may be had from any of the many houses of the American Type Founders Company.

6 Point 24 A. $1 05 48 a. $1 05 $2 10

WRITERS OF FICTION, BENT ON IDEALISM, SACRIFICE ORIGINALITY

Human nature is complex, many-sided, even self-contradictory to any but the most penetrative view, and slender are the resources of literature for dealing with such a paradox as a man 308

8 Point 20 A. $1 15 40 a. $1 10 $2 25

SOME MEN SEEM TO HAVE ODD CONCEPTIONS ON LABOR

The man who mistakes perspiration for inspiration is the sort of fellow who would rather look busy than be busy and never cares to use his head to save his heels 24

9 Point 22 A. $1 35 44 a. $1 25 $2 60

SO CHARMING IS A GLIMPSE OF THE GREAT LAKES

Nothing so touches the imagination of the foreigner who visits the United States as the great lakes, especially if he is a ship-loving Frenchman or Briton 15683

10 Point 18 A. $1 35 40 a. $1 35 $2 70

GENTLE BREEZES THAT BLOW IN THE SPRING

To the true lover of nature no outdoor days are ever melancholy and of all the year the glorious days of spring are the most welcome 2436

11 Point 18 A. $1 59 32 a. $1 30 $2 80

NEW MATTINGS DIRECT FROM THE ORIENT

The conditions governing the selection of mattings include a careful inspection of the straw, as well as the pattern 1905

12 Point 15 A. $1 50 34 a. $1 50 $3 00

EXPLORING HISTORIC GRECIAN TOMBS

Greece is almost riddled with Phœnician tombs which attract archæologists from every part of the globe 95

14 Point 14 A. $1 65 30 a. $1 65 $3 30

STRANGE FASHIONS IN HEADGEAR

An immense hood of brocaded silk falling to the knee, gathered fanwise on one side of the head 4

16 Point 12 A. $1 80 24 a. $1 60 $3 40

DANCE PROGRAMS AND CARDS

Unique Designs in Programs, Menu Cards and Social Stationery Neatly Printed 243

18 Point 10 A. $1 85 18 a. $1 60 $3 45

CHOICE SCOTCH BRANDIES

Distilled Expressly for Medical Use and Guaranteed Strictly Pure $2.50

GRASSET ITALIC

AMERICAN TYPE FOUNDERS COMPANY, U. S. AMERICA

24 Point 6 A $2 00 10 a $1 50 $3 50

ARTISTIC TYPE DESIGN FOR PRINTERS
Great Demand for Beautiful Typographical Effects 85

36 Point 5 A $3 15 8 a $2 40 $5 55

THE NEW LINING SYSTEM
Compositors Manipulate Easily 146

48 Point 4 A $4 25 6 a $3 35 $7 60

MODERN Architecture 7

60 Point 3 A $6 00 5 a $4 00 $10 00

Brightest HONOR 17

GRASSET ITALIC

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Font Schemes and Prices

6 Point	24 A	$1 00	48 a	$1 00	$2 00
8 Point	22 A	1 10	44 a	1 15	2 25
9 Point	20 A	1 15	40 a	1 20	2 35
10 Point	18 A	1 25	36 a	1 25	2 50
11 Point	16 A	1 20	32 a	1 20	2 40
12 Point	14 A	1 20	28 a	1 30	2 50
14 Point	12 A	1 20	24 a	1 30	2 50
16 Point	12 A	1 60	20 a	1 40	3 00
18 Point	9 A	1 55	16 a	1 45	3 00
24 Point	7 A	1 80	14 a	1 95	3 75
36 Point	5 A	3 00	8 a	2 25	5 25
48 Point	4 A	4 00	6 a	3 00	7 00
60 Point	3 A	4 75	5 a	3 25	8 00

AMERICAN
Type Founders
Company



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, hyphenating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6¾, $1.32, postpaid.

VEST-POCKET MANUAL OF TYPEWRITING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over forty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Unlogical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

A RULE FOR CERTAIN PLURALS.— The writer was asked the other day what is the plural of the word covey. He was somewhat surprised by the question, because it was one that he never thought any person would have to ask, because there is a universally accepted rule that answers it. The rule is that every word ending in *cy* simply adds *s* to make the plural. One trouble in this case was that a dictionary did not state what the plural form is, and had a quotation from some old author containing the form covies. It may be that the old author thought the singular was covy, which form would always give the plural as he wrote it; and it may be that he was not much of a speller. Undoubtedly the reason why the dictionary did not give the plural was its regularity according to the stated rule. That is the natural conclusion in every such case. When no plural is given in the dictionary, make it according to the rule — never change *ey* to *ies*, always change in words without the *e*.

POINTS AND PARENTHESES.— J. R. D., Mangum, Oklahoma, writes: "Our office is all 'shot to pieces' over an argument as to the proper place to put punctuation-marks — whether before or after the parenthesis. Will you please explain in the November issue?" *Answer.*— The letter was received too late for answer in November. Nothing received later than the first of the month can be answered in the issue of the month following. The proper place for punctuation is after the parenthesis. A parenthesis is something thrown in, with no real connection in the reading, and the sentence should be punctuated just as if the parenthesis were not there. Punctuation within the parenthesis — that is, at the end, inside the last mark — involves a duplication of the point before the beginning of the parenthesis, and that is absolutely useless, though it once was common. Few people punctuate now within the parenthesis. The New York *Times* does it, but no reason seems probable except that the editor has old-fashioned ideas, or some one has, and enforces them.

A STRANGE WHIM.— F. T., New York, asks: "Why do some papers print names in editorial articles in small capitals when they simply name the person, and in lower-case when used before another noun? For instance, the *Sun* has 'Mr. HARRIMAN' in speaking simply of the person, and 'the Harriman Furnaceville gang.' Isn't Harriman the man's name in one instance as well as in the other? And why should personal names be in small capitals anyway?" *Answer.*— Some fusser of long ago started the fashion of using small capitals this way, and it became very common. Whether any one ever knew a reason for doing it, except that it was the fashion, seems past finding out. Certainly the man's name is his name in either use, but the distinction is not difficult to make. The great point of perplexity is why any one ever thought of making it at all. But then why did any one ever think there was any gain in putting names of ships in italic, and why were any of the many other useless fads of this kind ever thought of. Comparatively few newspapers now preserve the senseless small-cap fad, and the few probably do it simply because they have the habit.

SPELLING REFORM.— So much has been said and done recently by way of trying to further the movement in favor of so-called phonetic spelling, and so little accomplished, that it may be interesting to read something that was written many years ago. Of course it is known to all that people began to try to reform spelling almost before there was any spelling to reform, and that the accomplishment has been very little, although some men keep on telling us that progress is made continually. It is not so commonly known that almost every person has his own peculiarities, and that nothing has yet been suggested that would be a real improvement in the way of making it easy to spell. The Rev. E. Cobham Brewer, author of the "Dictionary of Phrase and Fable," etc., in the preface to another dictionary entitled "Errors of Speech and of Spelling," said: "The difficulty and absurdity of our spelling have long been a very general complaint, and those who interest themselves in education will bear witness that spelling is the greatest of all stumbling-blocks in examinations. Even Lord Byron confesses 'he could never master English orthography.' Many devices have been suggested to remedy or relieve the difficulty, but no system hitherto projected has found favor with the general public. In all spelling reforms three things are essential: (1) Nothing must be done to render our existing literature antiquated and unreadable. (2) Nothing must be done to render etymology more obscure and intricate. (3) Nothing must be done which would render the task of learning to read more laborious and perplexing. Keeping these three things in view, much, very much, might be done to

make our spelling more uniform and simple; and with very little alteration the perplexity of pronouncing words might be greatly relieved. . . . Many schemes have been projected of late years to simplify our spelling by making sounds the ruling principle; but there are many grave objections to all these systems. First and foremost, any material alteration, such as these systems contemplate, would render our existing literature antiquated and unreadable, except as a dead language, an evil which no literary man would sanction. Next, it would fossilize our present system, as if it were already perfect, and perpetuate errors which are not now immutable. Those who have lived for half a century have seen numerous reforms in the spelling and punctuation of words, and there is no reason to believe that we have yet arrived at the period of verbal petrifaction. A third great objection is that it not unfrequently obscures the derivation, but the great tendency should be the other way. The only fixed principle in language is the parent stock of words, and the only plan to make words living symbols of ideas is to show from what 'stock' they spring, and how the present meaning has arisen from the parent or cognate word: thus hare and hair are pronounced exactly alike, but one is the Anglo-Saxon hær and the other hara; so with reed and read, with hundreds more. If any reform were made in such words as these, it should not be to make them more alike, alike to the eye as well as to the ear, but to make them speak a more definite and articulate language by bringing them back more closely to the primitive words, and not to perpetuate the notion that they are identical in derivation as they now are in sound. Before any word is fossilized by phonetic spelling we should feel quite sure that no existing or future scholar either will or can improve upon the form proposed; for my own part, I believe that many of our words are at present in a transition state, and that the tendency of the age is to reduce them more and more to their etymological standard, and to pronounce them more and more according to the letters which compose them."

THE SPLIT INFINITIVE.

George Reno was an American newspaper man who obtained a position on a four-page daily newspaper in Havana, the managing editor of which was a former physician from Chicago.

Reno did not like his chief, and the latter reciprocated in full. He took particular pleasure in slashing Reno's copy until it resembled a ribbon counter on bargain day. But there came a time when the worm turned.

Reno handed in a story one night and the doctor proceeded to do things to it with a blue pencil. When the disgusted reporter saw the mangled remains of what had been more than a fair presentation of a rather important occurrence, he protested, politely but positively. "I recognize your right to edit my stuff, doctor," said he, "but I must beg you to do so in such manner that you will not split all of the infinitives. In this instance you have made my copy over into a bundle of phraseological kindling-wood."

In reply, from the erudite managing editor: "You seem to be worrying yourself over a mere trifle, Mr. Reno. What is a split infinitive, anyway?"

"A split infinitive," replied Reno, after a moment of thought, "is an attachment used on farms. It is a small implement that we fasten to the nose of a calf when we wish to wean it from its mother."—*Fourth Estate.*

VALUABLE AND USEFUL KNOWLEDGE.

I have been a constant reader of THE INLAND PRINTER for over seven years, and have received an abundance of valuable and useful knowledge therefrom. No printer, working in the country shops, especially, can afford to be without it.—*H. A. Kiner, Elk Point, South Dakota.*

AN AMERICAN PLATEMAKER ABROAD.

MR. L. GROSSMAN, connected with the R. Hoe Company, who begins a series of letters in this issue of THE INLAND PRINTER, descriptive of his travels abroad and of the methods of the platemakers in South America and elsewhere, is one of the best-known demonstrators and salesmen on the road. Mr. Grossman's first stop will be at Buenos Ayres, South America, where he goes to superintend the installation of a complete, modern, electrically driven newspaper equipment for *La Prensa*, the leading publication of that country. The equipment will be similar in many respects to that of the Chicago *Tribune*, of which Mr. Grossman had entire charge. The Christmas and New Year numbers of that paper in 1902, the first issues in the *Tribune's* new building, were issued while Mr. Grossman had charge of the electrotyping department, the quality of the work and the magnitude of the task testifying to his skill and executive ability. On completing his work in Buenos Ayres, Mr. Grossman goes to London and other sections. His long and varied experience as one of the pioneers of electrotyping and stereotyping will undoubtedly give his views and criticisms value and interest to readers of THE INLAND PRINTER everywhere. He was the first to hold patents on practical methods of casting original etchings in curved stereotype plates for perfecting presses, and now holds numerous other patents in the line of platemaking. To his skill and inventive ability, the high standard of R. Hoe & Co.'s machinery in the department of platemaking is undoubtedly due. In his travels Mr. Grossman will have the entrée to many exclusive establishments on his own account, as well as on account of his connection with the world-known house which he represents.



LEO GROSSMAN.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

NEW ZINC ETCH.— J. K., Boston, Massachusetts, sends this etch for zinc plates, which may be worth trying:

Silico fluorid of ammonia	1 ounce
Ammonium nitrate	1 ounce
Gum arabic	1 ounce

Mix with four ounces of water; first add fluorid to ammonia separately; also add the gum to one ounce of water; finally mix all together.

INKS AND VARNISH IN LITHOGRAPHIC PRINTING.—Thick varnish makes colors more tacky and firm in their hold to the paper, but it does not add body to the color by any means. Do not use too much drier, as it makes the ink thick and unmanageable and robs it of its brilliancy. When too much resin has been used, the next impression will not adhere readily. It is well then to dust some resin powder over the sheet, as it is likely to create a hold for the fresh ink.

REPRODUCTION OF MUSIC AND LINE PRINTS.— J. J. W., Paterson, New Jersey, writes: "I have a number of books containing musical compositions to reproduce from imported lithographic sheets. I took them to a photoengraver, but his price was $7.50 per sheet in quantities. I send to you for advice." *Answer.*— For small editions we would suggest the photolithographic method, as then there would be no etching to do, which is what makes the photoengraving so expensive.

DAMPING AND INKING ARRANGEMENT.—A. J., Montreal, Canada, writes: "Would you kindly inform the writer how the inking fountain and damping apparatus are placed on the new style steam rotary presses; also whether the two colors are more practical than the five-color machines." *Answer.*— The inking is accomplished by those rollers distributing the ink, obtained from a regular fountain, rigidly attached to the frame of the press. This ink is then spread upon a slab of zinc, which is part of the cylinder, and by the revolution of the same the plate is brought under the form rollers which were previously charged from this zinc plate. The damping apparatus is also rigidly attached to the framework. From the water box a brass roller feeds the water to the ductor rollers, then a suction roller distributes it upon the damping roller, which then comes in contact with the plate, but lifts automatically when inking slab approaches. This makes the control of the damping supply absolutely perfect. Regarding the practicability of the two or five color presses, so far it seems beyond a doubt that, for the average run of work at least, the two-color presses are the most practical, for reasons which any one familiar with printing can understand.

THERE was a period when the manager of a lithographic plant was a man who knew little of the business, technically. Now we invariably find men at the helm who are skilled mechanics at some special branch of their line, at least. But in these times of keen competition and detailed generalship over great numbers of men, it is not only a skilled mechanic who is necessary, but also a man equipped in general scientific and technical learning besides, for this is a day of combined lithographic plants. Necessity is a good teacher. Germany, with its poor natural resources, has found this out, and has thereby taught the world a lesson. Many of the engineers who have graduated from its technical schools are filling responsible positions or conducting the technical parts of large and intricate manufacturing enterprises in a scientific manner. The value of a scientific, technical education was most markedly exemplified here in America by Andrew Carnegie when he put thoroughly experienced chemists in charge of his smelting ovens. This had never been done before in this country, but now even smaller manufacturing interests have a complete staff of chemists or engineers. We shall have to further follow the lead of Germany in the development of the lithographic industry. The watchword here will then be, as it is there, "economy."

WASTE PRODUCTS IN THE LITHOGRAPHIC INDUSTRY.— It does not occur to the average proprietor of a lithographic plant that there are waste or by-products to be turned into money in the lithographic industry; nevertheless there are many ways to turn such into profit. For instance, when a corner of a sheet is left blank by an awkward sized label or other piece of advertising, the lithographer should have material at hand to fill the space at once with some "stock" or possibly some order; he should be prepared to offer the customer some inducement to accept a paper upon which he is about to run another job, so that the two or more jobs could be run together, thereby increasing the edition; for it should be made a rule to keep large presses running, and that without handling runs of less than a day's work each. It should be remembered that different colors can be worked off on the same sheet by arranging a "split fountain" and run, say, a red on one portion of the sheet and some other color on the opposite portion. In fact, a number of different colors can be run on the same sheet with the same impression, and by these means the size of the run increased. Another device is to use certain stipple plates, etc., for two or more colors by transferring and then taking out or adding something to the transferred plate and in this way creating a new "color" without having to pay for a new plate.

REPRODUCING DRAWINGS.— J. G., Muelhausen, Elsas, writes: "I have had twenty-five prints to make of a plan about a square meter in size. I had the work done in a lithographic establishment by photolithography. They charged me for a transfer and for the printing, 25 marks, a price which I consider exorbitant, but I was compelled to have the work done, and paid this time. Although I have formerly been in this business, I can not recall the process which is employed by architects for making duplicates in black from their working drawings. I know it is a cheap and simple method. I hope you will explain the same to me, so I can perhaps make the prints myself." *Answer.*—The method employed for multiplying copies of large plans in black is much upon the same lines as the familiar blue-print. If the drawing is made originally upon tracing cloth, the same can be copied direct, and by repeating the procedure, finally obtain lines on the white paper in imitation of the drawing, either in brown or black color. In Germany, where they have advanced so far in photography, there should be no difficulty in locating per-

sons who would do this work, as it is rather troublesome to do it at home. The paper which is used for the purpose is called Umbra paper, and sells here at $2 for twenty-five square yards. The usual price for the printing is from 5 to 8 cents per square foot. It is usually done here by the firms who sell drawing materials.

HARMONIOUS COLORS BY CALCULATION.—C. W., Brooklyn, New York, writes: "You have taught me how to find the secondary or matching colors for the prime tones, but I am puzzled as to how to apply the method to find by calculation the harmonies for the first, second, third and fourth sets of color contrasts of a modified scheme. Please also mention the kind of colors to use for transparent effects." *Answer.*—Try the fifth, sixth and seventh powers, which will give you nine colors as follows: 1, blue, fifth power — result 6, orange; 2, red, fifth power — result 7, cool gray; 4, yellow, fifth power — result 9, olive; 1, blue, sixth power — result 7, warm gray; 2, red, sixth power — result 8, cool brown; 4, yellow, sixth power — result 10, broken black; 1, blue, seventh power — result 8, yellowish brown; 2, red, seventh power — result 9, cool olive; 4, yellow, seventh power — result 11, cream white; 1, blue, tenth power — result 11, pale pink. Regarding colors for transparent printing, they are principally milori blue, cadmium yellow, yellow lake, carmine or krapp lake, milori with cadmium green, carmine with milori violet. Transparent colors should, as a rule, be mixed with thin varnish. Opaque colors can be made to print more or less transparent by adding magnesia, but it is not well to employ it in printing over other colors if they should have a transparent appearance, for magnesia always has a dulling effect on other colors. Thin varnish is much better for transparent printing.

ROLLING-UP PHOTOLITHOGRAPHIC TRANSFERS ON ZINC.—"Photolitho." writes: "Kindly let me know what is the cause of ink (transfer) adhering to zinc plate after photographing and rolling-up same. I have used formula given by George Fritz, and followed directions to the letter, but after developing and rolling-up I can not get the ink off. Also kindly inform me where I can get syrian asphalt. No one in Cincinnati seems to have heard of such an article. Also in printing by Fritz's formula, the print is the same as the negative — dark where the negative is dark and light where the negative is light. Is "Die Chromolithographie" printed in English?" *Answer.*— From the above remarks it would seem that you print and develop on the sensitized plate, which is the direct method. This system requires a *reversed negative*. This negative must be clear in the glass and dense in the opaque parts, otherwise you will not get a good result. The reason why the whole plate takes ink may be that after developing your image you do not gum up. This is essential in order to protect that surface of the plate which has not been covered by the print from taking ink from the roller. Regarding your remark that the print is the same as the negative, this is caused by the use of an ordinary and not a reversed negative. Syrian asphaltum can be purchased from



NATIVES ENGAGED IN THE FILIPINO SPORT — COCKFIGHTING.
Photo by Knight, Manila.

any dealer in chemicals or painters' supplies. It must show a clean, smooth, clam-like break and is a tedious process to extract. To obtain the sensitized substance ready for use will indeed be a difficult thing. Directions for its preparation can be found in THE INLAND PRINTER of January, 1897, page 478; also in December issue, 1897, page 339. In case you can not get the syrian asphaltum in Cincinnati, write to "Cooper" or "Zinsser," chemists' supplies, New York. Perhaps some of the large photographic supply houses can furnish the ready prepared sensitive asphaltum. The latest work on "Chromolithography" is printed in German.

A PRESENTATION TO HENRY MINDEN.

Henry Minden, superintendent of composing-rooms of the Trow Directory, Printing and Binding Company of New York, who has been with that concern twenty-eight years, has resigned to take the position of general superintendent of the James Knapp Reeve Press, Deposit, New York, the new home of *Outing* after January 1, 1905. On October 15, Mr. Minden's old-time associates at Trow's gave him a farewell banquet and presented him with a solid gold watch and jeweled Masonic charm, suitably inscribed. The banquet was attended by all the officials and many of the customers of the Trow Company. Mr. Minden is a master of his business; he will be greatly missed at Trow's, but the James Knapp Reeve Company and *Outing* are to be congratulated upon securing his services.



HENRY MINDEN.

THEY MAKE THE PAPER SELL.

"Poison!" "Arson!" "Suicide!"
"A Thousand Killed in a Big Landslide!"
"Japs Take Port of Cronicroft!"
"Dowie Hides in An Organ Loft!"

"Swindle!" "Boodle!" "Holocaust!"
"Railroad Smashup, Ninety Lost!"
"Long Shot Takes the Handicap!"
"Poodle Dies in a Lady's Lap!"

"Murder!" "Typhus!" "Black Smallpox!"
"Foraker Calls on Geo. B. Cox!"
"Strikers Must Work or Go to Jail!"
"Machem Out on $10,000 Bail!"

"Earthquake!" "Cyclone!" "Hypnotic Trance!"
"Bulldog Tore the Lover's Pants!"
"Died at Home While They Buried His Wife!"
"Ingersoll on 'A Christian Life'!"

"Duel!" "Mayhem!" "Prays for Rain!"
"Italians Fight on a Panhandle Train!"
"Kept Marriage Secret Nearly a Year!"
"Carrie Nation Drunk on Beer!"

"Briber!" "Fakir!" "Man Ate Son!"
"Senator Dick in Washington!"
"Work Is Rushed on Men-of-War!"
"Cut in Two by a Whirling Saw!"

"Auto Ran into a Bar!"
"Crushed to Death by Electric Car!"
"Ex-Convicts Must Leave the Town!"
"Kansas Banker Can't Be Found!"

That's the kind of stuff we read;
"Frightful Deluge!" "Awful Death!"
Let us read something better than
"Strychnine Put in a Milking Can!"

— *Andrews, No. 34.105, Ohio Penitentiary News.*

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

A PHOTOENGRAVING OF 1826.— In the June number of THE INLAND PRINTER for 1900, page 380, I told something of the story of the first photoengraving firm, Niepce & Daguerre, who entered into partnership on December 14, 1829. For two years prior to this date Niepcephore Niepce and Daguerre had been in correspondence regarding their individual experiments in making pictures by the action of light. On June 4, 1827, Niepce wrote to Daguerre in part as follows: "You will receive, almost at the same time as this letter, a box containing a plate of pewter engraved by my heliographic process, together with a print from the same, which is very poor and much too feeble. You will see that I must ask your indul-

gence; and though I have at last decided to send you this, it is only in response to your wish. I believe, however, that a process of this kind is not to be despised, since I have been able, though completely ignorant of drawing and engraving, to obtain a like result." What Niepce meant by the last line of his letter was that, though ignorant of engraving, he could "obtain a like result," or, in other words, reproduce an engraving. It is likely that this engraving of Cardinal d'Amboise, a proof from which is reproduced herewith, is the one referred to in this letter. Isidore Niepce gives this as the method used in engraving this plate: "My father spread bitumen



THE CARDINAL D'AMBOISE.
Reproduction of a photoengraving made in 1826.

of Judea, dissolved in Dippel's animal oil, on a plate of well-polished pewter. On this film of varnish he laid the drawing, oiled to render it translucent, and exposed to light. Then he plunged the plate into a solvent which caused the gradual appearance of the image, afterward etching in water more or less acidulated. My father sent this plate to M. Lemaitre, asking to etch it more deeply. Lemaitre did so, and many proofs were taken of this portrait of Cardinal d'Amboise." The original of this first engraving made by photography was in the museum in Chalons, in France, but to-day it can not be found.

PROCESS YEAR BOOK FOR 1904-05.—It is a pleasure to learn that the new volume of the "Process Year Book" is going to contain an increased number of contributions from this country. Among the names of writers are noticeable those of Mr. Fred E. Ives, Dr. Kock, George E. Dunton, C. S. Partridge, Max Levy, H. Jenkins, A. C. Austin, Herman J. Schmidt, W. I. Scandlin and others. Then there will be samples of three-color work in full-page supplements by the American Three-color Company, The Ives' Process Company, American Colortype Company, together with exhibits in the same line from all the principal firms in London. Firms in Belfast, Madrid, Rotterdam, Stockholm, Nottingham and Vienna, as well as Dr. Miethe, will also contribute three-color work, so there will be a splendid opportunity of comparing the skill of the artisans of the various countries. Herein lies the value of the "Process Year Book," that one can study the results of others, profit therefrom and be stimulated to higher effort, while one who possesses many of the yearly volumes can compare the progress of those years. Then these volumes increase in value with age so rapidly. The writer has just received from London a secondhand copy of the first number of the "Year Book," for which he had to pay ten times the original selling price. Messrs. Tennant & Ward, 287 Fourth avenue, New York, are the American agents, though it can be ordered through THE INLAND PRINTER. The price will be $2.

CHARLES DANA GIBSON'S ADVICE TO YOUNG ARTISTS.—Ten years ago Mr. James Gordon Bennett sent me a copy of a double-page picture from *Life*, with this request scribbled over it in blue pencil, as is his custom: "This man Gibson does some good things, but his prices are high. Find out what he would do some twelve or fifteen pictures a year and let me know. B." I called on Mr. Gibson and offered him $1,200 for twelve drawings. To-day Messrs. P. F. Collier & Son are paying him $100,000 for one hundred pictures. Still he is the same big, frank, manly fellow he ever was, entirely unspoiled by his unequaled success. He is in his studio every morning at 9:30, working away, every line he draws being the result of study, past or immediate. Therefore, his candid advice to young artists in the "Gibson" number of *Collier's* should be read and re-read by embryo draftsmen, for it is the master's answers to queries that are frequently made to this department. Mr. Gibson says, in part:

To begin with, I recommend pen and ink for beginners, for by using line their shortcomings are easily seen and located. In other mediums a beginner is apt to be non-committal and deal in broad, pale smudges somewhere inside of which he hopes the right drawing may be. It is far better for him to do his drawing in a definite way, for the louder it calls out for correction the better off he is. Of all methods of pictorial expression the line drawing is the most direct. And with pen and ink there is less fear of the beginner wasting valuable time fumbling over a hopeless drawing in search of some accidental effect, for paper will only stand a moderate amount of scratching before it turns back into pulp. All beginners should make a great number of drawings. This teaches economy of line, which makes the detection of



THE FLIRT.
Drawn by Charles Dana Gibson. Copyright, 1904, by *Collier's Weekly*.

errors a very easy matter. The beginner's future depends entirely upon his ability and willingness to see his own faults. If he is successful in this, it is a pretty sure sign that with patience he will have the power to correct them. To draw correctly should be a beginner's first concern. Time is needed, and if none of it is wasted, style will be acquired quite unconsciously. Beginners are worried needlessly over the quality of paper and ink used. It is only necessary that one should be white and the other black. For some reason all beginners draw very much alike. Those who work the hardest are the first to get away from this sameness. First of all, a start must be made before any guiding is possible. Nearly all children draw more or less; consequently there are a great many parents fearing that if they withhold their encouragement a career may

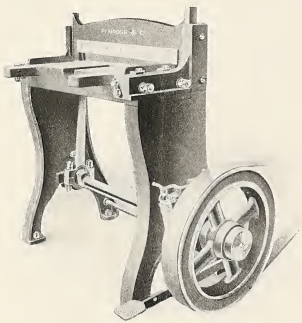
be destroyed. It is more likely to be the other way about, for it is entirely a matter to be worked out by the beginner himself. And too much help is bad for the self-reliance without which there is no chance. And now I believe I have answered most of the questions I have been asked. What I prescribe I take myself in the hope that it is right.

Sincerely yours, C. D. Gibson.

An Engraver Honored.—A grand medal of honor has been awarded by the art jury of the St. Louis Exposition to Henry Wolf, the wood engraver of New York. This honor ranks with the grand prize won by John S. Sargent, the painter, and is a recognition of wood engraving as one of the fine arts.

Three-color Information.—H. T. Adams, Sturtevant hotel, New York: You will find paragraphs about three-color processwork in this department of The Inland Printer for the past eight years. The bound volumes can be had at the Astor library. In the new edition of Jenkins' book on "Photoengraving" you will find a chapter on the principle of three-color processwork, and you will find the subject fully treated in "Three-color Photography," by Von Hübl.

A Guillotine for Metal Cutting.—I have often wondered why sheet metal could not be cut better and more economically with a machine built on the principle of a shears, such as sheet-metal workers use, instead of with the wasteful metal saw in common use. Then the screeching noise of the metal



POWER GUILLOTINE.

saw is an important objection. The late Mr. Charles A. Dana, of the New York *Sun*, stopped illustrating his paper and put the engraving plant out of the building because he could not stand the nerve-racking shrieks of the saw. Penrose & Co., of London, that enterprising firm that could profitably be imitated in this country, have designed two guillotines for cutting metal, one worked with a treadle and the other driven by power. The cut printed herewith, reproduced from their circular, shows the construction of their power metal-cutter.

"How to Draw" is the title of a book by Leon Barritt, the cartoonist, which gives, in a brief, straightforward manner, the practical information a beginner most needs who attempts drawing for illustration purposes. The book consists of 110 pages containing nearly two hundred illustrations; sixty of the latter are full-page contributions from contemporary artists. It is published by Harper & Brothers, price $2.

To Clean Out Old Half-tone Plates.—C. H., South Boston: Do not use an acid or strong alkali in an endeavor to clean hardened ink out of old half-tone engravings. Either will corrode the zinc. The solvent for the ink must be something that will not affect the metal. Such a solvent is benzin. If the metal is warmed and then turned face down in a flat tray containing just enough benzin to keep the face of the cut covered, it will soften the ink so that it can be afterward cleaned out with fresh benzin and a stiff brush.

Trouble in Turning Negatives.—"Hustler," New Orleans, is in tribulation. He went there from Chicago and writes interestingly about the slowness of the people and the photo-engraving methods in the Crescent City. He wanted to show them how quickly newspaper cuts could be turned out, but ran across a snag with his stripping collodion. "No matter what I do," he writes, "the negatives stick to the metal in the printing-frame. I naturally thought the trouble was due to too much castor oil, so I lessened the quantity and found some improvement, but it is still there. I brought the castor oil from Chicago with other chemicals, so I would not be stuck with any I bought here, so I know the trouble is not with the oil." *Answer.*—Unfortunately, "Hustler" does not state how much castor oil he uses, but his trouble is undoubtedly due to it, notwithstanding his confidence that it is all right. The amount of castor oil used in "stripping" collodion, as it is usually called, can be from one to two per cent of the quantity of collodion. The castor oil should be pure, however. In these days of adulteration even castor oil is not exempt, and lard is the adulterant—just the worst ingredient to destroy its value in collodion. So "Hustler's" castor oil has some Chicago pork in it. Castor oil, as is well known, is made from the seeds of the castor plant. The pure oil is pressed from the seeds when cold and is known as cold-drawn castor oil; this is the only kind that should be used in process formula. More oil can be had from the beans if the rolls are hot, but this is unfit for photographic use. A simple test for castor oil is to take an ounce of it in a graduate and pour on it an ounce of ninety-five per cent alcohol. If, after stirring well with a glass rod, the oil is not completely taken up by the alcohol, it is impure. Equal parts of castor oil and good alcohol should combine perfectly.



A COMBINATION OF PHOTOGRAPHY AND WASH DRAWING.
By W. J. Carveth, Council Bluffs, Iowa.

CANADA'S FIRST NEWSPAPER.

The *Canada Gazette and American Oracle* was the name of the first newspaper published in Upper Canada, dating back to 1798. It was about the size of a sheet of foolscap. History does not give the name of the town in which it was printed. The *Quebec Gazette* antedated it thirty-four years, being first issued June 21, 1764. Four years later, June 3, 1778, the *Montreal Gazette* came into the newspaper world, and it was such a healthy infant that it still survives. The first daily paper published in Canada was the *Montreal Advertiser*, dating back to 1840.—*Hamilton Gazette.*

AN EXTRA.

"Twins, eh?"

"Yes; boy and girl. The boy is a second edition of his father."

"And the girl?"

"Well, she's more in the nature of an extra, I suppose."—*Exchange.*

EAGER READERS.

We are eager readers of The Inland Printer and get many good things out of it.—*Ralph Prescott, Manager, Mirror Printing Company, Hector, Minnesota.*



"THE BAREFOOT BOY"

This Paper Made by
The Champion Coated Paper Co.
Hamilton, Ohio.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

ADVANCED subscription rates are becoming the rule. The Mt. Victory (Ohio) *Observer* is the latest to increase its price from $1 to $1.50 a year, giving the usual reason of the continued high price of white paper.

GOOD ad. composition is an important factor in holding and increasing business. This has done much to maintain the large patronage of the Bay City (Mich.) *Tribune*, which in a city of thirty thousand people carries in its twenty-page Sunday issue nearly ninety columns of business. Too many publishers neglect this feature, forgetting that "a bird in the hand is worth two in the bush."

SEMI-OCCASIONALLY, "Ernest Hesse, Printer," of Glouster, Ohio, gets out a paper—not exactly a newspaper, but an advertising sheet. His latest effort, *Fall and Winter, 1904*, was issued in October and consisted of eight three-column pages, fifteen of its twenty-four columns being ads. of various merchants of Glouster. The reading matter was all short plate articles, with an occasional illustration. Mr. Hesse finds these little papers very profitable.

CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

POCAHONTAS (Iowa) *Record*.—Run paid local items separately. A few prominent heads on the first page would be an improvement.

CUYAHOGA FALLS (Ohio) *Reporter*.—You are far from accurate in the classification of matter. Under "Local News" you have items referring to matters in Chicago, Missouri, Kansas and even Germany. The lighter rule on the first page should appear above the date.

Denton County News, Denton, Texas.—Heads are now properly spaced and are nicely placed. If you had had type enough and had put "Our" in the same line with "Fall Millinery," in the advertisement of Jarrell, Bass & Co., it would have been much better.

APALACHICOLA (Fla.) *Times*.—Your paper would look neater if printed dry. More care should be taken in spacing plate matter, particularly at tops and bottoms of columns, and many good points in advertisement display could be obtained by securing copies of papers which are commended in this department.

GRANBY (Que.) *Leader-Mail*.—If more of the advertisements had plain rules around them, their appearance would be materially improved. The proper arrangement of rules on either side of the date-line on the first page is a parallel rule above and a double rule beneath. The double rule should not be inverted, as it appears in your issue of October 21.

MOSESSON BROTHERS, Portland, Oregon.—I do not see how it would be possible to improve upon your two publications, the *Chamber of Commerce Bulletin* and the *Jewish Tribune*, as they are both models of almost perfect typography and presswork. The plan of running a one-point rule around each advertisement gives the publications a very neat appearance.

BANK ADVERTISING.—Five or six years ago, banks did not consider it necessary to advertise, except with a dignified card, giving the list of directors and capital stock. To-day it is the bank that advertises that gets the business, and live advertising solicitors are cultivating this field. Charles B. Flagg, solicitor of the Spokane (Wash.) *Spokesman-Review*, sends a series of ads. that have been used by the Old National Bank of that city, one of which is reproduced (No. 1) as an example of the style of display. Some of the other points advertised, as shown by the headings, are "A Checking Account Has Become a Business Necessity," "Commercial Accounts," "Safety the First Consideration," "Deposits Made Now Will Draw Interest from September 1st." Mr. Flagg writes that "two years ago the Old National Bank had $088,335 in deposits and stood fourth among Spokane banks; to-day it stands first, with $3,200,000 on deposit."

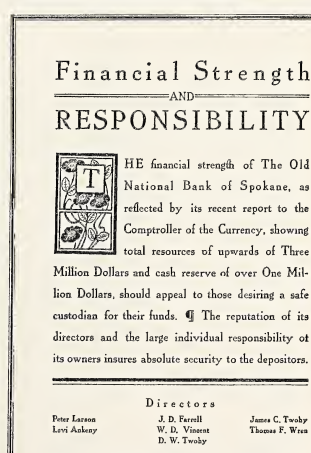


FIG. 1.

AD.-SETTING CONTEST NO. 16.— THE INLAND PRINTER'S last ad.-setting contest, No. 16, was one of the most successful it has ever conducted. One hundred and sixty-nine ads. were submitted by 144 contestants, showing many very neat arrangements of the copy, although three of the ads., all set practically alike, have such unusual leads over the others, that there is very little doubt as to what is considered the best arrangement. The copy for the ad. was taken from the Fulton (Mo.) *Sun*, of last season, and the result appearing in this, the Christmas number of THE INLAND PRINTER, makes it particularly appropriate. Compositors are frequently puzzled at this time of year by lists of holiday gifts, which are always hard to display attractively and effectively, and the result of this contest will probably aid them in their difficulty. Mr. Musser's two arrangements of the ad. (Nos. 83 and 84) are very similar, although No. 83 has by far the larger number of points, probably owing to a better spacing of the list of articles, rather than to the choice of type for the first display. Many of the compositors used this same arrangement, but their ads. were not as effective in border rules, or in the choice of type used for or the spacing of the list of articles. The arrangement of the list is not as effective in

Christmas Presents

THE glad Christmas time will soon be here, and of course you will want to give some friend or relative or sweetheart, a beautiful present. We have a large assortment of Holiday Goods, and we know that we can suit you in variety, quality and price. We give below a partial list of our immense stock :

French Stag Brushes
Christmas Cards
Books
Toilet Articles
Dressing Cases
Albums
Fine Stationery
Bibles
Musical Goods
Games
Dolls
Medallions
Toys
Bric-a-Brac

We have numerous other gifts, but our stock is too large to mention everything. Come and look through our stock before making your purchases.

Hereford and Bailey

No. 83.
First Place.

Christmas Presents

THE glad Christmas time will soon be here, and, of course, you will want to give some friend or relative or sweetheart a beautiful present. We have a large assortment of holiday goods, and we know that we can suit you in variety, quality and price. We give below a partial list of our immense stock . . . .

Books
Christmas Cards
Toilet Articles
French Stag Brushes
Dressing Cases
Albums
Fine Stationery
Bibles
Musical Goods
Medallions
Games, Dolls, Toys
Bric-a-brac

We have numerous other gifts, but our stock is too large to mention everything. Come and look through our stock before making your purchases.

HEREFORD & BAILEY

No. 24.
Second Place.

Christmas Presents

THE glad Christmas time will soon be here, and of course you will want to give some friend or relative or sweetheart, a beautiful present. We have a large assortment of Holiday Goods, and we know that we can suit you in variety, quality and price. We give below a partial list of our immense stock :

French Stag Brushes
Christmas Cards
Books
Toilet Articles
Dressing Cases
Albums
Fine Stationery
Bibles
Musical Goods
Games
Dolls
Medallions
Toys
Bric-a-Brac

We have numerous other gifts, but our stock is too large to mention everything. Come and look through our stock before making your purchases.

Hereford & Bailey

No. 84.
Third Place.



No. 80.



No. 122.



No. 132.



No. 142.



No. 11.

Nos. 80 and 142 as in the three leaders, and No. 37 is still less desirable. In the list of ads. there was an almost entire absence of borders and only two or three tipped panels, and these were carefully avoided in the selection of the best ads.

In Contest No. 15, Nova Scotia won two of the first three places, and Nebraska the other, while in this all the leaders come from the eastern part of the United States. If Mr. Musser had entered but one specimen, he would probably have had a still greater lead, as he was his own competitor. He has entered three previous contests and was always a point-winner, securing five points in Contest No. 12, seventeen points in No. 13, and fourteen in No. 14. In addition to this, in Contest No. 13 his ad. was given first place by the expert judges. Mr. Wietlispach, who is in fourth place in this contest, entered two specimens, both of which hold prominent places in the list. Photographs of the two contestants who set the three leading ads. are shown, and a brief biographical sketches follow:



No. 37.



No. 141.



No. 102.

Charles E. Musser was born in Gettysburg, Pennsylvania, in 1860, and served his apprenticeship on the *Star and Sentinel*, of that city. He was employed several years in the State printing-office and in the J. Horace McFarland Printery, at Harrisburg, Pennsylvania, and is at present in charge of the job department of Shaner & Knauer, printers, stationers and engravers, Atlantic City, New Jersey.

Leon Irving Leader was born at Leominster, Massachusetts, in 1876. In 1895 he entered the print-

ing house of J. Kirschner & Sons, at Worcester, Massachusetts, with the intention of learning the trade. Owing to dull business, he was laid off six months later, and worked for short periods in three or four different offices, finally going to the Maynard-Gough Company, Worcester, where he remained five years, completing his trade. After a short experience in conducting a business of his own, in November, 1901,



C. E. MUSSER.



LEON I. LEADER.

he entered the employ of the Blanchard Press, at Worcester, one of the largest and most progressive printing establishments in that section, as make-up, shortly afterward being promoted to head jobber, which position he now occupies.

As soon as possible after the close of the contest, complete sets of the ads. submitted were sent to the contestants, with a request to select what in their judgment were the best three, leaving their own work out of the consideration. Replies were received from nearly all, and the names and addresses of contestants, together with the numbers of their own ads., and their selections for first, second and third places, are given below:

Specimen Nos.			First choice.	Second choice.	Third choice.
1		Frank W. Snyder, Syracuse, N. Y.	11	78	14
2		G. W. Fowler, Ypsilanti, Mich.	41	168	37
3		Jay G. Hayden, Ann Harbor, Mich.	83	24	84
4		C. G. Walter, Middletown, N. Y.	24	131	87
5		Morris Michaelson, Decorah, Iowa	104	84	11
6	7	Alvin Mitchell, Upland, Cal.	37	89	58
8		A. G. Jacobson, Bismarck, N. D.	83	84	16
9		H. A. Bresee, Rice Lake, Wis.	102	83	80
10		W. Lester Stanton, Wichita, Kan.			
11		Frank E. Aulenbach, Peekskill, N. Y.	24	41	36
12		J. R. Beck, Taunton, Mass.	83	132	99
13		R. Hamilton, Harvard, Ill.	102	80	63
14		Henry Price, Lampasas, Tex.			
15		Jesse D. Moffit, Pilot Point, Tex.	168	157	124
16		Harry G. Carter, Lincoln, Neb.			
17		Orville S. Waters, Independence, Kan.	12	141	83
18		Frank F. Otto, Springfield, Mass.			
19		F. W. Baker, Oakdale, Cal.	147	28	8
20		Charles R. Arnold, Grenoble, Pa.			
21		W. L. Taylor, Hemet, Cal.	142	123	3
22		W. A. Gordon, Port Dover, Ont.	36	58	135
23		E. W. Hack, Albert Lea, Minn.	24	83	141
24		Leon I. Leader, Worcester, Mass.	83	122	102
25		A. R. Ennis, Hamilton, Can.	54	143	122
26		Adam Aszman, Chester, Ill.	11	77	3
27		Irvin J. Stanton, Wichita, Kan.			
28		J. H. Nichols, St. Johns, Newfoundland.			
29	30	Daniel M. Berran, Augusta, Me.	24	37	111
31		Robert Teel, White Haven, Pa.	142	122	59
32		Frank Eaton, Ansonia, Conn.	144	58	80
33		Roy Schlick, Fostoria, Ohio.	83	58	107
34	123	Herbert A. Smith, Huntington, Ind.	84	24	131
35		H. C. Hull, Asheville, N. C.	111	83	37
36		W. K. Yeatman, Anniston, Ala.	135	107	83
37		H. M. Forker, Delanco, N. J.	59	131	89
38	39	Leon E. Derr, Anna, Ill.	33	41	11
40		Charles M. Nicholson, Buffalo, N. Y.	84	80	91
41		C. R. Morris, Fostoria, Ohio.			
42		W. F. Wendland, Washington.			
43		W. M. Hoover, Duboistown, Pa.	84	24	141
44		W. E. Coffelt, Stafford, Kan.	83	142	104
45	80	Lawrence Wietlispach, Streator, Ill.	142	24	122
46		Robert E. Benton, Macon, Ga.			
47		D. M. Benton, Macon, Ga.			
48		Virgil States, Ada, Ohio.	24	83	142
49	50	H. H. Myers, Macon, Ga.	28	45	104
51		A. B. Whipp, Fall River, Mass.			
52		E. L. Stout, Greensboro, N. C.	24	134	83
53		Harry Blumenthal, Ontario, Cal.			
54		Frank Kelsey, Mason City, Iowa.	37	125	83
55	72	Ed Lack, Berkeley, Cal.	142	41	25
56	57	H. W. Hawley, Galesburg, Ill.	83	84	5
58		William C. Hitschel and John D. Laurie, Hartford, Conn.	16	63	168
59		Harry R. Guest, Detroit, Mich.	45	122	11
60		F. C. Stubbs, St. John, N. B.			
61		Milton Wing, Marengo, Iowa.	5	132	131
62		L. E. Ovenden, Pawnee City, Neb.	111	141	131
63	64	J. S. Adams, Lowell, Mich.	84	168	141
65		W. W. Mackay, St. Louis, Mo.	49	45	125
66		H. A. Thatcher, Sioux City, Iowa.	83	144	102
67		C. E. Bittinger, Woodsville, N. H.	111	122	161
68		C. E. Wheeler, Sidney, Iowa.	59	143	131
69		D. E. Fox, Carrollton, Ill.	28	97	24
70		John Williamson, Hoosick Falls, N. Y.	83	24	80
71		Bert Nelson, Mason City, Iowa.	37	125	41
73		Richard E. Devlin, Saratoga Springs, N. Y.	44	16	80
74		John B. Lacy, Westcliffe, Colo.	84	61	124
75		Albert Grasdyke, Holland, Mich.	87	122	157
76		Joseph Ludwig, Detroit, Mich.	104	122	132
77		D. P. Whitmore, Alliance, Ohio.			
78		A. H. Harrington, Macon, Ga.	148	104	12
79		W. S. Dressler, Philadelphia.	34	128	168
81	82	A. E. Schneider, Galesburg, Ill.	92	80	40
83	84	E. E. Musser, Atlantic City, N. J.			
85	86	Jay Crawford, Kearney, Neb.			
87		Slug 6, *Hub* Office, Kearney, Neb.			
88	89	D. S. Dean, Exeter, Neb.			
90	91	A. E. Bradshaw, Alliance, Ohio.	83	77	105
92	93	Harry Calkins, Albany, Ore.			
94	95	F. K. Churchill, Albany, Ore.	92	61	91
96		Harry W. Beckwith, Portland, Me.	11	142	124
97		W. G. Bradshaw, Saratoga Springs, N. Y.	83	102	11
98		H. C. Earle, Greenville, Tex.	105	83	3
99		J. D. McAra, Calgary, Can.	102	50	63
100		P. J. Stadler, Stillwater, Minn.			
101		Charles S. Anderson, Brooklyn, N. Y.	83	102	80
102		J. S. Manson, Chicago.	99	124	131
103		J. A. Abbitt, Fontanelle, Iowa.	84	139	30
104		H. A. Huff, Fresno, Cal.	144	24	83
105		A. C. Knudson, Red Wing, Minn.	144	83	102
106	107	F. E. Goodwin, Galesburg, Ill.	3	161	83
108		Harry Wilson, Cœur d'Alene, Idaho.	116	82	99
109		Thomas H. Little, Jr., Norfolk, Va.	132	84	122
110		S. E. Wellhausen, Belton, Tex.			
111		Sam H. Bean, Jacksonville, Fla.	132	35	42
112		D. Ivy Campbell, Norfolk, Va.	16	24	132
113	114	L. H. Stow, Deposit, N. Y.	141	11	111
115		Emmet Robb, Seattle, Wash.	24	43	83
116		George S. Childers, Cœur d'Alene, Idaho.	108	91	105
117		James Cusack, New Orleans, La.			
118		Will F. Hollinger, Windom, Minn.	30	145	132
119		E. D. Mahon, Columbus, Wis.	161	141	111
120		M. J. Cullihon, Buffalo, N. Y.			
121		J. Orville Wood, Cuyahoga Falls, N. Y.	73	80	83
122		Walter B. Gress, Freehold, N. J.	84	24	131
124		Charles W. Stevens, Worcester, Mass.	11	122	132
125		C. D. Chadbourne, Lewiston, Me.	123	64	99
126		L. W. Soth, Toledo, Iowa.	80	90	49
127		Will L. Harmon, Dumas, Ark.	142	83	28
128	130	B. Frank Wolfe, Morgantown, W. Va.	132	83	3
129		John McLaughlin, Newark, N. J.	168	24	30
131		E. F. Ange, Little Falls, N. Y.	84	11	30
132		A. P. Hough, Washington, N. J.			
133		J. D. Parrish, Lawrence, Kan.	143	24	45
134		J. Henry Dye, Angola, N. Y.			
136		Robert F. Eschenbach, Easton, Pa.	64	142	83
136	137	Ernest Springer, Florence, Colo.	80	111	83
138		D. C. Ross, New Glasgow, N. S.			
139		A. S. Barre, Waukon, Iowa.			
140		John Garner, Mount Pleasant, Mich.	24	28	83
141		J. C. Voline, Auburn, Neb.			
142		John A. Reynolds, Santa Rosa, Cal.	141	5	54
143		Erie Peterson, Pomeroy, Iowa.	24	37	131
144		D. Gustafson, Red Wing, Minn.	80	24	83

Specimen Nos.			First choice.	Second choice.	Third choice.
145		Joseph A. Mulheir, Philadelphia	37	20	83
146		Andrew R. Campbell, Toronto, Can.	143	45	155
147		Jesse Clark, Augusta, Me.	16	30	101
148	149	E. G. Myers, Tiffin, Ohio	29	14	62
150	151	Jesse Caseldine, Waynesfield, Ohio	108	109	45
152		(Package broken open and name lost) Oklahoma			
153		Will H. Edwards, Augusta, Me.	122	141	35
154		L. H. Russell, Bryan, Ohio			
155		Percy G. Smith, Toronto, Can.	132	143	146
156	157	Alfred Booth, Calgary, Can.	104	132	102
158		Will Behn, Bryan, Ohio			
159	160	T. W. Claney, Halifax, N. S.	54	141	64
161		William P. Shelley, Lewistown, Pa.	83	80	111
162	163	E. A. Ferrier, Galesburg, Ill.	84	83	24
164		R. F. Davis, Ann Harbor, Mich.			
165		Carl Peterson, Vinton, Iowa			
166		William J. Moon, London, Ont.	122	37	132
167		R. O. Walters, Canon City, Colo.			
168		E. R. Stephens, Hoosic Falls, N. Y.			
169		Byron Bellamy, Huntsville, Ont.			
		*Amos T. Owens, Marion, Ohio			
		*A. E. Brown, Waterloo, Iowa	24	80	102

After compiling these selections, it was found that the compositors were quite unanimous in their decisions, which must be gratifying to the successful contestants. Three points were given each ad. selected for first place, two points for each second choice and one point for each third. The full result follows:

Specimen Nos.			Points.
1	83	E. E. Musser, Atlantic City, N. J.	70
2	24	Leon L. Leader, Worcester, Mass.	54
3	84	E. E. Musser, Atlantic City, N. J.	36
4	80	Lawrence Wietlispach, Streator, Ill.	26
5	122	Walter B. Gress, Freehold, N. J.	23
6	132	A. P. Hough, Washington, N. J.	23
7	142	John A. Reynolds, Santa Rosa, Cal.	22
8	11	Frank E. Aulenbach, Peekskill, N. Y.	20
9	37	H. M. Forker, Delanco, N. J.	20
10	141	J. C. Voline, Auburn, Neb.	19
11	102	J. S. Manson, Chicago	18
12	111	Sam H. Bean, Jacksonville, Fla.	15
13	104	H. A. Huff, Fresno, Cal.	13
14	16	Harry G. Carter, Lincoln, Neb.	12
15	143	Erie Peterson, Pomeroy, Iowa	12
16	168	E. R. Stephens, Hoosic Falls, N. Y.	12
17	28	J. H. Nichols, St. Johns, Newfoundland	11
18	45	Lawrence Wietlispach, Streator, Ill.	11
19	131	E. F. Ange, Little Falls, N. Y.	11
20	144	D. Gustafson, Red Wing, Minn.	11
21	41	C. R. Morris, Fostoria, Ohio	10

Eight points — No. 30.
Seven points — Nos. 3, 54, 58, 59.
Six points — Nos. 5, 64, 92, 99, 108, 161.
Five points — Nos. 105, 123, 124, 125.
Four points — Nos. 12, 36, 49, 61, 63, 77, 87, 91, 135.
Three points — Nos. 14, 29, 33, 34, 35, 44, 73, 89, 107, 116, 147, 148, 157.
Two points — Nos. 20, 43, 50, 78, 82, 90, 97, 109, 128, 134, 139, 145.
One point — Nos. 8, 25, 40, 42, 62, 101, 146, 155.

W. H. M. SMITH, publisher of the Eureka (Cal.) *Herald*, recently sent to a selected list of one thousand foreign advertisers a rate-card and circular describing the *Herald* and its field, in an initial effort to secure foreign advertising. Mr. Smith started the *Herald* two years ago, and after building up a sworn circulation of fifteen hundred and a liberal local advertising patronage, is now prepared to make a bid for foreign business. His rate-card is very concise:

Six months' contract — One-half cent per agate line.
Three months' contract — Three-quarters cent per agate line.
Transient — Two cents per agate line.

The circular gives many interesting facts about Eureka and the surrounding towns, including the following paragraphs:

Read this, for it is worth reading.
This is an isolated section, so we present here some facts concerning it.

You may never have heard of us, but everybody hereabouts has.
This is a field greatly neglected by the foreign advertiser — to his own detriment. It is worth cultivating.
The people here are well-to-do and prosperous. Crops never fail. Hard times are unknown. They buy and pay cash.
Eureka has never had a boom or a serious set-back. Panics are unknown.
Isolated from the world, a self-reliant, self-sustaining community has grown up.
Eureka's population is eleven thousand, its local bank deposits exceed $5,000,000, and fourteen thousand horse-power is consumed in manufactories and mills within a radius of ten miles.
Where can you beat it?
Will not this field form a market for your products?
Try it.

C. E. HOLBROOK, of the Boston *Transcript*, is another compositor to appeal to this department for a decision on "which



FIG. 2.

is the better ad." He received the copy for the theater ad. reproduced (Nos. 2, 3), with instructions to "Set nicely; something strong and striking." Mr. Holbrook submitted



FIG. 3.

No. 2, which was rejected for No. 3. There should be no question in the mind of any newspaper man, or in the mind of any advertiser who desired "something strong and striking," as to the superiority of No. 2.

* Specimens received too late.

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

A PRINTER'S HOBBY — WOOD ENGRAVING.

In the larger cities of America, where photoengraving is done so cheaply, it would be of little use for compositors to trouble about the comparatively slow method of engraving on wood. It is in the smaller and less populated centers that the hobby proves useful. There the absence of an engraver often prevents ideas being carried out, because the cost of sending to a distant city would swallow up the profit on a job.



FIG. 1.

The writer has on many occasions helped the boss out by his ability to cut simple designs on wood or type metal, and a few are reproduced.

Fig. 1 shows a somewhat unusual effect obtained for a newspaper advertisement, with very little trouble. Type metal, twelve points in thickness, was used, and the block was mortised with a jig saw after mounting. The type was then easily inserted.

The design of Fig. 2 is no doubt familiar to readers. A customer had seen it in an old copy of THE INLAND PRINTER and expressed the desire to have it used in his job. It presented more difficulty than any of the other specimens, and is far from being a perfect reproduction, but it served the purpose, and the customer was satisfied.



FIG. 2.

Fig. 3 could hardly be surpassed for simplicity. It was hacked out, and took but a little time.

The ornaments, Figs. 4 and 5, would prove a useful addition to any small print-shop. Of course, the complete series could be bought from the typefounder for very little money; but the little here and the little there soon squanders the too often meager capital in the proprietor's possession.

Other designs, such as the words "Program," "Menu," etc., or a feature in an advertisement — the price or catchline — were used to advantage, and the procedure always proved beneficial. The man who ordered the job was invariably pleased.

Where you are merely copying, trace your design, reverse it, and go over the back with a very hard pencil with a piece of carbon paper face down on the block. A little more difficulty will be experienced when an original sketch is attempted, but with practice the necessary steadiness is soon acquired.



FIG. 3.

The writer found that three or four gravers, a couple of tint tools and two or three clearing tools of different sizes were all that were necessary; and was careful to confine himself to designs which did not call for exceedingly delicate line or shading work.

All the work referred to in the foregoing was on end-grain boxwood or type metal; but a large number of useful effects can be got in posters or showcards by using side-grain maple or an equivalent. What gives a printer a reputation above all others in the town more than distinctiveness? And in what better way could this quality be obtained than by having original and striking lines in large displaywork? Instead of an obsolete, worn-out face of type, of primeval appearance, for the main line, something after the style of Fig. 6 could be used, and the work would benefit accordingly. The tools required for this work would be a V tool, a U tool, three gouges of different sizes and a shoemaker's knife ground down. If you could have access to a router, so much the better. But this is unlikely.

The compositor in the small office would find these hints useful; his brother in the larger establishment, if he travels, may also have occasion to utilize wood engraving. JOHN H. CLAYTON.



FIG. 4.

STORING STANDING MATTER.

In a large job office there is frequently no room to place the pages of a large catalogue or book. A hardware catalogue of about fifteen hundred pages in a Milwaukee office had to be made up into pages and kept standing until corrected for electrotyping. Mr. W. J. Nolan, the foreman, quickly solved the problem of storage by having a number of wooden slides made with cleats at the side more than type-high, so that pages 9 by 12 could be placed on each, one above the other. This greatly facilitated the handling of the job, the slides having the advantage of being easily carried to the stone without using a galley. A number of the pages could be carried at one time, and space was greatly economized. Some objection may be offered to this plan inasmuch as the cross boards are liable to shrink and leave room for the letters to drop and



FIG. 5.

prevent the pages being moved off. Heavy tarboard is more generally used in place of such boards. Zinc quarto galleys and the new double galley racks made for these are relegating the old and clumsy "bank" to the rear. The initial expense is comparatively small in view of the time, space and labor saved. H. E. D.

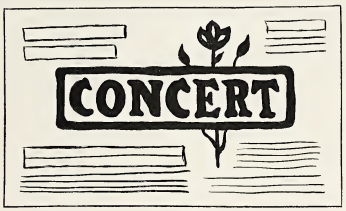
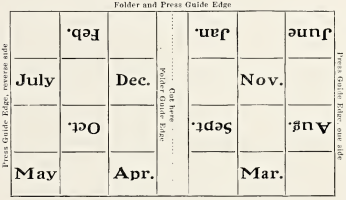


FIG. 6.

MAKING CALENDAR PADS.

As a rule, in making calendar pads the twelve months are printed on a sheet. Then comes the jogging of the sheets and the cutting into single leaves before they can be gathered and made into pads. The gathering is no small job, as it will be found more difficult to pick up a single sheet of paper than a folded sheet. After gathering, they must be jogged again, and finally they are blocked and trimmed, when they are ready to be wire-stitched to the backs.

It is true they are sometimes run two and four on when the pad is of a small size, but it makes a long and tedious job and requires a great amount of handling. How different it is with the folding machine!



The form is made up as shown in annexed diagram. It is then printed and folded as easily and handled in almost the same way as a thirty-two-page book form, with the exception of the first fold. The pads are then trimmed on all sides and blocked ready to be wire-stitched to the backs.

The form as shown is made up to be folded on a Brown folding machine, and, as some machines fold in a different direction than others, it is only a matter of changing the make-up of the form in order to get the same result.

JOHN G. PINGEL.

THE MEANEST OF THEM ALL.

"Senator, who was the meanest man you ever knew?"

"He was an editor out in my State. During one of my campaigns he bolted the opposition ticket and came out for me and then charged me twenty cents a line for publishing a card of thanks I wrote him about it."—*Chicago Record-Herald.*

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

DEALER IN CALENDAR PADS.—Band & White, Spartanburg, South Carolina: The address of a dealer in calendar pads. *Answer.*—Monasch Litho. Company, Minneapolis, Minnesota.

DIE-CUT NOVELTIES.—The Cross Company, East Milton, Massachusetts: Where blotter and die-cut novelties can be obtained. *Answer.*—Address Stone Printing and Manufacturing Company, Roanoke, Virginia.

RULE-JOINT COMPOUND.—W. Athey, Martinsburg, West Virginia: The address of the maker of Perfection Metallic Compound for making rule joints, patching wood letters, cuts, etc. *Answer.*—George H. Shears, Benton Harbor, Michigan.

MANUFACTURER OF THE RUKENBROD MAILER.—John Haddon & Co., Toronto, Ontario: Whether the Rukenbrod Mailer is still manufactured, and, if so, the name of the manufacturer. *Answer.*—Address Dr. Miles Medical Company, Elkhart, Indiana.

ALUMINUM PLATE-PRINTING.—Rochester Optical Company, Rochester, New York: If you have published any work on aluminum plate-printing. *Answer.*—An article on this subject was printed in the October, 1904, number of THE INLAND PRINTER.

COLD STEREOTYPING.—D. H. Roush, Nemaha, Iowa: Can you tell me if any cold process of stereotyping is successful for jobwork? *Answer.*—Henry Kahrs, Philadelphia, manufactures and sells a cold stereotyping outfit which is believed to be entirely satisfactory.

ENVELOPE-MAKING MACHINERY.—J. G. Hammond & Co., Birmingham, England: The names of the American manufacturers of up-to-date envelope-making machinery. *Answer.*—Edward Ermold, 652 Hudson street, New York city; Hobbs Manufacturing Company, Worcester, Massachusetts.

MACHINE FOR LIFTING AND PACKING CASES OF PAPER.—United States Paper Export Association, New York: The name of the manufacturer of a machine for lifting cases of paper and packing them in warehouses. *Answer.*—The Economy Engineering Company, 113 Adams street, Chicago, manufactures such a machine.

PATENT SHEETS AND NEWS PLATES.—Regular Reader, Louisville, Kentucky: The addresses of people handling patent sheets and news plates. *Answer.*—A. N. Kellogg Newspaper Company, 71 West Adams street, Chicago; Western Newspaper Union, 65 Plymouth place, Chicago; Chicago Newspaper Union, 93 South Jefferson street, Chicago.

NUMBERING MACHINES.—Statesman Printing and Publishing Company, Marshall, Michigan: The name of a firm making numbering machines for presses, etc., for $1. *Answer.*—No numbering machine is sold at the price. Perhaps the counting machine advertised by the Charles Beck Paper Company, 609 Chestnut street, Philadelphia, Pennsylvania, for $1, is meant.

A MODERN PRINTER'S MANUAL.—J. M. Cassidy, Newburgh, New York: Is there a modern technical publication similar to the old-time "MacKellar's Printer," but with up-to-date ideas, published at present? *Answer.*—The latest and best manuals for the modern printer are the four volumes on "The Practice of Typography," by Theodore L. De Vinne,

entitled, respectively, "Correct Composition," "Plain Printing Types," "Title Pages" and "Modern Book Composition." These may be obtained from The Inland Printer Company; price, $2 per volume.

Manufacturer of the A. B. Taylor Press.—C. J. Sawbridge, Fergus Falls, Minnesota: Can you give me the address of the manufacturer of the A. B. Taylor cylinder press? *Answer.*—This press, once manufactured in New York city and elsewhere, is no longer made. Parts required for repairs can be procured by sending broken piece to any dealer in presses with order for a duplicate.

Manila Envelopes.—J. G. Hammond & Co., Birmingham, England: The names of American paper mills which make manila paper for envelopes. *Answer.*—The list of mills is too large for publication here. Lockwood's "Directory of the Paper Trade" contains the names of several hundred manila paper mills.

Estimating.—R. A. Hughs, Roanoke, Virginia: How to learn estimating, designing of catalogues, etc. What book will give me tables of sizes, weights, qualities of paper, sheets to ream, etc.? Also one giving different styles of type, tables of words to the inch, etc. *Answer.*—It is conceded by experienced estimators that practical experience is the best teacher. Study of books will help, and one of the best is the "Employing Printers' Price-list, 1904," price $1. "Concerning Type" contains the information desired about type, etc., price 50 cents. Both books are for sale by The Inland Printer Company.

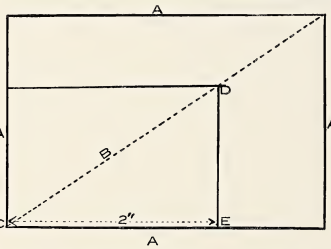
Estimating Cost of Printing.—F. D. Pembleton, Newark, New Jersey: I should like to prepare myself to be a solicitor for a job-printing house. How can I learn to figure the cost of printing? *Answer.*—The best way to learn how to estimate the cost of manufacture is by practical experience. The following books on the subject will be helpful, and may be had of The Inland Printer Company: "Fundamental Principles of Ascertaining Cost of Manufacture," by J. Cliff Dando, $10. "Actual Cost in Printing," by Isaac H. Blanchard, $5. "Annual Tables for Printers and Binders," by Isaac H. Blanchard, $2. "Cost of Printing," by F. W. Baltes, $1.50.

Calendar-pad Printing.—R. H. Page, New Haven, Connecticut: How calendar pads are printed by people who print calendars in large quantities. Do they print them in large sheets, say, all Januarys on one, Februarys on another, etc., and then place one sheet above another so they will come in consecutive order and then cut, making a complete pad in each pile? *Answer.*—The method proposed is not feasible, because of the cost of electrotypes. When printed in quantities, several duplicates of each month are made and the form made up in groups of months, printed and cut up and gathered into pads. This issue of The Inland Printer contains a suggestion for utilizing the folding-machine in the printing of calendar pads.

Mailing Machines.—J. W. Sullivan, New York city: Which is the cheapest way of preparing wrappers for a weekly periodical, either of an edition of five thousand or twenty-five thousand? I have made some preliminary inquiries and find that some publishers prefer handwriting, some typewriting, some stenciling and some printing. I am informed by the manager of a publication having a monthly circulation of forty thousand copies that, after a thorough investigation and something of a trial of the other three methods, he had gone back to handwriting. The stencil men make out on the face a very good argument for their method, but the wear and tear and maintenance of the machine in good order may prove costly. *Answer.*—That handwritten addresses were found profitable by the publisher is astonishing. With the variety of good mailing machines and methods obtainable, no trouble should be experienced in selecting one to meet the requirements. The Elliott Addressing Machine Company, Boston, Massachusetts, can give full information regarding their machine, which should be found adaptable to the publication mentioned.

Adaptability of Various Papers.—A. B. C., Buffalo, New York: What kind of particular work should each of the different kinds of papers, as bond, linen, ledger and best superfine writing be used on; also, what is the difference between these papers? *Answer.*—Business stationery is usually printed on bond, linen or superfine writing-paper, while ledger is used for blank books, etc. The best grades of these papers are made from linen rags, their quality depreciating as other materials are introduced into their composition. The qualities range in order as follows: Bond, ledger, linen, superfine writing. Each paper has differences in finish, sizing or components. Crane Brothers, of Westfield, Massachusetts, who manufacture this line of papers, can furnish details of manufacture.

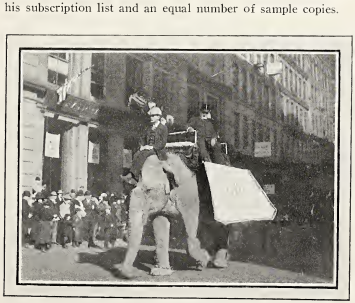
Penotype Process.—L. E. Woodard, Kent, Ohio: Where to get full particulars about the "Penotype" process, on which



articles were published in the January and April, 1903, issues of The Inland Printer. I desire to learn more of the mechanical side—how the cuts are prepared for printing, etc. *Answer.*—Articles on this subject and examples of the process were also published on page 395 of the June, 1903, number; page 92, October, 1903; page 372, December, 1903. The desired design is drawn on a sheet of paper, a proof-slip of the type-lettering is cut out and pasted in the position it is to occupy, and the whole design turned over to the engraver with an order to make a zinc etching, usually reduced in size, the design having been made sufficiently large and of a size which will reduce to the proper proportions. To determine the proper scale on which to lay out the design to permit of proportionate reduction, the dimensions of the finished cut being known, multiply each dimension by the same factor, as for example: If cut is to be 3¼ by 4¼ inches in size, the design can be proportionately enlarged by multiplying each dimension by, say, 1½, which gives 5 by 6⅜ inches as the size of the design, which can now be laid out to these dimensions. To determine to what proportions a certain design will reduce, draw a line from the lower left-hand corner to the upper right-hand corner, or lay a rule along this line. Now mark off from lower left-hand corner the width to which it is desired to reduce. A vertical line drawn or taken from this point will cross the diagonal line at a height which will be the proportionate height of the finished reduction. For example, AAAA are the outlines of a certain design, 3 inches wide by 2 inches in height. B is a line drawn diagonally through same. It is desired to reduce to 2 inches in width. From C to E 2 inches are marked off, and a vertical line drawn therefrom intersects line B at D, showing what the proportionate height of the reduced cut will be—in this case 1⅓ inches—a one-third reduction.

MANUFACTURERS OF ADVERTISING NOVELTIES.—Southwestern Distributing and Advertising Bureau, Oklahoma, Oklahoma: The addresses of manufacturers of the following advertising novelties: Leather goods, such as card cases, diaries, memorandums, pocketbooks, wallets, purses, etc.; glass goods, such as paper-weights, etc.; woodenware, such as wooden rulers, cases for corkscrews, envelope openers, yardsticks, etc.; aluminum goods; general advertising novelties. *Answer.*—For leather goods, address Donker & Williams Company, 1322 Wabash avenue, Chicago; for glass goods, Lobmiller & Co., Wellsburg, West Virginia; for woodenware, American Manufacturing Concern, Jamestown, New York; for aluminum goods, F. L. Shafer Company, 269 Dearborn street, Chicago; for general advertising novelties, Donker & Williams Company, 1322 Wabash avenue, Chicago.

NEWSPAPER DIRECTORY AND POSTAL LAW.—The Guiding Star Publishing House, Estero, Florida: (1) Is there any directory or list extant of foreign publications — Great Britain and colonial possessions more especially preferred — and, if so, where published and what is the price? (2) Is there a postal law by virtue of which a publication of a given circulation is restricted to a specified number of copies each issue? I do not refer to number of copies mailed, but the amount printed. In other words, could a paper of, say, three thousand circulation publish an edition of fifty thousand, provided that no more than the regular thousands are sent out in the mails? I had an argument on this question, and would like THE INLAND PRINTER to settle it. If there is such a law, what is the reason for it? *Answer.*—(1) "Sell's Directory of World's Press," London, England; "Canadian Newspaper Directory," Montreal, Canada; "Newspaper Press Directory," London, England. (2) There is no law to prohibit the printing of as many copies of a publication as is desired, irrespective of paid subscription list, the only regulation on the subject being that sample copies in excess of paid subscription list shall not be mailed at the pound rate. A decision of Third Assistant Postmaster-General Madden, in March, 1900, provided that "the legitimate list of subscribers prescribed by law must approximate fifty per cent of the number of copies regularly issued and circulated by mail or otherwise." Some postmasters interpret the word "issue" as a synonym of "print," and others hold that it comprehends only that portion offered for mailing. The Postoffice Department has not passed on this point, and there is no law which prohibits a publisher printing as many copies of an issue as he pleases, provided he pays the transient rate of 1 cent for each four ounces or fraction thereof on all copies mailed in excess of his subscription list and an equal number of sample copies.



THE REAL THING.
Photo by F. C. White, Chicago.



"FATA MORGANA."—André Castaigne has given so much pleasure by his charming drawings that it seems almost discourteous and ungrateful to find his writings less delightful. The illustrations to the text are numerous, and they are by Mr. Castaigne. There is nothing more to be said, except that the volume escapes the snares of ornate bookmaking, being designed in accordance with the most severe good taste in typographical matters. 450 pages, 12mo. Price, $1.50. New York: The Century Company.

THE press of Munn & Co. has just issued the "Scientific American Reference Book," which contains the crystallized results of the queries of three generations of readers and correspondents. Information is here given in a very condensed form on a wide range of topics, such as the railroads of the world; telephones, telegraphs, submarine cables, wireless telegraphy and signaling; patents and copyrights; manufactures; education, libraries, printing and publishing; mechanical movements; weights and measures, and a vast number of other subjects on which information is so often wanted at a moment's notice. Such subjects as wireless telegraphy and radium and radio-activity have been brought thoroughly up to date. This reference book should prove widely useful. 12mo, 516 pages, illustrated. Price $1.50.

ONE of the most attractive and useful Christmas gifts offered to discriminating buyers is the edition *de luxe* of "Webster's Collegiate Dictionary." This is said to be the first attempt to use the expensive bible paper in a book of reference. The work contains 1,116 pages and 1,400 illustrations, and withal the thickness of the book does not exceed one and a half inches and the weight two and a half pounds. The appendix contains vocabularies of names, rhymes and foreign words, tables of arbitrary signs and a valuable glossary of Scottish words and phrases giving the correct pronunciation of the Scottish terms frequently found in literature. Two bindings are offered, one in art canvas, dark blue with gilt side and back stamp, limp boards, marbled edges, round corners, indexed, $3.50; the other in full seal, rich dark brown, gilt side and back stamp, limp boards, full gilt edges, round corners, indexed, $5. G. & C. Merriam, Springfield, Massachusetts, are the publishers.

"ALPHABETS AND NUMERALS."—T. C. & E. C. Jack, publishers, London and Edinburgh, have issued a handsome work on "Alphabets and Numerals," designed and drawn by the well-known heraldic designer, A. A. Turbayne. Twenty-seven plates of capitals, small letters and numerals are shown, founded on the best examples of early date, including eight plates of roman, two founded on the inscription on the base of Trajan's Column, two suggested by the inscription on the monument of the Emperor Henry VII. in the Campo Santa, Pisa, and four on the square serif letter of the edition of Pliny, printed at Venice by Nicholaus Jensen in 1476. Ten plates of gothics are shown; two of heavy gothic capitals based on a letter in Geofroy Tory's *Champfleury,* Paris, 1529; four of a condensed gothic with sharp bracket serifs, and four of square serif gothic. Nine plates of italic include four in a fat-faced letter much in demand by designers, and five are in a letter approaching a running hand planned from a series of studies made from early sixteenth century writing-books of Palatino, Vincentino and Ugo da Carpi. In each set of letters there is given a choice of forms in one or more of the letters. Price 10 shillings and 6 pence. Twenty-five copies printed on hand-made paper, full bound in vellum, 42 shillings.

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

The Charles E. Brown Printing Company, of Kansas City, announces its removal by an illustration of the act aided by Brown(ies) printed on full letter paper. It is a pertinent and suggestive notice.

A removal notice sent out by the Teachenor-Bartberger Engraving Company, of Kansas City, is an attractive bit of printing in booklet form, chiefly by the use of good paper, quiet color and plain typography.

Moffit & Son, Pilot Point, Texas.— Both posters amply qualify as good examples of advertising display, a large quantity of matter being very well arranged and probably under conditions of type limitation that are evident.

A catalogue issued by the Sprague Electric Company, which unfortunately shows no imprint, is a reputable example of machinery catalogue printing. A two-color border gives variety, and the cover is an attractive combination of type and design.

The Manhattan Printing Company, Washington, D. C.—The card is shapely and well arranged with one exception. The upper part should be nearer the center. This is a matter of balance, and the type display appears slightly out of proportion as shown.

George Millar, New York city.— The bill-head fulfils all the requirements of utility, and in addition possesses some attractiveness from the advertising point of view, induced chiefly by color. More distinction would be given the type display if the firm name were a size larger.

Frederick W. Fell, Gates, New York.—Contrast by type sizes is a very effective way of displaying type, and the Atkinson card is susceptible of improvement by that means. The use of red with black is for the sake of contrast also, but one line in color is sufficient for distinction.

S. L. Braskamp, Alton, Iowa.—A bit more distinction would have been given the souvenir if tied with a silk cord or ribbon, rather than with the wire stitching. Otherwise the work is presentable. The tint under the letter-head is too bright. A softer and duller tone would be more attractive.

D. S. Spearman, Jackson, Mississippi.—The letter-head is wanting in feature. There is nothing to attract the eye. This could be remedied by setting name of paper in about thirty-six-point type. The measure is too narrow for good appearance, as margins should be equal on top and sides of a panel arrangement.

J. E. Albertson, Waukon, Iowa.—The "Club" booklet is a well-arranged and consistent piece of printing, not only in type selection and arrangement, but in presswork and paper selection also. On the title-page the removal of the three dashes and an avoidance of the even spacing of the lines would improve it.

J. H. Macadam, Hamilton, Ohio.—The cover-page entitled "Style and Quality" reflects by its appearance the terms used. The "Implements" cover is faulty in color selection. As the color of the stock is dark, the type should be in the brightest color and the rules and ornament in the color nearest the tone of the stock.

Innisfail Free Lance Press, Innisfail, Alberta, Canada.—The appearance of the booklet is marred by the wide spacing between sections. It should be more compact, and the matter on back cover used for space gained. A blank page or two at the end is not so objectionable as the forced scattering of the matter as shown.

Ernest Hesse, Glousier, Massachusetts.—The blotters are very convincing in write-up, but the typography does not second the argument. Some attention to details would improve the work. Register in two-color work is important, and type should not crowd the margin. These faults, however, time and experience will correct.

Van Pelt's Print-shop, Staunton, Virginia.—The badge is a very good facsimile, done with home-made material, and the folder makes an attractive bit of advertising. It is suggested that when displayed lines are to be read together, with matter between, they should not be so far apart that the connection is not readily apparent.

Frank L. Smith, Bartow, Florida.— The bill-head would be more attractive if the shading were printed in a soft gray tint. This will also lessen the interference of the background with the type display. The folder is good advertising printing, but lower-case would be preferable to capitals in the display on account of its greater readability.

J. Roy McGinty, Opelika, Alabama.— Some errors in detail are noticeable in the work that are not caused by insufficient or poor material, but by faulty spacing. The "Harris" statement may be cited as an example in which arrangement has depreciated its appearance. The three center lines should be brought closer together and the lower lines raised a nonpareil. It is chiefly the compositor's art to arrange type, the selection of type and accessories being, in a degree, outside of his control.

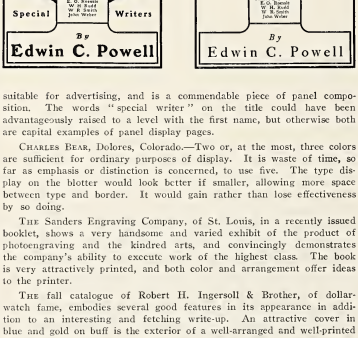
F. E. White, Lott, Texas.—The hanger, apart from the picture, lacks feature. The bottom lines should be set smaller and the space gained given to larger display for the top lines. The type arrangement of the heading is very shapely, but the color scheme is not attractive. Two tones of the same color, say blue or brown, would be more pleasing.

The advance card of Charles S. Brown, representing Barnhart Brothers & Spindler in Michigan, is a pertinent reminder and suggestive both of Brown and his business. It shows him steering a geared Optimus and towing a trailer filled with printers' material. The Optimus is a press, not an automobile, as the uninitiated might imagine.

Orrin Brigham, Warren, Pennsylvania.—The fault with the first blotter, perhaps, is that the name of the article is not displayed in the best manner possible. They are not advertising "Piso," but "Piso's Cure," which is not so apparent in the first blotter as in the corrected one. Both could be improved by making all type smaller except words noted.

W. P. Shelley, Lewistown, Pennsylvania.—The one thing needful to improve the title is less space between the two lines of the subject and more space between the name of town and ornament. It might have been well to have made the three lines the same size. It is not a "History of the Catholic Church," but only of the local church in Lewistown.

The Phelps Publishing Company, Springfield, Massachusetts.—The cover and title of an advertising booklet are here reproduced that show the necessary modification in type selection from the catchy advertising cover to the inconspicuous but attractive title. The design is entirely



suitable for advertising, and is a commendable piece of panel composition. The words "special writer" on the title could have been advantageously raised to a level with the first name, but otherwise both are capital examples of panel display pages.

Charles Bear, Dolores, Colorado.—Two or, at the most, three colors are sufficient for ordinary purposes of display. It is waste of time, so far as emphasis or distinction is concerned, to use five. The type display on the blotter would look better if smaller, allowing more space between type and border. It would gain rather than lose effectiveness by so doing.

The Sanders Engraving Company, of St. Louis, in a recently issued booklet, shows a very handsome and varied exhibit of the product of photoengraving and the kindred arts, and convincingly demonstrates the company's ability to execute work of the highest class. The book is very attractively printed, and both color and arrangement offer ideas to the printer.

The fall catalogue of Robert H. Ingersoll & Brother, of dollar-watch fame, embodies several good features in its appearance in addition to an interesting and fetching write-up. An attractive cover in blue and gold on buff is the exterior of a well-arranged and well-printed booklet that by its neat typography very ably presents to the reader the message of the text.

Sitwell Prescott, Fort Worth, Texas.—The heading is very well arranged, particularly as it contains much matter, which often prevents good appearance. One possible exception is that there is some conflict between the two addresses shown. If the three lower lines in center were a size smaller and the main line lowered about a pica, an improvement might be effected.

Advertiser Job, London, Canada.—The blotter pad shows some well-displayed pleading for better printing, accompanied with an intimation where it can be procured. If the three-color pages in the McCormick book had a rule around them, like other pages, the appearance of the

book would have been improved, because the three-color half-tones are so much smaller than the type pages. Raising the display lines would improve the appearance of the cover.

H. G. Meyer, Litchfield, Minnesota.— On some examples in two colors the red predominates too much for the best effect. A single line or underscore is sufficient and most effective. The specimens are composed in a manner that indicates good taste and judgment, and it is suggested that the triangular rule-design might be used advantageously on all the firm stationery.

Thomson Printing Company, Philadelphia.—The right application of type and color to further the best interests of the advertiser is evidenced by the appearance of many advertising booklets and folders, all of which possess to a great degree the catchiness that only clever design and intelligent type arrangement can give. The "Irish-Literature" cover is a particularly attractive design.

Will H. Bradley, Pittsfield, Massachusetts.— Consistency is a much-needed quality in printing and the "Happy Day" program fails in one respect only of being an example of consistent typography. The interior pages, set uniformly in an old-style type, including advertisements, fulfil this requirement completely, but the cover display is a departure from the simple good taste of the inside.

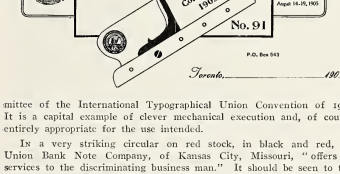
An attractive advertising booklet recently issued by the publication department of the National Cash Register Company, of Dayton, Ohio, entitled "No More Waiting for Change," may be termed an effective example of convincing argument reinforced by attractive illustration and well-arranged typography. The colored initials on each page in green, purple and gold make a very sumptuous effect.

B. Harry Pitman, Greenwood, South Carolina.— Both the advertisements are interesting variations of newspaper display, and as variety is a most desirable feature in competitive display, they are very satisfactory advertisements. When an advertisement is enclosed by a border, as much white space as possible should be placed between type and border, as it makes the advertisement more distinctive.

Liggett & Gagnier, Detroit, Michigan.— Much showy and attractive advertising printing is displayed by the specimens and a thorough appreciation of color and arrangement shown in the formation of catchy and fetching booklets, folders, etc. The use of a booklet wrapper shorter than the inside is questionable, and although the desire for novelty induced the use, it suggests "skimpiness" rather than anything else.

The News-Letter Press, Exeter, New Hampshire.—The vaudeville program is very pleasing, the typography showing an appreciative good taste in the composition of the advertisements. The variations shown in the position of the titles to the cuts in the "Views" booklet should have been avoided. A smaller size type would also have been more acceptable. The examples, generally, show a high average of workmanship.

The Miln-Bingham Printing Company, Toronto, Canada, has printed a unique type and rule design letter-head for the local convention committee of the International Typographical Union Convention of 1905. It is a capital example of clever mechanical execution and, of course, entirely appropriate for the use intended.



In a very striking circular on red stock, in black and red, the Union Bank Note Company, of Kansas City, Missouri, "offers its services to the discriminating business man." It should be seen to that any printed matter that is destined to impress the recipient should be sufficiently protected to withstand the rough usage of the mail and be received in an uncrumpled state. The impression is more favorable.

Frederick Kelley, Stoneham, Massachusetts.—The typography conforms in every way to the reasonable requirements of the work shown. There is no call for oddity in such work, and good taste is evident in every case. The "Social" ticket looks very well, but if ornaments are desired to fill out or square a paragraph, it is better to place them at end of last line rather than between words in the middle of a phrase.

Connor & Lippincott, Pawnee Rock, Kansas.—The heading could be improved by elimination. It might be well, as the name of the order shows plainly on the seal, to omit the line under center cut, thus affording a chance for better display. The name and title of clerk are too large and crowd the top. The spacing of the line under center cut is too wide and it is not best to associate type-faces of widely different design. The envelope is better arranged and conforms to the requirements of good commercial typography.

Among the many handsome booklets issued by the Great Northern Railway, one entitled "Across America" is by no means least. It has the advertising requirements of attractiveness and finish, including an artistic cover in three colors, and a half-tone on every page. It is an advertisement, not only for the railway, but its printers, the Randall Printing Company, of St. Paul, whose imprint is very properly shown in connection with the publisher and compiler.

Jester, the Printer, Eaton, Indiana.— It is best to preserve the relationship and proportion between words and letters, and to slightly letter-space, and not wide-space extravagantly between the words when it is desired that the line should fill a required measure. Not enough impression is given the cuts in the "Glass" booklet. They are poor cuts, but could be improved in appearance by a sharper impression and better color.

D. Gustafson, Red Wing, Minnesota.—The program shows much careful and attractive type display and is in every way an attractive bit of printing. The reproduced cover-page, in what might be termed the monumental panel style, is suggestive and interesting as an example of rule-border composition. It is an error in architecture to support columns with brackets, on account of the apparent insecurity of the device, and the same idea might apply to panel forms like the one shown, in which the heavy side rules rest on the lighter rule underneath.


Souvenir Program
of the
Opening of
The T. B. Sheldon
Memorial
Auditorium
Red Wing, Minnesota
Monday, October Tenth
Wednesday, October Twelfth
1904

J. A. Lockwood, Bellaire, Ohio.— It is suggested that advertisements appearing on the first page of a program should be subordinated in display to the descriptive matter of the program. The resetting of the Kern statement is not exactly an improvement. The panel shape fills up the space and causes type-crowding as much as the large sizes do in the original. The same type in smaller sizes would be the best way of improving it.

D. N. F., Troy, New York.— The folders are properly arranged and composed, but the presswork shows too much color in one or two instances. When two or more pages of a folder show together, they should be made uniform as much as possible, rules on opposite pages being lined up.

Schultz & Gasser, Newark, New Jersey.—The requirements of social printing are refinement and harmony, appreciation of which is shown in the different examples of that class, with the exception of the "Arion" program, in which the use of a light gothic in small sizes on the front page, with twelve-point Jenson Oldstyle for the body-type, shows an inconsistency that is detrimental to its best appearance, which requires harmony in design.

Beavery Printery, Kingsey Falls, Quebec, Canada.— It may be only a matter of taste, but it is suggested that the heading could be simplified without detriment to its attractiveness, and would, perhaps, be an improvement. An arrangement with less rulework and omitting the cut, and a color combination somewhat more harmonious than blue and red, are ways by which this could be effected. Two shades of blue on the paper shown would be very attractive.

H. S. Steege, Harrisburg, Illinois.—The portfolio of specimens is an excellent method of showing samples, and both the series of stationery shown and the accompanying explanation should induce new business. A smaller size would be better, perhaps, on account of the folding and crushing that the large size receives in the mail.

Walter W. Whitman, Easton, Maryland.— If the bouquets and flower-pots could be omitted and two tones of a single color used in place of the solar spectrum display shown, the heading could be reduced to the same and practical limitations that govern commercial printing. The first suggestion is based on the presumed need of affording sufficient room for an ordinary letter, and the latter for the reason that the eye is wearied by the close association of purple, green, red and yellow, and prefers simpler and quieter tones.

Quality is implied in the title "A Few Specimens of High-grade Half-tone Engravings," and the assertion is completely demonstrated by the showing of half-tones in a booklet sent out by The Central Printing and Engraving Company, of Rochester, New York. The cuts have that quality of "liveliness," to use a trite expression, so essential in machinery illustrations, no suggestion of woodenness or flatness being apparent whatever. The presswork and typography are in keeping with the engravings, the former showing appreciation and intelligent treatment of the cut work. The book should have been larger, the size used cramping the cuts and the typography crowding them. A little more white space would have made them more attractive. Apart from this injustice to the engravings, the booklet is an attractive exhibit, as the title says in all sincerity, of high-grade work.

TRADE NOTES

H. B. Rouse & Co. are now located in their new building, 61-63 Ward street, Chicago, where, with added facilities, they are better than ever prepared to serve customers.

Mr. Ph. Fink, son and copartner of J. Fink, court book printer of Stuttgart, Germany, is returning to his native land after a visit to the St. Louis Exposition and the large printing and lithographic houses of America.

Durant counting machines exhibited in the Agricultural building and on the E. W. Bliss presses, Machinery Hall, and Dexter folders in the Liberal Arts building, at the Louisiana Purchase Exposition, were awarded the gold medal.

The H. C. Hansen Type Foundry, complete printing-office furnishers, of 190-192 Congress street, Boston, Massachusetts, announces the appointment of Mr. Otto E. Zimmer as its special representative in New York city, with headquarters at 1017 Vanderbilt building, corner Beekman and Nassau streets.

Major Ransom, Steinway Hall, Chicago, an enthusiastic advocate of the Linotype, has instituted a chapter in the order of Linotype users, the badge of the organization being a neat, solid gold pin — a Linotype matrix in miniature. Two dollars sent to Major Ransom, Steinway Hall, Chicago, will secure all rights and privileges, including the pin.

Voorhees & Co., who do an advertising, printing and illustrating business at 116 Nassau street, New York city, now have associated with them J. Arthur Day, formerly of the Sawyer-Day Advertising Agency, and Carlo Cattapani, the well-known and accomplished artist. The offices of the firm have been removed from the fifth to the tenth floor, at the address mentioned.

The sympathy of the trade is with Messrs. Conrad Lutz & Sons, printers and publishers, Burlington, Iowa, on account of the accident which happened to Mr. Lutz's son, Robert Lutz, early in November. In feeding an embossing press the young man had his forearm and hand caught between the platen and the bed, crushing the arm so severely that it had to be amputated below the elbow.

On another page of this issue the Keystone Typefoundry of Philadelphia and New York, shows its new standard gothic series made in sixteen sizes, from five to seventy-two point, inclusive. This is a series of type that adapts itself to the uses of a newspaper as well as a job office, and no printing-office should be without it. Handsomely designed and accurately cut in all sizes, it is one of the best gothic series on the market.

The Cooper Printing and Engraving Company, of 61 Plymouth court, Chicago, are just opening a school of instruction in Harris presswork, the idea being to teach the Harris to men who have no chance to learn it in the regular course of their employment. It is thought the Harris Automatic Press Company is back of the plan. Practical technical schools in the details of the graphic arts are coming to be recognized institutions.

The Dorsey series, recently placed on the market by the Inland Type Foundry, is not claimed to be an original face, but a variety of antique old-style. It is a face for which a large range of usefulness will be found in every printing-office, and rounds out the list of useful and attractive faces offered by that foundry. Every admirer of Inland type will want this series, and its legibility and beauty will justify the purchase. It can be used with taste for all kinds of printing and no face is so generally useful in the every-day composition of the job office. It is shown in an attractive brochure that will be sent to any one interested.

The Keystone Typefoundry shows in a brochure called "Ads. That Pay" many reproductions of newspaper advertisements composed in many of their display faces. This is a very convincing method of showing the popularity and widely extended use of their faces, as the reproductions are facsimiles of advertisements that appeared in papers all over the country.

By the death of Mr. Alexander Griswold the publishing house of John P. Morton & Co., Louisville, Kentucky, has lost a member who was imbued with all its traditions. This house was formed two generations ago, as the firm of Morton & Griswold, and has had a most intimate connection with the educational and commercial history of Louisville. Morton & Griswold published text-books of a high order, which did much for education in that section. The business is to be carried on under the direction of Mr. Howard Griswold.

The American Lithographing Company, of Des Moines, Iowa, has installed a large, modern and fully equipped lithographing plant in the four-story building at 118 Fourth street. This company also succeeds to the business formerly carried on by the Hawkeye Lithographing Company. The officers are Adam Rocky, president, formerly of the Hawkeye Lithographing Company, who will have charge of the mechanical departments; Will E. Cherry, vice-president and sales manager, and James A. Hall, president of the Iowa Printing Company, secretary and manager.

Mr. Daniel Boyle, one of the best known men in the printing trade in the West, and a director of the Henry O. Shepard Company, submits the accompanying photograph as



an evidence that in strenuosity and enterprise he takes no second place. Mr. Boyle does not claim everything in sight, only from treble to second bass. This, however, is not all the family, only just as much as the photographer could gather at one time, but sufficient to prove that the name and race are not doomed to extinction in the near future.

William Lamar Becker, president of the Little & Becker Printing Company, St. Louis, Missouri, died at his home on October 24, in the fifty-seventh year of his age. Mr. Becker was born in Cincinnati in 1847, moving to St. Louis with his parents in 1854. In 1872 he formed a copartnership with Mr. William H. Little, and conducted a printing business on a

small scale under the name of Little & Becker. The business increased, and, in 1887, the firm was incorporated as the Little & Becker Printing Company, Mr. Becker becoming its president. Mr. Becker was one of the organizers of the United Typothetæ and acted as its recording secretary during the term 1890-1891. He was president of the St. Louis Typothetæ and its delegate to many conventions.

The sad news of the death of the only son of Mr. E. Rychen, of the Buffalo Printing Ink Works, comes to The Inland Printer under date of November 16. The young man was twenty years old and graduated in June from the Michigan Military Academy at Orchard Lake, Michigan. He had gone on a hunting and fishing trip to the Muskoka Lakes, in Canada, and was drowned. The body was found, after six days, by the help of divers. This great bereavement and the harrowing circumstances surrounding the tragedy of the death of an only son have awakened the most profound feelings of sympathy with Mr. Rychen in his heavy affliction.

Harry L. MacMahon, for many years a resident of Chicago, once foreman of the *National Printer-Journalist* printing-office in this city, and well known in typographical union circles, is now a descriptive lecturer and stereopticon evangelist, under the management of the Mountain Lyceum Bureau, of Denver, Colorado. Mr. MacMahon was one of the Galvestonians who miraculously escaped drowning in the flood which swept that city, and it was his experience in that disaster which formed the foundation for his maiden effort on the lecture platform. He has recently been appointed field secretary for the Missionary Lantern Slide Bureau of the Methodist Episcopal Church, which is preparing to present the cause of home and foreign missions before the public by means of lectures illustrated in this manner. Mr. MacMahon will lecture during the winter in the Methodist churches of Denver and the State of Colorado on the subject. He still retains his membership in Denver Typographical Union, No. 49.

The business of Willard & Abbott, printers, of Wilmington, Delaware, which had been in operation for the past eight years, was sold to the Bross-Willard Printing Company, a firm incorporated under the laws of Delaware, on April 6, 1904, owing to the ill health of the active partner, Mr. Willard. Mr. Willard continued with the new firm as superintendent until October, when his health became so much worse he was compelled to resign his position and leave the business entirely. Mr. Willard, who was well known as a printer in Wilmington, learned his trade in that city, and worked for nearly all the large printers there, being foreman in several offices. He resigned the foremanship of one of the most prominent printing-offices to start in business with Mr. Abbott. Through his industry and accommodating manners he succeeded in building up a very profitable business, and it was with regret that his customers learned of his being compelled to relinquish his business. Mr. Willard has no definite plans for the future, but will travel for some time in the hope of regaining his health. He has the good will and best wishes of his friends and fellow printers in Wilmington.

UNDAUNTED.

The last sixty days we have been editor, collector, mailer, folder, housekeeper, cook, dishwasher, nurse and general kicker, so don't blame us if delinquent in some of our work. But we are still alive and will soon crawl from under. Watch us.—*Los Angeles (Cal.) Thoughts of the Hour.*

ALWAYS IMPROVING.

The Inland Printer is becoming more instructive and helpful all the time. It is impossible for a man to do justice to his work in the print-shop without The Inland Printer.—*William M. Jones, Jr., Minneapolis, Minnesota.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

The colored insert entitled "Barefoot Boy," in this number of The Inland Printer, is a reproduction of a painting by Henry Read, of Denver, Colorado, the plates and printing being by the Williamson-Haffner Engraving Company, of the same city.

Mr. H. Bronson, proprietor of Bronson's Printers' Machinery, 54 North Clinton street, Chicago, has a very complete line of secondhand presses, all thoroughly overhauled and in first-class running order. Those contemplating additions to their equipment will do well to read his bulletin on another page of this issue.

Inkmakers will be specially interested in a new reflex blue and a bronze-red lake lately brought out by the well-known color house of F. W. Devoe & C. T. Raynolds Co. When this house produces a new color it is certainly worth the inkmaker's serious consideration. The two colors noted above will be found printed as an insert in this issue, and, as may be seen, have never before been brought to such a degree of perfection. "Those who came to scoff remained to pray."

William Freund & Sons, 176 State street, Chicago, have issued a folder illustrating their new Imperial Correspondence Stationery, showing two-letter monograms and six styles of initials, embossed in various colors, bronzes and illuminations on new and popular papers. This stationery is put up in handsome telescope-cover boxes, covered with a dark gray paper with a white border on the edges and the top embossed in white ink. A box of this stationery will make an acceptable gift, and printers who have this folder can make a substantial addition to their holiday trade.

SEYBOLD CONTINUOUS FEED TRIMMER.

The Seybold Machine Company, manufacturer of bookbinders', printers', lithographers' and other machinery, has placed the Seybold Continuous Feed Trimmer on the market, a distinctly novel device for the bindery. As its name implies, the feed of the work to the trimming knives is continuous, the operator placing three piles of books or pamphlets on the machine, and every stroke of the knives thereafter trims the head and foot of one pile, the front of another, and delivers the third pile in front of the machine. These operations are automatic, the attendant merely starting the machine and stopping it when the work is finished. Its operation is perfectly safe, as the workman has to handle but one pile of books or pamphlets, directly in front of him, and three feet away from the nearest knife, both hands being free to hold the pile in position, the clamping being first done with foot-clamp and finally by an automatic clamp carried by each knife. This clamp accommodates itself to any swell in the back of books. The advantage of this arrangement is apparent, as no pattern blocks are necessary to compensate for extra thickness in backs while trimming, as in former machines. As soon as the operator has put the pile in position and operated the foot-

clamp, he is free to turn for another pile to prepare it for placing in the machine. While so doing, the table has revolved a quarter turn, carrying the pile he has previously placed in position between the knives that trim to the head and foot. By the time he has prepared a second pile the table has come to a stop, and while the knives are cutting the first pile he is placing the second pile in position. After the head and foot cut are made, the table makes another quarter turn, carrying the first pile to the opposite side of the machine to the operator. The machine is of massive construction, as may be seen by reference to the illustration in their advertisement on another page of this issue, the base being a single casting, insuring against breakdowns. Changes to trim varying sizes of books, etc., are quickly made by means of a crank to move the knives and shifting of the four back gauges. The machine is almost noiseless in its operation, and, being high geared, requires but little power. It will trim six hundred piles six inches high per hour of any size from 3½ by 6 to 13½ by 18 inches. Prices and terms will be made known on application to the Seybold Machine Company, Dayton, Ohio.

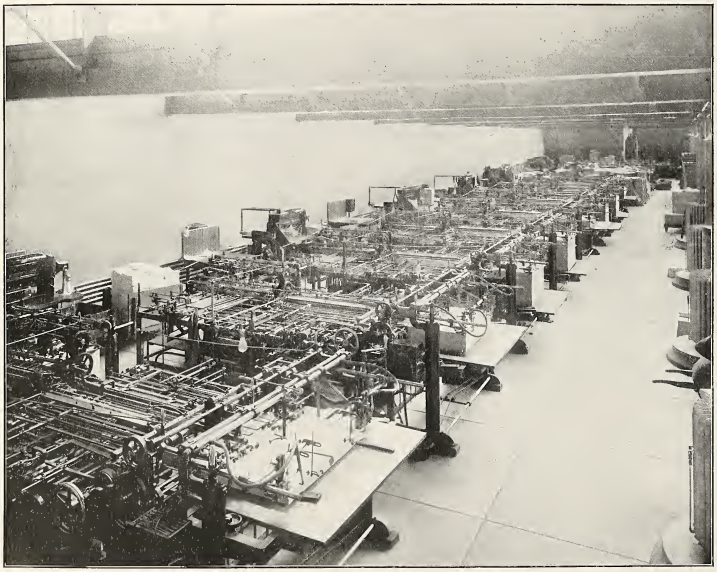
THE CURTIS EMBOSSING PRINTING-PRESS.

The Curtis embossing printing-press exhibited at the Louisiana Purchase Exposition by the B. Roth Tool Company, of St. Louis, has attracted much attention from the excellence of its product and the simplicity of its construction. The readiness of make-ready and accessibility, rapidity of operation, strength and rigidity, give to the Curtis press the greatest possible value to the printer, as no skilled labor beyond that required for an ordinary press is needed. It takes dies from ½ by 1 inch up to 5 by 8 inches, and provision is made for printing and stamping from one to three colors at one operation, a new and important feature in embossing machines. The machines are in successful operation in many plants. George D. Barnard & Co., art stationers, St. Louis, have recently installed their seventh press of this make. Specimens and further information sent on request, by the B. Roth Tool Company, 2122-2128 Chouteau avenue, St. Louis, Missouri, whose advertisement appears on another page.

SPECIAL FOLDING MACHINES.

The accompanying illustration is that of a line of special folding machines built by the Dexter Folder Company for the Lewis Publishing Company, of St. Louis, and for the folding complete of their periodical known as the *Woman's Magazine*. There are eight of these folders in this line, to each of which are attached two Dexter automatic feeding machines, making sixteen feeders in all. These folders are built to fold periodicals of 16, 20, 24 or 32 pages; also, to paste any of these combinations.

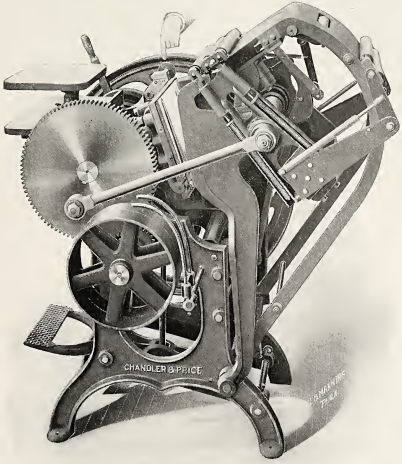
From the illustration one can appreciate what a magnificent line of machines this is, and it speaks well for the product turned out by the Dexter Folder Company. In this same plant they also have a large number of Dexter automatic feeding machines attached to printing-presses.



DEXTER FOLDERS AND FEEDERS IN PLANT OF "WOMAN'S MAGAZINE," ST. LOUIS, MISSOURI.

NEW GORDON PRESS ATTACHMENT.

Although deficient in distribution, the Gordon is the most popular of job presses. Durable, simple, speedy, its ability to stand up against the hardest kind of abuse makes it the best money-maker the printer has. Bernard McGinty, the well-known inventor of time and labor saving appliances in



MCGINTY'S INKING ATTACHMENT FOR GORDON PRESSES.

the print-shop, has completed an automatic ink feed and duplex distributing device for Gordon presses, however, which insures distribution as good as that of any other press now in use.

Five rollers instead of three distribute the ink thoroughly. No special distributing roller is required. Old form rollers, when no longer good enough to ink the type, may be used for distributors. The distributing rollers vibrate on a duplex table. The ink fountain is under cover, away from dust and dirt. It is as easy to take the fountain out as it is to take the roller off. With flow of ink from fountain regulated once for all, the press-feeder, by touching a button at his left hand (pointed to in our illustration) can increase or decrease contact of fountain roller with the distributing rollers, thereby feeding on precisely as much color as the printed job takes off. There is no limit to amount of ink feed, from zero to full flow from fountain. An indicator under the feeder's eye shows him how much ink he is taking. With a green feeder boy, the pressman need only know he has ink in the fountain. No adjusting of rollers is necessary to take more or less ink. It can be attached to any old-style Gordon press without making any change in it. Any printer can attach it to his press in less than half an hour with the aid of a monkey wrench. A noiseless device turns the disk, turning it a fixed distance every time, and does away with the disagreeable "clanking" of the disk pawl now on presses of this kind. There is no friction on the distributing rollers, and no limit to speed of press; the whole thing as durable as any other part of the press and constructed on the principle that you touch the button and the machine does the rest. With this fountain the feeder has nothing to do but feed, and it makes the Gordon an ideal printing machine. No need of a double disk. Colorwork is made easy, and easy to wash up.

A press with the new attachment is on exhibition at the American Typefoundry, Philadelphia, and printers are examining it with interest. A company is forming to market all of Mr. McGinty's labor and time savers, and full announcement will be made as soon as arrangements are completed.

KAST & EHINGER EXHIBIT AT ST. LOUIS FAIR.

A corner in the Liberal Arts Palace at the St. Louis Exposition, devoted to the display of Kast & Ehinger's exhibit, is shown in the accompanying illustration. Once again Kast & Ehinger have carried off the grand prix (the highest award) for the excellence of their printing-inks, as they did at the Paris Exposition. At the Chicago World's Fair the gold medal was bestowed. As ink manufacturers they have the distinction of being the only ones to portray every variety of ink known to the graphic art, and they have demonstrated their products, comprising typographic, lithographic, lichtdruck, three-color process, citochromie, photogravure, bookbinding, embossing, steel and copper plate and tin printing-inks, in an artistic and instructive manner, showing specimens of the work done with each kind of ink, from book covers beautifully embossed and printed, the finest halftones, steel engravings and copper plates, letter-heads and cards, labels and posters, to the vivid productions in the three-color process (for which inks they are famed). Among them was a particularly beautiful specimen lithographed in thirty-two colors, on silk, a study of roses, showing nature's own coloring and tinting in exquisite delicacy.

The firm of Kast & Ehinger, or, as better known here by the name of Charles Hellmuth, the manufacturing agent, has proven the worth of these inks, which have steadily gained in favor. The firm now occupies a large plant in New York



EXHIBIT OF KAST & EHINGER, PRINTING INKS, LOUISIANA PURCHASE EXPOSITION.

city, and another in Chicago, and is still reaching out to remoter territories. The main branch, in New York, is under the direct management of Dr. Charles A. Stickel, a chemist of foremost rank, in whose personality are combined the rare qualifications of the scientific man with those of the practical, up-to-date business man; needless to say, under such direction the business is decidedly progressive and bound to succeed. The western branch, at 357-359 South Clark street, Chicago, is also most efficiently piloted by Mr. Charles Auinger, a man of great energy, keen and alert to the interests of his customers, who has made rapid headway in the western territory.

ELECTRIC PRINTING-PRESS EQUIPMENTS.

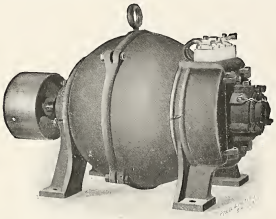
Printers, by the nature of their trade, are among the most progressive class of business men, and when the advantages of electricity as a motive power were demonstrated they were quick to seize their opportunity. The electric motor is now



SPRAGUE ELECTRIC COMPANY'S WORKS, BLOOMFIELD, NEW JERSEY.

considered an important factor in both reducing shop expenses and in increasing the output, so that no argument is here necessary to show the advantages of electrically operated machines, but a word or two about the manufacturers of the motor generally used in printing establishments may be of interest.

The Sprague Electric Company was among the first to recognize the importance of the printers' field and made a thorough study of the requirements, with the result that a motor was designed which has since clearly demonstrated its superiority in design and construction. The Sprague electric motor is ideal in its simplicity and, being very compact in form, requires little space and in many cases can be installed inside the printing-press frame. It has a strong starting torque, a high efficiency, is non-sparking and has a remark-



SPRAGUE ELECTRIC MOTOR.

able endurance. It is built on scientific principles and its construction is the best possible with modern skill and materials.

The Sprague Electric Company is one of the oldest and largest manufacturers of electrical apparatus. The company operates two plants, one in New York city, which is used exclusively for the manufacture of a variety of interior conduits and appliances for electric wiring, and the other in Bloomfield, New Jersey, where the electrical machinery is made. The New Jersey factory is shown in the accompanying illustration.

It is in every sense a modern plant and occupies an area of about ten acres. It is situated at the junction of the D., L. & W. and the Erie railroads, with switches connecting the factory to each road. This plant is devoted to the manufacture of high-class generators, motors, dynamos, electric fans, electric hoists, etc., and it is here that the printing-press motor equipments are built. Carefulness even in the smallest detail of construction is a part of the company's system, and every machine is given a thorough test before it is allowed to leave the shop. This, together with perfection of design, has placed the Sprague products in the highest class of electrical apparatus.

A handsome bulletin (No. 2,214) has recently been issued, which describes the printing equipments and which may be obtained by addressing the company at the New York office.

SECURITY IN RAILROADING.

"Anything new on the subject of safety in railroad travel is likely to receive a great deal of attention these days," said an old railway official in a recent conversation. "In fact, the railways are pretty fully alive to the needs of the situation, and some of the best-trained minds of the day are spending much time and thought in efforts to perfect to a still higher degree the system of appliances now in use.



"Take, for instance, a line like the Chicago & North-Western," he continued, "where there are over seventeen hundred stations on the system, with a tributary population of more than seven and one-half million people, reaching almost every community of importance in nine of the western States. Now, the question of thorough discipline of the big army of employes on a road like that is enough to stun the average man.

"They tell me that on the North-Western Line they maintain no less than six hundred and ten electric block signals, one hundred and twenty-six interlocking plants, over nine thousand miles of telegraph line, over forty thousand miles of wire, and a force of seventeen hundred telegraph dispatchers and operators in the movement of their traffic. Besides this, there is an army of crossing watchmen, operators of safety gates, signal-tower men, track walkers; in short, a highly organized system looking after the safety of patrons."

CHELTENHAM ITALIC IS A BEAUTIFUL TYPE.

To anticipate and provide for the "I wish" of the printing world is a study with the American Type Founders Company, and a successful study, too. Cheltenham Italic is their latest type offering. Advance proofs bring to mind the instant conclusion that here will be another of the American's wonderful type sellers. Cheltenham Italic is something printers have wanted — their "I wish" again provided for in a type that will attract the buyers of printing to the printer who leads — to the Tiffany of printerdom. Separate the mind from the usual "italic eye-sores" when thinking of Cheltenham Italic. It has none of them. There is a slightly inclined or sloping effect, in connection with a strong but not bold stroke, that makes Cheltenham Italic a most pleasing and beautiful type. There are fourteen sizes in the series, six-point to seventy-two-point, in stock at all houses of the American Type Founders Company. Cheltenham Italic is cut very deep, making the kerns unusually strong so it will stand up like a roman face.

"LEST (YOU) FORGET"

Pirie's Gum'd Papers

lie **flatter** on the press than any other Gum'd Papers made

Try them and see.

MILLS—ABERDEEN, SCOTLAND.

U. S. Branch—**ALEX. PIRIE & SONS, Ltd**
33 Rose Street, New York.

Star Engravers' Supply Co.

TRADE MARK REGISTERED

GLOSSOID BRAND

POLISHED ZINC AND COPPER PLATES

81-83 FULTON ST., NEW YORK CITY. U.S.A.

WHITFIELD CARBON PAPER WORKS

We will mail GRATIS 20 sample sheets 8 x 12

WHITFIELD'S NON-SMUTTING CARBON PAPER

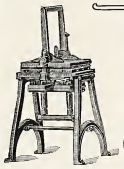
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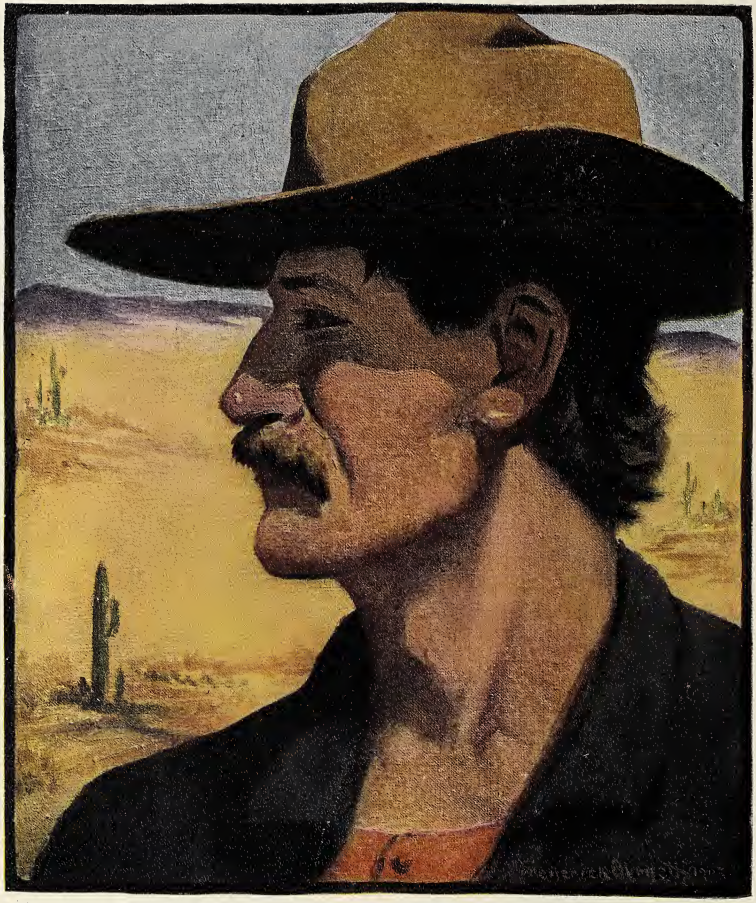
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The Inland Printer

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AT THE COUNTER.

BY ARTHUR K. TAYLOR.

GOOD mawnin', sah; Dr. Laing wants ter know ef yer got his testament ready yet."

"Dr. Laing's testament?" Must be a bindery job. Haven't been printing any Bibles recently. Don't see any order on the books for Dr. Laing. "Are you sure, uncle, you're in the right place?"

"Yes, boss; Dr. Laing says to me, 'You do down dere and ask dat light complected runt at de counter ef he's got my testament fer dat printin' ready.'"

"Oh, an estimate on some printing!"

"Yes, sah; dat's what I said, 'a testament fer some printin'."

"Tell the doctor it will be up this afternoon."

"Yes sah, yes sah. Good day, boss."

A rather nervous chap, smelling strongly of cigarettes, produces about fifteen pages of manuscript, evidently difficult medical matter taken from lecture note-books, and wants a price for printing one copy in nonpareil, measure about ten picas, job to be printed on thin paper.

"Only need one copy?"

"Why, yes; that's all I can use."

"You the only one in this year's class that needs a 'pony'?"

"Well, I don't know about that, but you seem to know what it's for."

"I've heard of such things before. While I don't believe the house would print a thing of this sort, but leaving that out of the question, I should think that work would cost about seventeen fifty."

"Seventeen fifty for one copy? I'd rather study my lesson first."

"That might be the best way out of it. Just suppose, for instance, you passed your exams. by that pony, and after you started to practice you had an emergency case that called for your pony and you didn't have it with you; it would be pretty tough on the patient, wouldn't it?"

"Oh, it might — but you could always operate for appendicitis."

"Well, yes; that's so. You don't happen to need a specific gravity pony?"

"No, I passed on that a year ago. Got one?"

"Yes, printed on rice paper, so it can be swallowed in case of emergency."

"But suppose the professor used a stomach pump?"

"Oh, that would be all right. It's printed in copying ink and they could never read it, and you could charge the peculiar color to blackberry jam."

"Firm had a change of heart since they printed it?"

"Yes; the chap that ordered it never called for it; guess he was afraid to brave the copying ink."

"I guess it's me for the midnight oil. Seventeen fifty 's too rich for my blood."

Call at 'phone:

"Is this the Square Deal Printing Company?"

"It is; what can we do for you?"

"Will you please call Mr. Jim Thomas to the 'phone?"

"Very sorry, but it's against the rules to call workmen to the 'phone. Can I deliver the message to him?"

"It's something very particular; I only want to talk to him for a minute."

"We're very sorry. It's a rule we had to make. We can send the message to him, or you can send a note and we'll have it delivered to him."

"Oh, well, I guess you can deliver the message. Just tell Mr. Thomas that there's another little Democrat out at his house."

In sending the message over the house 'phone to the pressroom where Mr. Thomas holds forth, by one of those unaccountable chances, the cheering word is received with much consternation and violent ringing of elevator bell by the foreman of the composing-room, who received just such another message three weeks ago.

The counter is now honored by the august presence of a tall gentleman, arrayed in high hat and black frock coat of great length, full of dignity and bearing himself in a manner befitting the bishop of the diocese.

Producing a whisky label lithographed in two colors, he proceeds to open negotiations:

"I will, in a relatively short time, be in need of a new supply of my 'Valley of Forgetfulness' labels. What will be your price for ten thousand like this sample?"

The man behind the counter, after referring to the file of work-slips representing the house's dealings with the seller of liquid destruction, and making a few calculations, arrives at a conclusion.

"A ten-thousand lot will prove rather high in price. Couldn't you use a larger quantity? Our rate on ten thousand will be one dollar and eighty-five cents per thousand."

"If it has any material bearing on the price, I could use fifty thousand, but I never paid more than a dollar and a quarter per thousand in a ten-thousand lot."

"The last time we made these labels for you was in 1902; you had thirty-five thousand, made up of twenty thousand small and fifteen thousand large, and our price was one dollar and sixty-five cents per thousand."

"You don't tell me! Well, well; I am astonished! What would be your price for twenty thousand small labels?"

"One dollar and twenty-five cents per thousand."

"Now, if I should want ten thousand large and ten thousand small, I presume you would put them in at the same figure?"

"Our rate for ten thousand of each size would be one dollar and thirty-five cents per thousand."

"Now, my young friend, what are you charging that extra ten cents a thousand for? It surely will take no longer to run ten thousand large labels than it will the small ones."

"That ten cents represents the extra cost due to the greater amount of paper the larger labels require."

"Ah, yes. Now what will be your price for ten thousand of the large ones by themselves?"

"One dollar and ninety-five cents per one thousand."

"I am becoming more and more convinced that I am getting entirely too many propositions. Every price I get is higher than the last. Now then, let me make a proposition. If you will give me fifteen thousand of the small labels at the rate of the twenty-thousand lot, I give you the order right now."

"Our price on fifteen thousand will be—"

"Stop right where you are, young man; don't you do any more figuring. If that twenty-thousand rate will hold until I can get out that door, go ahead with the job. Good day and may the Lord bless you!"

There next appeared at the counter a vision of loveliness, with an anxious expression and a Boston shopping-bag. The heart of the man behind the counter sinks within him, for it is 9:15 and he has an engagement at 11:30 to endeavor to close a deal calling for $1,400 worth of work, and he feels it in his bones that if he makes a sale aggregating 38 cents to the vision of loveliness, it will take him two hours and the showing of eleven hundred samples; and, furthermore, if he fails to make a sale, it will take even more samples and a longer time. For truly he is a man of ripe experience concerning the woman who comes before the printing-office counter.

"Have you any—I think they call it 'cover-paper'?"

"We have a great many kinds of cover-paper. For what purpose do you wish to use it?"

"I don't want that glassy sort of shiny paper they use for covering candy boxes; I want something stronger, more like cartridge paper."

The man behind the counter makes mental note of the fact that this is the nineteenth woman who has at different times called for cartridge paper, having never heard of it under any other circumstances. It and "rice" paper are greatly in demand by the gentler sex.

Nine drawers of samples containing covers ranging in price from 7 to 28 cents, and in color and texture from toned plate finish to carbon black, antique deckle-edge, are all critically examined by the vision of loveliness, who fails to find just what she wants, although several colors suit her if she could get them in different textures. She inquires with much apparent solicitude if some of the samples were not made at Lockport, and confides that she once went through a paper "factory" there; and did we know that there was one kind of paper that they made exclusively of black stockings? To the comment that that hosiery yarn was probably their main stock-in' trade there was no sign of a response and the matter was dropped.

Finally, after the counter had become completely filled with waiting customers, the vision of loveliness decides that two of the samples might answer.

"How many sheets do you need?"

"What size are the sheets?"

"We have both twenty-two by twenty-eight and twenty by twenty-five."

Then, after much searching, she unearths from the depths of the Boston bag an article made of pasteboard covered with flowered silk, probably designed

to hold hairpins, and after much measuring and a season of deep abstruse calculation, concluded that one-third of a 22 by 28 sheet, or half of a 20 by 25 would be enough. Did we sell less than a sheet?

The paper being secured from the stock-room, is handed over the counter and when it is announced that no charge is to be made, the vision of loveliness is effusively thankful and assures the man behind the counter that she will mention the firm's name to her brother, who uses just thousands and thousands of tin boxes that have printing on them.

Exit. Slow curtain and red fire.



Courtesy J. E. Cashion. VACATION ON THE FARM.

ELECTROS WITHOUT BLACK LEAD.

One of the latest inventions in Germany is electrotyping without black-leading and beeswax. Dr. E. Albert, Munich, has obtained a patent on what he styles "Albert Galvano," its object being the use of a lead plate into which the original cut is pressed with great force, and the mold thus obtained is immersed in the bath like an ordinary wax mold. The disadvantage of the latter in being useless after one shell has been taken is obviated by Doctor Albert's invention, so that exact duplicates may be secured from the same mold regardless of the number. If the original be a half-tone etching, it may be prepared with the well-known mechanical underlay before the lead mold is taken. Thus the mold represents an exact reverse of the made-ready cut, with the result that all electrotypes produced from this mold require no further underlaying.

Written for The Inland Printer.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

X.— DIVISION AND POSITION.

THERE is a certain school of art instruction which begins with practice in the seemingly simple exercise of dividing a square or rectangle by a straight line. This is so simple, so easy apparently, that some say to themselves: What art can there be in the placing of a straight line across a square? What difference does it make whether it is put high or low or exactly across the middle?

The difference is that the line, in dividing the space of the rectangle in two parts, for some actual but unexplainable reason, makes the relation of these two parts — that is, the comparison of their size — either pleasing or unattractive to us. It would seem as if there were harmony and discord similar to that of music in the proportions of such spaces.

If on the piano we strike the note C and with it the note D, which lies next, the result is very unpleasant, whereas, if we strike C and with it the note E, which makes the interval of a third, as it is called, this is harmonious and pleasant. A scientific understanding of such facts as these has been obtained in music, and a musician, through his study of harmony, can foretell even without trying the sound on any instru-

ment whether or not certain notes, if played together, will please or offend the ear.

Now, it would seem that not only does the difference between notes, measured by the amount that one is higher than the other, determine whether there will

FURNITURE

IT would be impossible to speak in detail of the Artistic Furniture now displayed in the new show rooms—but the following exclusive pieces deserve especial notice:

SCANDAL AND TEA SETTLE AND CHAIR

These are taken from the painting by W. Dendy Saddler, known as "Scandal and Tea;" this artist has perhaps the most valuable collection of Georgian furniture in England; his studio is in the Isle of Wight, and he is the only artist whose special work both in figures and costumes, and interior furnishings are strictly on eighteenth century English lines.

HAWTHORNE CHAIR

The original of this chair is the property of the Worcester Antiquarian Society; and was supposed to be the chair that furnished the title for Hawthorne's book, "My Grandfather's Chair." It is unique (among other pleasing features) in that it has an old-fashioned flag or rush seat with upholstered back and wings.

QUEEN ANNE CHAIR

This chair is the only example of a fireside chair prior to the eighteenth century, and is essentially a lady's chair; thus filling a long felt want—having a short seat and straight back, which women of average height find comfortable as to seat and poise.

FIG. 1.

be harmony or discord, but that the difference there may be between given spaces, say two divisions of a square measured by how much higher one part is, compared to the other, also determines, by some laws not fully or perhaps not even well understood, whether or not they are agreeable in proportions. It will not do to say that the laws of musical harmony may be applied just as they are, or that they can be made to fit the proportioning of spaces, yet there seems to be a hint that, as in the adjustment of tones, so also in the adjustment of spaces there is harmony which undoubtedly rests on fixed but not fully discovered laws.

We know only a few facts about proportions as the matter stands to-day. One is, that a line dividing a rectangle into two equal parts generally gives less pleasure to the eye than one dividing it into unequal parts, that is, one giving a contrast.

Again, spaces which are only a little apart in size are not so satisfactory as those of easily recognizable difference — contrast also in this instance.

Once more, spaces whose proportions are to each other as one to two, one to three, two to three, or any other simple fractional relation, are not usually found so pleasing as those which do not proclaim their direct mathematical source.

The above are not fixed rules, for the science of art composition has never been unfolded far enough for us to assert its positive laws. However, by the consensus of a good many experimenters they are declared feasible and may well be tried.

The problems of type composition are constantly those of the rectangle and the line. Vertical sides and horizontal courses mark its construction. Every solid

OPINIONS

Our success can be but gratifying to the printers, who, at the outset of our career, welcomed the advent of Standard Line, and gave such an emphatic voice to their opinions. This early appreciation of the Inland Type Foundry and the methods which make our type so much superior to that of its older rivals, does more than prove the correctness of these opinions.

OPINIONS OF TYPEFOUNDERS

While looked upon by older typefoundries as an experiment, and an undoubted failure at that, the results have shown that the shoe was on the other foot, and the success we have acquired with our system has made manifest the obvious fact that lack-o'-system type is doomed and must surely go.

ADVERTISING REFLECTIONS

Even a casual glance at late advertisements reveals the tendency of every typefoundry to make concessions along our lines in compliance to the demands of printerdom regarding Standard Line type. The experimental stage is to-day being passed thru by the oldest typefoundries, and their efforts will be crowned with success only when they fully adopt the methods which have brought us such prosperity.

THE LINING OF OTHER TYPE

Printers should take with due allowance and consideration the misleading statements as to the lining features of the product of other makers who have not adopted the Standard Line system in its entirety. Type which is on Standard Line is much cheaper than any other, no matter what the price may be.

FIG. 2.

book page is a gridiron of lines; every newspaper column a ladder of lines and rules. But when display lays hold, it feels compelled to diversify the interlineal spaces and give us something more attractive than the monotony of single-lead or double-lead spacing. And in general, since we seldom have matter

divided into only two parts, the best effect is obtained by divisions that give a *variety* of dimensions.

A very simple form of display is that which makes use of the existing divisions of copy into paragraphs, and emphasizing these divisions depends upon their comparative proportions for the artistic effect of the page. Fig. 1 is a specimen of such, and its excellence depends mainly upon the division of the copy into four distinct parts. The rules and headings assist in marking the divisions, and the initial is the only device adopted for ornament.

Since the proportions of paragraphs, however, are not always of the compositor's making, this expedient

GIFTS

WEDDING ::: BIRTHDAY ::: EASTER

GRUEBY FAIENCE

VASES AND LAMPS

THE PRESTON CANDELABRA

WATER COLORS

OIL PAINTINGS

O'BRIEN'S

Wabash Ave. *CHICAGO*

Fig. 3.

for giving good effect to the page must be handled considerately. If it is foreseen that the paragraphs will not make any pattern of interest by being separated or emphasized by headings, as in Fig. 1, or by rules, as in Fig. 2, then "division" is not to be applied to them directly, but some other effect sought and an effort made to cover the defects of their uninteresting relation as to size.

In the case of such copy as that set in Fig. 3, made up as it is of short lines, a plan of paneling by means of rule gives strength and artistic effect. It is worth noting that the upper and lower spaces of Fig. 3, measuring much more than some of the inner ones, help the effect of diversity, which is not so marked in either Fig. 1 or Fig. 2.

If we may consider the examples of preceding figures classified as being made up of *solid* divisions or *filled* panels, Fig. 4 will represent a comparatively *open* panel, in which the type receives the emphasis of margin as well as being separated for reasons of artistic construction or interpretative display. As the divisions in Fig. 4 are not fixed by the demands of copy, as those of Figs. 1, 2 and 3 in great measure are, the proportions of the paneling in Fig. 4 are

IVER JOHNSON'S
Arms *and* Cycle Works
FITCHBURG, MASS., U.S.A.

Firearm Features

SAFETY : : SIMPLICITY
NOVELTY : : ACCURACY

New York Office, 99 Chambers Street

Fig. 4.

made to assume far more pleasing relations. They suggest to the eye a harmony in a way similar to the harmony of music, but having, as has been said, somewhat different laws.

If we may recall that certain suggestions or guesses as to these laws involved "diversity of space proportions" and "a not too simple fractional relation," Fig. 4 presents excellent illustrations.

It is not always the horizontal line alone that enters into the dividing of the rectangle. The vertical also

AN ARTISTIC PRINTER WANTED

The Alkahest System, the movement that is doing so much for the higher development of the Southern states, wishes to build an artistic printing plant somewhat after the Roycroft idea. It has a beautiful country location, in street car reach of Atlanta, and all it lacks is to find a printer of sufficient intelligence, taste and ability to develop it. The Alkahest has sufficient printing of its own to make it pay from the first. The right man would be made manager with an interest in the business.

THE ALKAHEST · Atlanta, Ga.

Fig. 5.

is frequently used, though commonly in combination with the horizontal. Fig. 5 shows how artistically two lines, one vertical and the other horizontal, can work together in the dividing of a rectangle, even though

IVER JOHNSON FIREARMS

PRICE-LIST OF PARTS *for* I.J. MODEL 1900 DOUBLE ACTION REVOLVERS

NAME OF PART	CATALOG NO. 32 Cal.	32 Cal.	38 Cal.	PRICE	NAME OF PART	CATALOG NO. 22 Cal.	32 Cal.	38 Cal.	PRICE
Frame	500	501	502	$1.25	Main Spring	544	545	546	$0.10
Barrel, 2½ in.	503	505	508	.50	Trigger Spring	547	547	548	.06
Barrel, 4 in.	504			1.00	Lever Spring	549	549	550	.02
Barrel, 4½ in.		506	509	1.00	Sear Spring	551	551	551	.02
Barrel, 6 in.		507	510	1.50	Sight	552	553	552	.04
Cylinder	511	512	513	.50	Lever Pin	554	554	555	.02
Guard	514	515	516	.25	Cyl. Friction Spring	556	570	570	.02
Hammer	518	517	519	.25	Guard Screw			557	.03
Trigger	520	521	522	.25	Head Escutcheon	558	558	558	.02
Lifter	523	523	524	.10	Thread Escutcheon	559	559	559	.03
Sear	525	525	526	.08	Stock Pin	560	560	560	.02
Lever	527	527	528	.08	Snap Spring	561	561	562	.02
Trigger Pin	529	530	531	.02	Snap	576	563	564	.08
Guard Pin	532	533	534	.02	Snap Pin	567	565	568	.02
Hammer Screw	535	536	537	.04	Sear Pin	568	569	531	.02
Stock Screw	534	538	539	.04	Lifter Pin	571	571		.02
Stock, left	540	540	541	.15	Center Pin	572	573	574	.10
Stock, right	542	542	543	.15	Friction Pin	575	575	575	.05

The 32 calibre of this revolver is made in both rim and centre fire. When ordering parts, if for rim fire, the fact must be stated, or centre fire will be sent.

When ordering parts that are supplied in both nickel and blue finish, always state which finish is wanted.

[59]

FIG. 6.

the type itself is not well chosen or as well arranged as we might wish.

Now, interlacing horizontals and verticals occur when we deal with tabulated matter. Yet printers seldom stop to think of arranging the resulting panels with a purpose of obtaining anything artistic. The sole thought usually is to accommodate the items and figures given in copy. There is the possibility, however, of making a good pattern with these lines by taking care to add a little space here and reduce a little there till the spaces are agreeably proportioned one to another, and we have something equal in its effects, perhaps, to a plaid design, which, aside from color, is nothing more nor less than an arrangement of lines.

Fig. 6 not only shows a concise arrangement of items, but so disposes of them within panels that panels and all make an attractive page together. The compositor of this example recognized that tabulating and paneling were of precisely the same nature, or he would not have combined them as he has, with table above and panel below, joined together with continuous outside rules. His assumption is worth thinking about, for it sheds light on the proper treatment of what is so often considered an all but hopeless task — the making of an attractive catalogue page with text and tables.

As soon as we have both horizontals and verticals within rectangular spaces, we have panels within panels. We then come to the consideration of what may be the most acceptable positions for these interior rectangles. This matter of *position* is not different fundamentally from the matter of *division*. Every line within a rectangle, whether or not it completely crosses the rectangle, divides or suggests a division of the figure containing it into spaces bound to have mutual relations. We realize this when we speak of the proportions of margins, and the proportions of margins fix the position of a panel within the page.

In Fig. 7 all rule lines cross the entire page and each may be accounted as dividing the page into proportional divisions, all of them being related not only to the whole page, but also to each other. Therefore, the sides of the panels enclosing the illustrations in Fig. 7 are related to the boundaries of the page in just the same way as the extended lines that fully cross the page. In other words, the sides of a rectangle within a rectangle come under the same rules for making good divisions as lines actually extending across the whole space.

The margins, then, around a mass of type or a





FIG. 7.

panel are to be proportioned with the same idea of harmony that has been suggested in regard to simple dividing lines. Each line must be set so as to make pleasing divisions. This means that the four sides involve, first, two problems in vertical lines, two problems in horizontal lines, then an adjustment between them all. This is complex, but not too great a difficulty if we consider a line at a time.

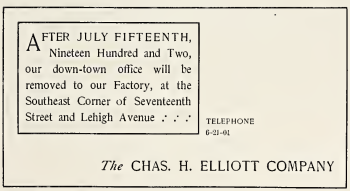


FIG. 8.

In order to see how closely the panel within panel composition is related to a simple problem of two right-angled lines within a rectangle, compare Fig. 8 with Fig. 5. If necessary, imagine two sides of the interior panel of Fig. 8 extended thus, the vertical line nearest the center carried all the way from top to bottom, the lower horizontal one projected from this vertical line to the left side. Division and position are well accomplished by the same rules. With respect to lines, we may speak clearly by referring to their *division* of the space; with respect to panels, figures or masses, we will be better understood through referring to their *position* in the space. We deal with the relative proportions of different measurements in either case.



FIG. 9.

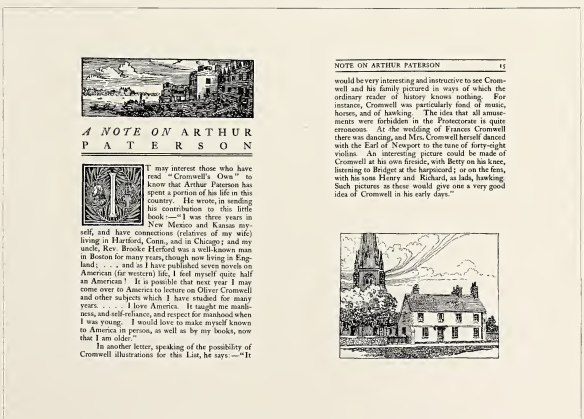


FIG. 10.

Now, in almost any work we take up these days there is combination of text and illustration. The relation of the two is a matter of adjustment with respect to proportions, just the same as if they were both masses of type or panels. Generally the illustration must be considered a darker mass, the text paragraphs lighter masses, and the rules of good division put into use in their apportioning. In Fig. 9 we have a beautiful example of the careful division which gives

good position to cut, type and panel. While we appreciate the pattern maintained by the assembling of darks and lights together and the placing of the strong or darkest part of the composition somewhat higher in the page, etc., we feel particularly in this case an admiration for the diversity of space occupied by title panel, photograph, text and lower panel, and their excellent relation to each other. The illustration here, by acceptance as an element of the composition, is made a harmonious part and does not seem thrust into the page.

Fig. 10 furnishes an example of a double page with good divisions between text, titles and illustrations. In this, again, it is the proportions that most please, although harmony of type and cut, as well as contrasts of color (i. e., light and dark), play important parts in the make-up of the page.

The elements of display work hand in hand. In considering division and position we are brought again to the idea of balance, as well as to that of contrast or to that of harmony between type and cut, a harmony similar to that demanding one style of face. In dividing or placing any mass of type, balance must needs be consulted. And division, position and balance must all work together into pattern. By this time we must see that each is a distinct element, and yet, despite the fact that a separate paper has been given to each, they must not be allowed to work alone, except in the very simplest problems, for display has use for all. In fact, they are all interdependent.

(To be continued.)

DOUBLE UXTREE.

A Welsh newspaper has been started under the title of the *Penmacnmawr and Llanfairfechan Gazette.*

I met the newsboy in the street,
His little face was blue,
His eyes were starting from his head,
His brow was damp with dew.
He seemed to strive in vain to speak,
No single sound I heard;
Oh, 'twas an eerie sight to see
Him struggling with the word.

I slapped him on his little back.
"Buck up, my boy!" I cried.
"What is the matter? Something wrong
With your outraged inside?
Or is it grief that makes your heart
Distracted thus, and wild?
Confide in me, my little man;
Give it a name, my child."

He raised an agitated hand,
He drew a poster out:
It bore the words, he meant to state,
Which he was paid to shout.
He held it up for me to see;
These words my optics met:
"The Penmacnmawr and Llanfairfechan
Up-to-date Gazette.

—*London Globe.*

A PARADOX.

"Will you please insert this obituary notice?" writes a correspondent to the editor of a leading daily paper. "I make bold to ask it, because I know the deceased had many friends who'd be glad to hear of his death."—*London Tit-Bits.*

Written for The Inland Printer.

PRACTICAL PLATEN PRESSWORK.*

BY EUGENE ST. JOHN.

NO. II.— PLACING FORM IN PRESS.

BE "wide awake" when placing form in the press. Long usage renders some chase clamps insecure, unless a thickness or two of pulpy board is placed between chase and clamp, to afford the latter a hold. Chase and form must be snugly against bed, and if the chase is considerably shorter than space between roller tracks, then the opening should be filled with a strip of wood, otherwise register will be impossible. On some presses the shoulders, or rests, at bottom of the bed, in which the chase rests, are not cast in one piece with the bed, but are fastened to the latter with screws. To maintain register it is necessary to tighten these screws occasionally. Be sure the chase sits securely in both of these rests. We have seen one of them broken off at first impression, because a careless feeder placed the chase in one rest and out of the other one. In this case the chase clamp was powerful enough to hold the chase long enough for the smash. On another occasion a poorly justified form, which had caused the chase to spring badly in lock-up, was placed in the press and, of course, did not press flat against the bed. It so happened that in putting drier in the fountain a tablespoonful was accidentally spilled on the disk; the sticky stuff covered the rollers and caused them to lift the insecure chase and form entirely out of rests, resulting in an expensive smash.

OILING UP THE PRESS.

The bed and platen should be washed and oiled occasionally. The roller tracks should be kept free from oil. Should any find its way there, then wash the tracks and trunnions and apply some powdered resin. No oil hole should be missed.

ADJUSTING FOR WEAR ON PARTS OF PRESS.

As the press ages, trackway and trunnions wear rapidly. The wear on trackway may be made up by increasing the circumference of the trunnion to a certain limit. Unless this wear is made up the rollers will bear too hard on form, causing fill-ups and cutting prematurely. Roller bearers are used to prevent this trouble, but often are inadequate. The roller bearers cause the rollers to ride the face of the form throughout with the same degree of pressure, thereby preventing jumping. Here the usefulness of the roller bearer ends, various theories to the contrary notwithstanding. If track and trunnion are badly worn, rollers will still bear too hard on form and in addition will be worn down where they roll the bearers. It is foolish to use bearers to equalize impression. There are better means, as employed in proper make-ready, which do not increase the strain on platen.

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MAKING READY FORMS, DRESSING TYMPAN AND PITCHING IMPRESSION.

After stock and ink for job have been secured, the rollers and disk inked up, and the chase and form securely placed, remove gauges and strings or rubber bands used on preceding job; move the grippers so they will clear *all the form,* including outlying slugs, etc., and the roller tracks, and securely tighten them in their new positions. Dress the platen with a new tympan of two sheets of calendered book paper, sixty pounds to ream, 25 by 38 inches. The tympan must be true to its name, tight and taut like a drum head, and entirely free from bagging. The tympan bales, or clamps, on some platens are sprung and should be made effective by first heating and then bending them to shape, or else the end of tympan sheet should be folded into sufficient thickness where the bale clamps it to afford a secure hold. When this point has been attended to, lay the tympan smoothly on the platen and parallel to its edges. First tighten the upper bale, and then test it by pulling hard on tympan. Then smoothly stretch tympan to lower bale and tighten, and also test it. The tympan must be free from bagging and tight, else all sorts of trouble may follow. It is often secured under insecure clamps with fish glue or paste.

The tympan should be wide enough the long way of the platen to afford room for the end gauge and a gripper hold at foot of form and no wider. Roll the top sheet back under the grippers at lower edge of platen. All overlays and cutouts should be placed beneath the top sheet, and the latter kept free from blemish to facilitate feeding. Now pitch the impression. By comparing the printing surface of form in hand with one last on press, its area and material and condition of same, whether old or new — requiring underlay or not — you can readily determine whether the platen should be thrown forward or back, if the press be a Golding, Prouty, Peerless, Colt's Armory or Universal; and whether packing should be increased or decreased, if the press be a Gordon, Liberty, Nonpareil or Baltimore jobber. The platen on the Colt's Armory and Universal presses is thrown in or out with the device at the back of the throw-off, while the toggle platens of Golding and Peerless type are controlled with their wedges and screws. These presses require little or no packing on platen. Experience has shown that the Gordon type of press turns out work more rapidly if packing is used, because the two lower impression screws are inconveniently placed and unhandy for rapid or frequent changes of impression. The platen of the Gordon should be squared to four new seventy-two-point cap letter M's, one in each corner of the chase, and printing with one three-ply cardboard and two sheets of sixty-pound book. When printing lighter forms, remove the cardboard and throw upper end of platen out with screws for a square impression, and when printing larger forms increase the packing with hard cardboard and throw upper end of platen in.

This is an expeditious and satisfactory way of pitching the impression on the Gordon. Of course, all forms should be centered the long way of the chase and lie a little closer to lower than to the upper end of the bed, when practicable, so as to minimize make-ready and avoid slurring, as well as to secure good inking.

THE TRIAL SHEET.

Having pitched the impression, pull a trial impression on the top one of four sheets sixty-pound book, in addition to tympan and packing. Verify margins, position on ruled stock, etc., so that no belated watchfulness will make necessary a second make-ready because of some error in make-up. Examine impression on back of sheet and if it is not about even on all four corners of form make it so with the screws. Occasionally a very low corner of form — take a very low cut for instance — should be underlaid to type height before squaring the impression. Continue the trial impressions until impression is same on all four corners. Note if any rules or type are punching through because unintentionally underlaid on the stone with lead, wood or any other foreign matter, or not properly planed down, as well as any slanting matter "off its feet." Correct or have these defects corrected.

A square impression secured, we are now ready for the underlay and overlay. Either one or the other is necessary on every form, even the smallest, if not to secure a uniformly clear, legible impression, at least to prevent wear on the form by reason of the unregulated contact of platen and form. The tremendous force of the impact causes the iron in the bed and platen to give or spring opposite the center of the form, thus occasioning extra and superfluous pressure on the edges of the same. An examination of front and back of trial sheet will reveal this fact. The edges have a tendency to or do punch through while the impression grows weaker toward the center, where the printed side is hardly, or not at all, legible. This is true even if the form is of uniform height, the impression square and the tympan and packing flat and uniform.

THE UNDERLAY.

The first step in make-ready is to get all portions of the form to uniform height. This is done with underlays of paper and cardboard, pasted securely and placed in exact position on the bases of the low portions of the form. The form should be lifted from press and laid carefully face down on a soft, clean cardboard, so that each low letter, rule or cut may be securely and exactly underlaid. The bases of some cuts are wider than their faces and allowance must be made for this difference. Parts of form that are entirely illegible in trial impression require from three to six ply board underlay, while slightly illegible parts only require paper underlays of various thicknesses. The purpose of the underlay, primarily, is not to equalize impression, but to secure uniform height to rollers for even

inking, hence the underlay is not to be substituted for the overlay in regulating impression, except as it secures the same height to all parts of the form.

The impression screws and packing are used to make the platen level and square to form; and the underlay is used to make the form level and square to the platen and rollers.

THE OVERLAY.

The spring in the metal is principally taken up and the extra impression a solid surface will require over a lighter one is given by the graduated overlay. It is manifestly improper to give an engraving or electrotype a square impression by means of an underlay placed on the side toward the center; because that would tilt the cut and cause rocking. After the form is brought to uniform type height throughout, the underlaying process must be discontinued, unless the rollers bear too lightly on the form, when an extra underlay of same thickness throughout may be placed back of the entire form. Exceptions to the rule are perforating rules and vignette edges of engravings.

Perforating rules, to protect the rollers, should be kept slightly below type height by underlaying the remainder of the form; and vignette edges of engravings, to secure light roller pressure and minimize fill-ups should be lower than the solid portions at type height. Engravings should never be underlaid so as to become convex to the roller and platen. An exact underlay will raise solids and keep down delicate edges without this error, which will produce "dishing" and necessitate remounting of the engraving on a level base. An engraving or electrotype on wooden base that shows most impression toward the center of the form or toward its own center, or both, before overlay, is either improperly underlaid or else is on a warped base. Engravers aim to mount cuts flat and about type high; but atmospheric influence on the wood or carelessness in the composing-room or pressroom, in allowing water to come in contact with the wood, plays havoc with their intentions. Unless you are indifferent about ruining such a cut it must be remounted. When underlaying a rule that is sharp on the base, use a very tough paper or a thin, narrow strip of copper, else it will cut through the underlay.

Supposing platen to be square and properly pitched, tympan and packing even and taut, the form at same height throughout, so that the rollers are inking the form with good pressure, we are ready for the overlay. Pull a trial impression on three or four sheets of sixty-pound book, or more if necessary, to get sufficient impression on the back of the sheet to discern the variations of impression readily.

The first defect to overcome is the spring in the iron which makes the impression gradually weaker from edges to center of form, and toward center of each cut and page or other portions of form separated by open space. Thin French folio or tissue paper is used, the French folio being about twice the thickness of tissue. On a fairly solid form of the same sort of type an irregular pyramid of three thicknesses of tissue paper will make up for the spring of the metal and give a uniform impression, provided the form is so small as not to overtax the press.

The overlay is cut to exactly fit the marked-out spaces on back of sheet requiring extra impression. To do this lay the trial overlay sheet, back up, on a board at an angle toward window or artificial light. Examine the impression carefully on back and the print on front of sheet to determine the character of spring in the metal. Cut out edges, sharp rules, leaders, isolated small characters and any other matter that punches through. A fair impression will be noticed some distance further in toward center; at the inner edge of this reasonable impression mark an irregular oval taking in the major portion of form inside of edges. Inside of this oval mark two smaller areas corresponding as nearly to the spring in the metal as you can gauge it by the impression on back and the print on front of sheet. These enclosures are then covered with tissue paper, cutting it to shape with a sharp knife, after pasting tissue on sheet. A thin paste, free from lumps, is sparingly used to prevent undue impression where paste is applied.

Cuts and pages in a form must be overlaid in addition toward their own center. With practice it is all done with a single overlay and cut-out sheet, but separate overlays would be advisable for a beginner. An additional thickness of French folio is placed on the entire subject of an engraving; the high lights and vignette edges cut out and scraped away, and still another thickness of French folio laid over the solids.

All overlays should fit exactly, but one a trifle small is less objectionable than one too large; the latter causing a discernible break in the print. Cut-out cut overlays, when not exactly in position, mar the print so that the ordinary flat overlay would be preferable. To apply the overlay exactly, cut partly through the two upper corners of impression on overlay sheet, and, with letter on letter, paste the overlay securely to the sheet beneath the tympan.

Heavy-face type and defective letters require an extra overlay of French folio. For all such patching up on the overlay have strips of French folio from one-eighth to one inch wide at hand; this is more expeditious than cutting a small patch out of a large sheet. The heavy-face rules, so much used in panel forms, bother the inexperienced unduly. In treating them, first be sure that they are planed down properly and underlaid to good roller pressure. Then apply the overlay just where it is needed and the result will be satisfactory, providing the compositor used rule that was not sprung and that he also made a good joint.

In all printing where the form is fairly new the hardest possible tympan and the least possible packing, coupled with intelligent underlaying and overlaying will give the clearest, sharpest impression.

(To be continued.)

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XV.— SYNTAX OF ARTICLES.

SYNTAX and diction are not the same. Syntax is proper grammatical construction, or association of words in their relations as parts of speech; diction is choice of words with reference to their sense, whether grammatical construction is involved in the choice or not. How often it has been said of a good proofreader that "he never allows an error in diction to pass," when the speaker means an error in syntax, a grammatical error. When the latter is the true meaning, it is false diction to use the quoted expression, but the syntax is faultless. What syntax demands in the sentence is simply that a noun (or a nominal phrase) be used where the word "diction" stands. When the speaker means a departure from such construction, if he says diction he does not violate syntax, because the sentence is properly made, according to grammar; but he errs in diction, because he uses the name of one thing when he means another thing. Probably no error could be made in the use of articles that would not be one of syntax.

One would hardly expect that much space would be needed for telling how to use these words properly, yet Goold Brown devoted ten and a half of his large pages to the subject, and William Chauncey Fowler, who is not so discursive as Brown, used about half as many words for it. Both give examples of misuse, and both class certain expressions as erroneous that are not considered so by many scholars who know fully as much as either of them about grammar. Some of their rules are not needed, and for that reason, although they are true, might well have been omitted. For instance, "The word to which *a* or *an* refers," says Fowler, "must always be expressed; that to which *one* refers may be understood. Pointing to books, we can not say, 'Give me a or an;' but we may say, 'Give me one.'" All true, but no person needs to be told so.

Proofreaders have very little real occasion to do anything with regard to the use of articles except to follow copy. One manner of use is almost universal, but not quite so, and those who write in the exceptional way are always sure that it is the right way. It is thoroughly understood than *an* is used before a vowel and *a* before a consonant; but the exceptional persons do not recognize the really consonantal initial



IN FAIR JAPAN.
Courtesy Sanhachiso Otsuka, Kyoto, Japan.

sound in words like one, union, etc., and use the wrong article before them. Commonly the proofreader will be justified in correcting this, but he would be foolish to insist upon it if any one with authority wishes to have it.

Sometimes it is necessary to repeat the article in a sentence, if clearness is to be secured, but in many similar cases omission of the second article is only a little looseness in construction, that many good writers do not object to, and some even prefer.

One of Fowler's examples of false syntax is, "A man is the noblest work of creation," and another is, "He was doomed to ascend a scaffold." His reason is that what is meant is that man in general is the work, and that it is right to say "the scaffold." But, even if the objection to the sentences as quoted were indisputable, they would not show false syntax, for the construction is faultless; and a writer who chooses to use these expressions has a perfect right to do so, although the other way is the commoner one.

"There is an harshness in the following sentences," "Such an one is not to be looked for," "What an one was he," "An universality seems to be aimed at," "Resentment is an union of sorrow with malignity," are given by Goold Brown as improprieties for correction. Each sentence contains what is now erroneous, but they are all from writers of a period when the article was commonly, and so correctly, used — they were not errors when written. It is beyond question, however, that in each of them, and in all expressions like them, *a* is now the proper form of the article.

In some cases the presence or absence of an article seriously affects the meaning. Thus, if we say that few persons do a certain thing the idea conveyed is that of contradicting the supposition that many do it. Saying that a few do it means, properly, that, though it might be done by no one, it is done by some, though not many. Fowler says of this: "If the article is inserted, the clause is equivalent to a double negative, and thus serves to amplify; if the article is suppressed, the expression has either a diminutive or a negative import."

Omission or inclusion of the article also affects the sense in matters of comparison, and in some other expressions. If we wish to say of a man that he is better qualified for service as a soldier than for a sailor's duty, the right way is, "He would make a better soldier than sailor," with only one article. "He would make a better soldier than a sailor" would be right if we meant that he would be better as a soldier than a sailor (some other person who is a sailor) would be. If we speak of a north and south line, meaning two lines one situated north of the other, we do not say what we mean; it should be, "A north and a south line." If we mean one line running north and south, we should say, "A north-and-south line." "A black and a white horse" means two horses, one black and one white. For one horse black in some parts and white in others, we should say, "A black-and-white horse." Whether the hyphens are used or not depends somewhat on personal choice. The sense can not be misconstrued with proper attention in the matter of the article; but, as the three connected words express one qualifying attribution, and thus actually become one compound adjective, the present writer prefers the compound form. The definite article is similar with regard to its use or non-use.

Fowler says: "The omission of the definite article, when the sense is restricted, creates ambiguity; as, 'All words which are signs of complex ideas furnish matter of mistake.' This may mean that *all* words are signs of complex ideas, and furnish matter of mistake, or that such a part of them as are the signs of complex ideas furnish matter of mistake. The ambiguity is removed by the use of the article; as, 'All *the* words which are signs of complex ideas furnish matter of mistake.'" But Fowler did not have his thinking-cap on straight when he wrote this. With or without the article, there is no ambiguity in the words as he quotes them. Insertion of two commas in the sentence would give it the wider meaning, but without them it very plainly expresses the restricted sense. No proofreader should make it different from what is written.

(To be continued.)

THE MAN WHO CLIPPED.

I saw him take the paper and
  Turn to the Household Page,
Then scan the columns up and down,
  As one who all would gauge.

"Aha!" he muttered to himself,
  "Here's 'How to Make Rice Fritters,'
And, 'How to Utilize Cold Beef,'
  And 'Home-made Stomach Bitters.'"

Then from his pocket forth he took
  A pair of scissors, small,
And severed from the printed page
  The helpful hints and all.

He clipped "The Way to Scramble Eggs,"
  And "How to Make Peach Butter,"
As well as half a dozen more.
  "That's all" — again his mutter.

"A thoughtful man," at once I mused,
  "A man who cares for things;
Who loves the calm, contented song
  The home teakettle sings."

"Do you," I asked, "preserve those notes
  So that your wife may eye them?"
"Not much," he growled, "I cut them out
  So she won't get to try them."

— *Baltimore American.*

ORDERED THE COW.

An electrotyper who distributed his specimen books showing his stock-cuts received a communication from a Kansan into whose hands a copy fell. As is well known, a stock electrotype specimen book shows cuts for standard illustrating, such as cows, horses, sheep, plows, wagons, etc. The prices range from 25 cents to $2. The Kansan wrote that, if the cow shown on page 19, numbered 2842, price 60 cents, was a good milker, he would take her.

Written for The Inland Printer.

ECONOMICS OF THE HAND PRESS.

BY B. R. BOWMAN.

FEW managers of composing-rooms fully appreciate the range of usefulness of the printers' hand proof-press, and its importance and practical value are comparatively little known by the ordinary compositor. But comprehension of its varied uses is gradually growing in all modern printing-shops. Originally the platen of the Washington hand press was not perfectly straight or flat — being hollowed in the center. The tympan consisted of a blanket and other soft packing material. If both the bed and platen were straight and smooth, only the center of the form would print. The outer portions could not be printed, even though enough impression might be applied to perforate the center, peculiar as it might appear to printers or others by whom this principle is not understood.

It can readily be seen that, as originally made, the press could not be used where heavy impression is required, without blurring and mutilating the stock and probably injuring or destroying the valuable cut,

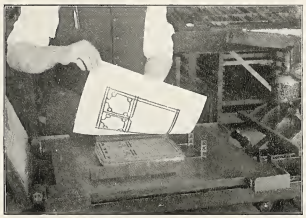


Fig. 1.

hence the bringing-out of the press which is now universally used by engraving establishments and which has become an essential factor in the perfect and economical production of letterpress color printing. It enables the printer to present a proof identical with the finished job, enhancing the possibility of the customer's O. K. It eradicates the system of the printer depending upon the customer to imagine the effect of a finished job where color and marginal effects are involved. In lessening or abolishing these responsibilities the production of work is necessarily economized to a great degree. Most modern shops use the improved proof-press, but there are very few using it in the most profitable way. It is not a rare instance in some shops to relegate the hand press to the unimportant service of acting as a dead-stone, in the meantime submitting planer proofs.

It is profitable to have one man run the press, and experience has proven the advantage of having a regular pressman — one who has the talent to obtain results in the mixing and harmonizing of inks. This also saves an enormous waste of waiting time where there is a force of from twenty to thirty men employed in the jobroom. Where one man does all the proving he becomes thoroughly acquainted with his press and can instantly determine the amount of packing necessary, which is time that would be lost by printers unfamiliar with the work experimenting on account of not knowing the exact amount of packing required for each individual form.

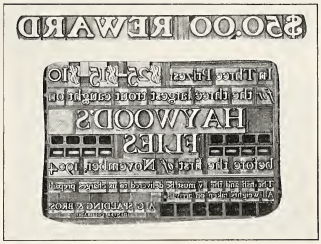


Fig. 2.

In order to prevent confusion to the compositor in finding the form when he receives the proof for correction, the location of it is indicated on the proof by the prover. Every rack, stone or cabinet is designated by a letter, and each slide it contains is numbered; hence, if B-4 appeared on the corner of the proof, the compositor would merely have to know where cabinet B was and the job would be found on the fourth slide.

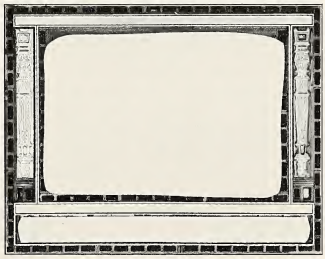


Fig. 3.

Proofs of all forms are taken on folio first, and when submitted are either on enamel, with the margins scored, or on the exact size of stock.

The printer often loses a good opportunity in allowing the proof of a job to make an unfavorable impression upon the customer. The aim and purpose

of the proof should be to create the right impression. As there are harmonious colors in printing, just as there is harmony in music, it will at once be seen that it is as desirable, in fact an actual necessity, to show a proof as nearly identical with the finished product as it is to strike the right note or chord. What would look decidedly harsh and ugly in a black stone proof, and prove objectionable to the customer, can be transformed to invite his admiration and approval because of its being presented in proper style and good taste.

To show a proof in colors is rendered easy by the use of the hand press, and is practically impossible without it. Two-color booklets, for instance, where the border and running heads go in a color, can be



WASHINGTON PRESS.

submitted with a finished appearance by the use of quads or slugs and metal furniture, 4 by 12, for upright guides, placed at the base of the type form. A more definite idea can be obtained by reference to the illustration (Fig. 1). In such cases one border only need be set until O. K.'d by the author. When the sheet is registered against the metal furniture guide, as shown, the metal is dropped on its side and again placed accurately against the slug in taking succeeding proofs.

Metal bearers or strips of solid wooden border are used to put along two sides of the form to keep the form from punching the tympan, and they act also in equalizing and gauging the impression.

Where color lines are spread throughout the pages, the form is first inked in one of the colors and a frisket or folio of paper is cut to cover the red lines, as shown in Fig. 2. Of course, this proof is registered by the method shown in Fig. 1, and the other color is treated in the same way (see Fig. 3). Where forms are made up for colors, the work is very simple — merely a matter of registering.

Another method of proving a color form is by inking the entire form in one of the colors, then untying the page, lifting out the lines, washing them off, inking them again in another color, replacing them, then tying up again. But unless the prover is especially skilled there is likelihood that by the time the proof is taken there will be little luster or freshness in its appearance.

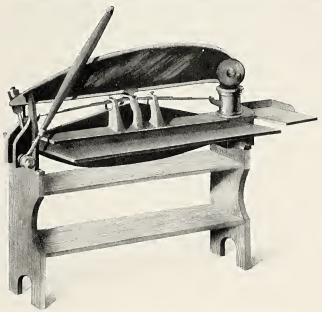
By the aid of the friskets, cover-designs (whether type or solid tints) carrying several colors can be easily and accurately proved on the hand press. If there are any defects in proofs they can be touched up by mixing a little of the ink with benzin and applying with a small brush.

The Inland Printer of June contained reproductions of a few splendid designs which occupied two pages, partly illustrating the artistic possibilities that lie in the clever manipulation of type and ornament.

There is a fertile field for the artist in initial drawing. Designing is coming more within the practical province of the printer. If a printer does not possess the elemental knowledge of this art, he can not succeed with the material and other accessories at his command. It is for this reason that the department of Job Composition in The Inland Printer has proven so beneficial to compositors in aiding and educating them along the lines of good taste — the essence of art. A job-printer with no conception of line, mass and color can not hope to express his latent taste. Whatever observation may be made with regard to present conditions, I reiterate that such knowledge has a limitless field. It is obviously true that it becomes necessary for the workman-artist, who builds the form, to know the effects of shade, weight and balance. The knowledge has refined the skill and developed specialists in the manipulation of mechanical utilities.

A pronounced lack of economic consideration is shown in the proofs made of body matter for books, magazines or other similar purposes where machine composition is in vogue. The ordinary roller proof-press is in general use for this work, with a heavy and soft or thin and worn blanket around the roller. Imperfect letters are shown to print up clearly enough to deceive the proofreader so that he refrains from marking them, and perfect letters may show defects which the proofreader "marks on suspicion," with the result of incurring expense for an unnecessary correction and a good chance of a genuine error where none existed before. This fault, however, occurs by the careless use of the best-made hand press, but is aggravated by the inadequate proof-presses now used. While the Washington proof-press will not lend itself readily to proving on the long galleys, there is a style of press in use in some of the old-time offices which has qualifications which adapt it to present-day needs. A press was built by John Harrild & Son, of London, Eng-

land, in 1850, which is still in good and active service. An illustration is shown herewith, made from a rough sketch. The press takes up no more room than the cheap roller hand press, but the quality and range of work obtainable from a proper understanding of its capabilities almost approximate the value of the Washington press. With a due care to perfect tympans and packing, good rollers and clean ink and ink table,



PROOF PRESS OF JOHN HARRILD & SON, LONDON, ENGLAND.

expensive and vexatious delays in making corrections for defective letters, etc., after the forms have gone to press would be obviated. The slatternly neglect, the puerile economy which are shown about the proof press are dearly paid for on the cylinders and in the proofroom. But even in the best establishments this obtuseness is shown in very little less degree than in the old-time shop in a cellar in some obscure alley.

BARGAINS IN TECHNICAL BOOKS.

An exceptional opportunity for securing technical books and specimens of printing at reduced cost during the holidays is offered by The Inland Printer Company. Two special offers are made, one especially appealing to newspapermakers and the other to job-printers. To the former is offered Byxbee's popular volume, "Establishing a Newspaper" (than which no more comprehensive book on the subject has ever been written for the guidance of the beginner as well as the more experienced newspaper man), and Krebs' "Gaining a Circulation," which contains over five hundred schemes, tried and proven, for adding names to the subscription list. The regular price is $1 for each book, but both are offered at a special holiday price of $1.25 for both volumes.

For job-printers who are endeavoring to keep abreast of the times and improve the quality of their work a special group of excellent specimens is offered. The "Portfolio of Printers' Specimens," examples of commercial work, done by students in the Inland Printer Technical School, regularly sold for $1, together with a portfolio of "Art Bits" (beautiful specimens of half-tone and three-color work), regularly sold at $1, and the "Book of Designs," containing 250 specimens of advertisement composition (regular price 40 cents), are grouped in a special holiday offer of $1 for the three, a most noteworthy bargain.

As this offer is only made for a limited period, orders should be sent at once.

Written for THE INLAND PRINTER.

A STUDY OF IMPOSITION.

NO. IV.— BY CHARLES M. BUTLER.

GORDON FORMS.

A SINGLE page to be in proper position should be slightly above center of chase, narrow way; in the center long way with head pointing toward the left. The bottom or lower edge of a Gordon chase is usually notched to allow the framework to be held in secure position on the press. The quoins should be on the upper edge of the page and on foot. They should be closer to page than to chase where possible, especially on small pages which require quite a width of furniture between them and the chase. This gives greater security of lock-up and the power of the squeeze is more easily transmitted through a reasonably narrow strip than through several pieces or one larger piece. The long strip of furniture on the lower edge should reach to head of chase to be made immovable. Head and foot pieces should reach up to chase or against furniture, for same reason, and pieces used to lock against should bear against a solid to form a perfectly ideal form. The paper to be printed upon is fed to guides (pins) set in the tympan of the press at the bottom and left-hand edges of the sheet.

Fig. 1 represents an ideal lock-up of a four-page form, applicable also to single or double page forms for Gordons or cylinder presses.

A two-page form (Fig. 2) is commonly known as a "work-and-turn" form, and a work-and-turn form

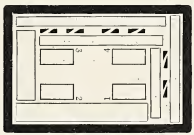
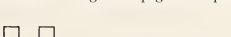


FIG. 1. Example of Ideal Lockup.

is complete in itself. That is, the two pages are printed on one side and the sheets turned over and printed on the other side. The sheet is then cut in half, forming two complete copies printed one page on one side and the second page on the other.

The heads of the pages should be toward the bottom of the chase. To get the pages into proper posi-



FIGS. 2 AND 3. Two-page Forms.

tion to print, measure from outside edge of one page to inside edge of the other (or from center to center), half the length of the paper to be printed upon. The second scheme of lay (Fig. 3) is a variation to meet requirements of stock.

SQUARE FOUR.

This form (Fig. 4) represents the fundamentals of imposition — a one-fold; has back margin; head margin; two sections, outside 1, 4; inside 2, 3; forms two leaves or a book. Page 1 is placed on lower left-hand corner with page 4 to right to form back. Page 2 head to head of 1 with 3 to make the fold. Print

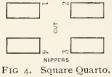


Fig 4. Square Quarto.



Fig. 5. Long Quarto, from Outside.

all four pages on one side of paper, turn sheet end for end and back up. Cut paper in half, which gives two books of four pages each.

LONG FOURS.

Heads of pages should line up on nipper edge (or feed edge on Gordon form) to give straight edge (Figs. 5, 6). This scheme is used to save stock, as very often cover stock and fancy papers, instead of

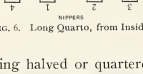


Fig. 6. Long Quarto, from Inside.

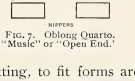


Fig. 7. Oblong Quarto. "Music" or "Open End."

being halved or quartered in cutting, to fit forms are cut 3-out or 5-out, etc. The lay of Fig. 6 is used where pages 3 or 4, or both, are blank, and saves filling in furniture to build up pages of uniform size. Positions of blank pages in these cases are imaginative.

OBLONG FOUR.

First page is on lower right-hand corner, with page 4 to form back. The short way of the sheet in this style form is the back or fold. The sheet reverses the nipper edge — one edge on one side and the other on the reverse. The pin or side guide remains stationary,



Example III. "Newspaper" Machine Octavo.

while on regular forms the guides change and the nippers remain stationary. Paper should be squared up before printing, so that the register of the pages will be uniform (Fig. 7).

MACHINE-FOLD FOUR.

Fig. 8 represents a peculiar lay of pages to meet requirements of folder. Is part of a twenty-page form folded on folder using lay of pages represented in Example III. One feeder (human or automatic) starts the sixteen through the folding machine. Simultaneously with the arrival of the sheet to the apparatus

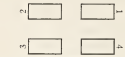


Fig. 8. Machine-fold Quarto.
Used in Connection with 16-page Machine-fold to Form 20-page.

making the third fold, the four-page is fed in, foot first, to the same apparatus by a second feeder. This explains why the foot of the pages are made with the cut edge of the paper, so that they will register with the larger sheet.

DOUBLE FOUR.

The advantage of this form (Fig. 9) is either to save presswork or binding, or both. The paper can be cut once or twice before folding, as desired. Pamphlets with large runs are very often run double, folded double and covered double to save binding and printing expense, and usually imposed one on top of the other, whether folded double or not, to avoid mixup in turning sheet over in printing; otherwise, laying on reverse edges, there is always doubt as to which edge is straight, etc.

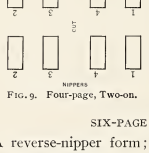


Fig. 9. Four-page, Two-on.

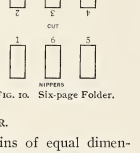


Fig. 10. Six-page Folder.

SIX-PAGE FOLDER.

A reverse-nipper form; margins of equal dimensions. Paper should be trimmed before printing (Fig. 10).

SQUARE QUARTO.

First page laid at lower left-hand corner; a regular work-and-turn form, cut through the center of the sheet the short way of the paper after printing, makes two books of eight pages (or four leaves) each (Fig. 11).

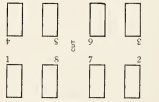


Fig. 11. Square Quarto.

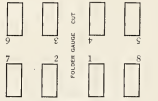


Fig. 12. Machine Quarto.

MACHINE QUARTO.

First page imposed from inside; regular work-and-turn form, cut through center of sheet short way after printing. Looks the same as square quarto after cutting, but gives straight edge on pages 2, 3, guide on

folder, which is not possible in square form on account of variation of paper on end way from gauge (side guide) on press. On hand-fold forms this scheme is very often used to get peculiar action from printing rollers, to get all heavy or all light pages in juxtaposition, rather than to have alternate pages of different strength scattered over the form (Fig. 12).

"OBLONG" (MUSIC OR OPEN-END) QUARTO.

An oblong page is one in which the lines of type read the long way of the paper, in comparison with a

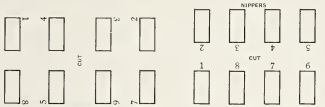


FIG. 13. Oblong (Music or Open-end) Quarto.

FIG. 14. Folder Quarto.

"perpendicular" or regular page in which the lines of type read the short way of the paper (Fig. 13). The first page is at the upper left-hand corner, or lower right, with the lines reading toward you, if laid from the lower right, or away from you if laid from the upper left. The folios are all on the trim edges; regular work-and-turn; sheet cut through short way after printing. The ends are open; the short fold is the back. This form can be imposed from the center if desired for any reason — starting from position of page 5 or page 13.

FOLDER QUARTO.

First page on the lower left-hand corner, page 2 on upper left (Fig. 14). A reverse nipper form, paper should be squared (trimmed) before printing to insure register; cut long way of stock after printing. This is the common way of "laying" an eight-page folder form. Fig. 11 style is also used without stitching or trimming of head margin; a simple two-fold, leaving the half sheet intact.

DEEP QUARTO.

For memorandum books, perpendicular end sheets in music books, etc. (Fig. 15). The position of the pages is the same as Fig. 13, the heads and foot of

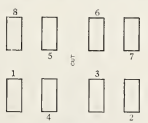


FIG. 15. Deep Quarto Memorandum Book.

pages being turned alternately so that even and odd folioed pages read one from the other. A regular work-and-turn form, cut through the paper the short way of the sheet after printing. The first fold is made the short way first, the long way second, same as music-fold eight. This same scheme is used in music forms where oblong and perpendicular pages occur in the text. The idea is that all pages read in the same directions. Position of the book remains unchanged whether reading an odd or even page. For four-page scheme to use on end-sheet form, use diagram of outside half: 1, 4, 5, 8, in rotation become 1, 2, 3, 4, reverse nipper, same as Fig. 7.

Double forms are devised to save presswork and binding. Fig. 16 is one scheme for saving half this work on pamphlets with large runs. A regular work-and-turn form; paper cut through short way of sheet after printing; two-fold for two books instead of the same number for a single book. After stitching, cut through center, which gives two books of eight pages each. Commonly called a "roll" fold, folding being all in one direction. Fig. 9 is the scheme for laying a double four, as a cover, to cover a two-on job of a similar nature as the scheme shown in Fig. 16.

The margins on this form are irregular, according to the principles laid down in Example II; the trim size of the book should be taken into consideration when making, or setting, the space between the duplicate pages — from the bottom of one page 1 to the bottom of the other page 1 should measure the exact

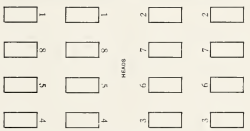


FIG. 16. Double 8-page, Folded Two-on.

trimmed size, as nothing is to be taken into account but the cutting of the books apart. Measure from the foot of outside 1 to top of first text line on page 2, scanting the margins sufficient to meet the conditions required as to whether the printed page is to appear exactly in center of folded sheet or a little above. The space should be considerably less than twice as much as the margin left at outside edge of sheet. A very small trim or none at all may be allowed for head, and allowance for waste to square form may be necessary only on the bottom trim of outside book. A form of this kind is either simple or complex, and whether the job is "good" or not depends upon the man who makes the margins more than it does upon the binder or cutter.

(To be continued.)

HELPS THEM DO BETTER WORK.

Let me add a brief testimonial as to the worth of your magazine. In an experience of five years as a compositor, both news and job, which has taken me into various large offices, both in New York city and out of it, I have found that the printers who read THE INLAND PRINTER and other technical magazines, in nine cases out of ten, turned out a better grade of work than their competitors.—*Alan C. Madden, Fishkill Landing, New York.*



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"HE TOOK ALL."

Assigned, 1904, to Inland Printer Company.

The Inland Printer

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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EDITORIAL NOTES.

A WELSH editor evidently forgot the admonition about brevity when he named his paper *The Penmaenmawr and Llanfairfechan Gazette*, which is the heading of one of the latest aspirants for journalistic honors.

A CORRESPONDENT of the *American Pressman*, in a favorable notice of a labor paper, says, "it is published by a corpse of able writers," which is slightly suggestive of the quiet spot so many labor papers seek, even in the days of their infancy.

FOLLOWING the example of Washington Typographical Union, the Typographical Association, of Manchester, England, has erected a building which contains rooms for meetings, offices and stores. It is confidently expected that Manchester's Caxton Hall will, like Washington's Typographical Temple, prove a paying investment.

ONE gets an idea of the comprehensive character of the beneficial system of some trade unions when he reads that about eight hundred unemployed daily sign the out-of-work list of the London Society of Compositors. The management of this branch of its activities is a tribute to the business capacity of the organization, and, indeed, it is a justifiable criticism of some unions that the benefit schemes are given such attention that other and not less important matters are obscured.

THE schoolmaster may be abroad, for he would be brash indeed who would question the correctness of that old quotation; but there must be spots he has missed. This is suggested by the statement that a printer contracting to furnish work at $1.08 a page was unable to execute the job and gave out a portion of it, when he found his competitor charged $3.36 a page. If this much-needed lesson in estimating was lost on the cheap and careless one, the sheriff will surely get him. And the sooner the better, perhaps.

HOW to treat the chronic "late" — the man who seems to be ignorant of the necessity for or the desirability of being punctual at starting-time — has long plagued the managers of printing-offices. Although the Salvation Army insists on good character and total abstinence on the part of those who work in its printing-office, it found many laggards among the employes. A "system" of timekeeping was installed, but the latecomer remained with the office. Then, what is known as the "morning knee-drill," consisting of a five-minute service, was installed, and the management made it a matter of honor with the employes to be prompt. Since then, it is said, excellent time has been kept. Notwithstanding the success

attending this effort, there is little likelihood of many offices resorting to early morning religious services to insure punctuality. Not a few would have to hire chaplains, which would add to the expense account.

SUGGESTIONS as to the regulation of apprentices we have had without number, but it is not recalled that any one has advanced for consideration what might be called "the Austrian plan." In that country, the apportionment of apprentices to journeymen is regulated by law. Recently an employer indulged himself in an unusual number of embryo printers, and, on his fellow employers making complaint, the authorities ordered the offender to discharge over one-half of the apprentices. Unsatisfactory as our apprenticeship regulations — or lack of them — may be, Government interference does not give any promise of betterment, even if it were possible in our complex industrial world.

IN discussing trade affairs, an Australian states a case which shows how trade may be secured and held by promptness. On the same day he dispatched two orders from Sydney, one to the United States for sixty fonts of display type, the other to England for cases and cabinets to hold them. In fifty-two days the type arrived from San Francisco, but one hundred and twenty-one days after mailing the order he is saying things because no advice had been received from England. San Francisco is about ten days nearer Australia than England, but that does not explain the delay, and the Australian speaks as though he regretted not having placed both orders with the American firm. Promptness pays, especially in the foreign trade.

IN conformity with the decision of the referendum vote, the *International Bookbinder* is now issued by the officers of the Brotherhood, the former editor and publisher, Mr. Feeney, bowing to the inevitable, though doubtless feeling an injustice has been done him. In the first issue under the new régime we are told the policy of the *Bookbinder* will in the main be dictated by the executive officers, as the varying needs of the organization would seem to demand. The central purpose of the *Bookbinder,* however, will be to initiate an educational propaganda on phases of the labor question, such as the apprenticeship question, the use and abuse of union labels and the shorter work-day. This salutatory "reads" modestly, but the editor will be much older before his self-imposed task is finished.

PRACTICAL and instructive advice is given in the address on the subject of advertising, delivered by Mr. Charles W. Mears at the first banquet of the Manufacturers' Advertising Club, of Cleveland, Ohio, printed on another page of this issue. The speaker's remarks on the need of an appreciation of the interdependence of the various departments in a manufacturing business, in the sales department and in the advertising department, can not be too strongly emphasized. The tendency of the zealous gentlemen at the head of departments in the printing trades to "fight for their own hand," without regard to the good of the house, is one of the most exasperating of the employer's experiences. The fallacy of the idea that advancement may be secured by another's detriment is dimly breaking on the intelligence of the man with the hammer.

IN a letter to the *American Pressman,* "Roxburgh," of San Francisco, expresses the opinion that the question of allowing the feeders to set up international housekeeping for themselves will be the *pièce de résistance* at the next convention of the International Pressmen's Union. This gentleman, who is favorable to separation, regards the movement as one of the outcroppings of the Franklin feeders' strike at Chicago. Whatever may be the cause of the agitation, it is very evident the dissidents are not going to have a walkover, for in publishing a circular addressed to feeders and suggesting secession, the *Pressman* gives it the significant caption, "The Hand of Cain," and makes a few remarks that are severe and presage trouble. These warring factions owe it to the trade — the employers and their fellow employes — to settle this difference before the conflict reaches the stage which makes the pressrooms the battlefield. Once centered there, the outcome is uncertain so far as the combatants are concerned. The chances are against the aggressors, it is true; but there is one certainty: that all others engaged in the business — innocent parties powerless to interfere in the dispute — will suffer immensely.

ORDINARILY, it would appear to be drawing the long bow to say there was need for an agitator in Ireland; yet there is an excellent opening for an anti-cutthroat competition spokesman in Hibernia. The exhibit of bids given to several municipal bodies discloses the fact that one Dublin firm has either become so patriotic that it is giving its work away or has "up its sleeve" some method of production much more revolutionary than any which has yet appeared in the history of the arts. Here are a few of the figures which indicate that if the management of this concern ever read some recent printing-trade literature, it has not done so understandingly. The firm offered to do certain work for Belfast authorities for £95, which the next lowest tenderer thought worth £212; in another case, its accepted bid was £240 for a job which last year cost £585, and other competitors figured out at £580, £583, £591 and £620. Bidding for the printing of a list at so much a name, the Dubliners asked 2d. a name, while those in competition thought 5d., 6½d., 7½d. and 8d. about the proper caper. If Irish printing contracts be not unexcelled browsing fields for graft-

ers, which has never been hinted so far as known, the members of this firm are in no danger of disgracing themselves by dying rich. Viewed as an act of philanthropy, this method of bidding has Carnegie's free-library notion beaten a mile.

AFTER being on strike for eight months, the book and job printers of Hull, England, have withdrawn their demands. At the outset they sought an advance of 3 shillings a week, which the employers met with an offer of 1 shilling, which was refused. The merits or demerits of this particular controversy aside, here is another illustration that it is exceedingly difficult for men who are comparatively well paid to increase their wages by striking, especially after the employers display a disposition in some measure to meet the workers' demands. There have been several recent examples of this with us. It is not necessary to go far to discover one of the powerful contributing causes to this state of affairs. The dear public will not hesitate to give much moral and some material support to men who are endeavoring to raise their wages up to or slightly above the level of the average for their class of labor in the community. But when men who are already in receipt of earnings beyond those of the average citizen make an appeal for still more, the public looks askance, and if it does not tacitly side with the employers, it refuses to become enthusiastic over the condition of men who are better circumstanced than the great mass. People are quite willing to help you up to the plane which they occupy, but are diffident about giving you a boost above that position. As a check on the strong trade unions going on a rampage, of which some good people are in constant fear, this attitude of the public — even trade-union — mind is perhaps as potent as any other agency. It at least is an element which the careful unionist takes into serious consideration before he casts his vote for or against a strike.

THE BONUS SYSTEM.

AN English correspondent writes, asking information relative to the bonus system, by which it is inferred that the practice in America with reference to extra wages given machine operators is meant. Though it had not been the universal custom to pay men employed by the week an increase over the scale, when machines were introduced the "bonus system" became the subject of debate among journeymen and of controversy between them and employers, even though operators were weekly employes. This seeming anomaly was not without reason. In the case of the ordinary weekly men, such as make-ups, proofreaders, or book and job printers, the increase came after long service or in recognition of proved capacity, and was looked upon as a tribute to known worth. With the operators the circumstances were somewhat different. Under this system the more proficient men were not given more wages, but some employers, professing a desire to stimulate industry, offered to pay a certain sum per thousand ems for all type set over a designated stint, which, of course, was set by the office. Many employes and some employers opposed this method of "stimulating" production on the ground that it reflected on the honesty of the employes and was an indirect method of inducing covetous men to overexert themselves in order to make a little extra money, and these people, becoming pacemakers, would compel others to follow in their footsteps. The employes also saw in the system an opportunity of putting them at a disadvantage in the eternal dicker for wages. They reasoned that, as the bonuses were in the nature of a gift from employers, the latter would, when the top notch of speed had been acquired, withdraw the bonus and expect the man to set the same amount of type as before for the minimum scale rate. In some instances this was done and had not a little to do with the creation of the sentiment that resulted in the system being prohibited by the International Typographical Union. But there were and are pro-bonus partisans in the ranks of the employes, and of sufficient influence to have the inhibition repealed, but in the see-saw of union legislation the law has been changed to a regulation which prohibits individuals or chapels from accepting bonuses of this character, but permits local unions to provide for their acceptance in scales of prices.

Speaking generally, the question of bonus or no bonus has ceased to trouble the American printer to any great extent. The employes recognize that when a bonus is offered in good faith it is not such an objectionable feature as many at one time thought it to be; while at least one typical employer who "played the game" for the money there was in it, admitted his employes were dull-witted when they accepted his bonus, and took it gracefully when he found there would be trouble if he withdrew his "gift." In the early days of typesetting machinery, when there was doubt as to their capacity, there may have been some excuse for taking extraordinary means to discover what they could accomplish, which are totally unnecessary with the information now at hand. Another factor that induced many American publishers to favor bonuses was the fear that without a direct pecuniary incentive the men would forget the habits inculcated by years at piecework and become "soldiers" and shirkers. Experience has shown these publishers that men work just as honestly as "time-hands" as they did as pieceworkers, and also that it is possible so to organize a force that shirking is reduced to the minimum, and make it almost inevitable that the shirker will lose caste with, if he does not earn the contempt of his fellows. In some cities the bonus system, based on the number of thousand ems set, prevails in one form or another, but where any advance is paid on the scale, the custom is to pay the extra-proficient operators a stated weekly increase, in some cases, to the writer's knowledge, this increment being as great as

twenty-five or thirty per cent. In other cases, offices make a practice of paying all operators more money than the scale calls for, relying on this inducement to attract a superior class of workmen. W. B. P.

THE FEMALE COMPOSITOR AGAIN.

IN a rather lengthy editorial on the woman-printer controversy now waging in Edinburgh, the *Printing World* (London, Eng.) says:

The fear has been expressed that possibly women may suddenly or gradually supersede men as composing-machine operators. It is very doubtful whether the weaker vessel could endure the strain and stress that are naturally associated with machine production. In the long-pending dispute with the machine compositors as to the suggested abolition of piece-work, the men have given prominence to the argument that labor in machine composing-rooms is physically and mentally exhausting to an extreme degree; and the Factory Acts would also prevent the employment of women on the night work in which the value of composing machines is most clearly demonstrated. Moreover, women are fenced round with many other restrictions that are by no means entirely legislative; so that the difficulties of the sex problem appear to be hardly less perplexing to the employer than to the men. Besides, employing printers are very well aware that low-priced labor is not always the cheapest; and they must perceive that the inability of woman to organize, or to claim a full reward for her services, is to some extent an indication or a measure of her business value. Otherwise, would it not be rather surprising to find that during the past thirty years women have made so little headway in British printing-offices? Abroad, women are much more extensively employed as printers than they are in this country. The fact, however, that in the United States, in Canada, and on the continent of Europe, women compositors abound, hardly warrants a positive inference that England is about to follow suit. Certainly, more unlikely things have happened; but our insular peculiarities, our social and economical conditions, our national sentiments and prejudices, preserve us from many things besides conscription; and it is to be hoped, for the sake of the women and the sake of the trade, that the exploitation of female labor in printing-offices will always be kept within reasonable and decent limits. As to the present agitation in Scotland, it is not quite clear whether that is due to increasing employment of women, or to growing strength of the unions. In any case it can not tend to glorify Scottish printing; and the prospect of a MacAdamless Edina oppresses one with Miltonic gloom.

THE TYPOTHETAE IN AUSTRALIA.

THE employing printers of Australia seem to be "getting together" with the hope of improving trade conditions by a rational study of the question of cost for the purpose of eliminating, as far as may be, cutthroat competition. The reports of the meetings held in the various cities show that the Antipodeans are keeping their weather eye on what is transpiring along similar lines in America. In a forcible address, Mr. N. Sapsford, founder and president of the Queensland Master Printers' Association, expressed the opinion that the trade had reached such a low state that "unless we combine it will mean the survival of the man with the most money to lose, and I maintain it is impossible to do the fair thing by our employes, customers, or ourselves, unless we combine. . . . The idea that the spending capacity would be less if we paid more for our requirements is a bogey, and has done a deal of harm in frightening printers from charging a fair price for their work." There is nothing in this that is new to Americans interested in the organization of employers for sensible purposes, but, given similar conditions, like methods of agitation and treatment must be employed. The present status and purposes of the Australian movement are given thus in *Cowans*, a Melbourne periodical:

The Typothetæ movement in Australia proceeds apace. Evidences multiply daily that the master printers of the greater cities of the commonwealth have the question of combination and the stoppage of price-cutting "up" for discussion and settlement on a Typothetæ basis. This is matter for congratulation. Too long the state of indifference and inactivity has lasted, relieved occasionally by fitful gleams of spasmodic effort.

And that is where the great danger lies. Printers have hitherto tried so many ill-matured plans, made so many half-hearted attempts, had so many failures, that their senses have become somewhat blunted, until most of them have come to consider *any* new scheme a fad. The Typothetæ question must be grappled with in the broadest spirit and most thorough fashion. "The Standardization of Prices," "The *Real* Cost of Composition," "The Cost of Machining," etc., are all very good in their way, but they are only units in the all-comprehensive true Typothetæ scheme. A sound business basis, wise rules, central authority, vigorous administration and unanimous unwavering loyalty, are important essentials to the successful working of the measure. Anything less is next to useless. It is not as if there were no good examples to follow, no experience of others to go on. The organizations in the great cities of America are an object lesson to the printers of the world. Queensland has successfully followed them. "What man has done man can do." Melbourne has evidently approached the question in the proper spirit, courageously declaring for Typothetæ in the full meaning of the term. The choice only lies between which to adopt — Brisbane or St. Paul's, U. S. A. We commend a study of these systems — they have been printed in brief by the Melbourne Association — to all printers, for the term "Typothetæ" is almost as much misinterpreted as "Socialism." Knowledge can only come by research and discussion, leading to a full appreciation of the undoubted benefits of combination in the system of the true Typothetæ.

CONVERTING A TREE INTO NEWSPAPERS.

The directors of a great paper factory at Elsenthal, Germany, in which American methods have been introduced, have set a remarkable record in coöperation with a newspaper.

At 7:35 in the morning, three trees were cut down in the woods surrounding the factory and carried to the pulp mills, after having been deprived of their bark and branches as fast as a score of men could work.

They were instantly transformed into paper, and at 9:34 the first roll of paper was ready. The pressroom of the paper was two miles off, and the paper was rushed there in an automobile with no loss of time and immediately fed to the presses.

At 10 o'clock sharp, the first copies were sold, printed on paper which two hours and twenty-five minutes before had been waving in the morning breezes.

MULTUM IN PARVO.

I have read THE INLAND PRINTER for over twelve years and could not get along without it.—*W. L. Taylor, Hemet, California.*

Written for The Inland Printer.

TINT-BLOCKS AND THEIR USES.

BY GEORGE SHERMAN.

AFTER the compositor has done his all in the matter of giving greater effectiveness to the treatment of display, there still remains the important factor embodied in the correct choice of colors. The best typographic designs may be ruined by a bad selection of colors, and ineffective display may, likewise, be converted into a very pleasing result by using prudence in regard to the color question. While the tint-block often adds much to the beauty and artistic appearance of a job printed in colors, too much thought can not be given to the proper alliance of color schemes with the various shades of papers to be printed. Harmony or contrasting harmony is imperative if you would produce pleasing effects with tints. Harmonious color combinations are readily attained by adhering to the fixed principles of graduating shades. To secure harmonious contrasts, however, requires an inborn conception of the relationships existing among colors. The graduation of shades is productive of soft, soothing effects — synonyms for harmony — while, on the other hand, to produce pleasing contrasts there must be an association of tints that contain some of the same primary elements, although the shades themselves are distinctive. Illustrating these principles by example, for an instance, a deep green stock, worked with much lighter green shades, each separated by many degrees, is at once the embodiment of harmony. This theory is applicable to all colors. The treatment of color associations after this method is invariably productive of genteel results. It is a correct principle, but it has no alliance with harmonious contrasts — the theory of associating distinctive hues to attain lively effects. Black and red produce correct contrast and are available for use on almost any paper. The percentage of red as compared with the quantity of black must receive due consideration, however, since the best results permit of only five to twenty per cent of red, when red and black are used. Other admirable contrasts are combinations of royal purple, pea green and black on very dark papers; light green, purple and very light orange on white or azure stock; lemon-yellow tints and solid green on a deep green stock; brown and green, in appropriate shades, on variously colored papers; maroon and black, etc. The degree of intensity of the various shades as related to the papers must be given due attention.

Few printers are aware of the fact that many available materials are suitable for tint-blocks. Necessity being the mother of invention, it undoubtedly gave birth to the idea of using patent leather for letterpress work. This well-known substitute for engraved blocks was perhaps invented by some country printer with hampered facilities, who saw within this material a means of improvising sorts for his wood-type and poster fonts. Some of the older men at the business can tell of how this avocation was industriously carried on in the "good old days," when sorts were not so readily obtainable from the supply-house around the corner. Various and novel tint effects may be produced with innumerable textile materials. Floral and other designs woven into silk and similar smoothly finished fabrics are susceptible to printing. The process is simple and requires little time or ingenuity. Select any desirable design in these materials and glue it perfectly taut on a smooth, type-high, boxwood

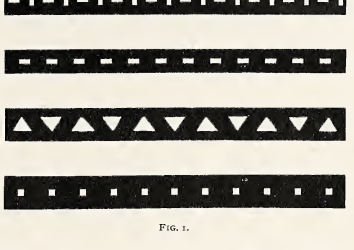


Fig. 1.

block. Place the block in a letter-press or under a paper-cutter clamp over night to affix the fabric rigidly. By applying a very moderate quantity of ink to the rollers, every thread and detail of the woven pattern can be brought out in delicate relief.

The block should be sawed to conform with the parts to be tinted, and, to preserve perfectly clean and regular edges, it is always well to create a design that will admit of enclosing the tint with a metal or rule border, printed in a deeper shade, thus covering up any irregularities.

For some short runs, hard cover-paper and pressboard, similarly mounted, are equally suitable for tint-blocks. Leather of various grains, such as alligator, for instance, will stand the wear of longer runs and affords some novel effects. The fact that pressboard can be easily cut with a pair of scissors makes it a desirable and economical material for producing the oddly shaped and more difficult tint-blocks.

I have on several occasions produced unique tint border-designs with pressboard by simply cutting strips to the desired widths and then perforating the designs with hand punches of various shapes. The range of invention is limited only by the number of punch designs available. Fig. 1 illustrates some tint borders printed from pressboard fashioned after this method.

A tint-block for almost any purpose may be improvised by this method in a very few minutes, and, if a coating of varnish is applied to the printing surface, it will wear fairly well. I have proven the economy of pressboard tints on a number of occasions. In one

of these instances a customer was anxious to secure a quantity of score cards for a domino party to be held on the very evening of the day on which the order was placed. He wanted something novel and suggested a card with a background representing a

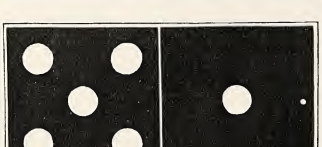


Fig. 2.

domino, printed from a tint-block. It was impossible to engrave a tint-block and print the job at so short a notice, but the pressboard and a round punch did the trick in about five minutes (Fig. 2).

Most of the preceding tint-block schemes are applicable to printing on platen presses only. The ideal block for long runs and accurate register on cylinder presses is made from boxwood or metal. Tints that are intended to register within elaborate designs

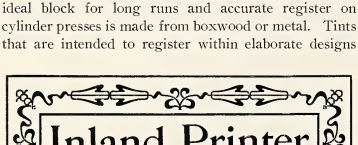


Fig. 3.

must be engraved, but the methods applicable to produce this class of work are simple and within the province of an amateur's ability.

The various stages of the work entailed in making engraved tint-blocks are better explained by example than by precept. Fig. 3 is a suggestive rule-and-border design. This job requires two tints and black and is printed on a deep green cover-paper. The entire larger panel forms a background for the job, printed from an unengraved oblong block of the same dimensions. A lively green, contrasting harmoniously with the deep green paper, is used for the first impression. This plan of using a tint for the entire background of a design is a good one and adds much to the beauty of the succeeding impressions. When printing-ink is applied to a stock with absorbent properties, the luster within the ink is lost, whereas, in the case where a tinted background is used, the succeeding impressions will reveal a rich glow with all the qualities of varnish.

The smaller inside panel and all the enclosed parts of the scroll within the border are printed in white ink from a tint-block engraved to register. The white ink over the background of green produced a delicate green of lesser intensity, thus conforming to the principle of gradation in the finished work.

The engraved tint-block for this second impression (illustrated in Fig. 4) is produced by the following method: Take a hand-press proof of the original job (Fig. 3) in black ink on coated paper. Use plenty of ink, as the transfer to the tint-block is made from this proof. Cut the block to the exact size of the job to be covered, and then soak a piece of coated paper in water; lay this wet sheet on a smooth surface and draw the face of the block over it several times. The

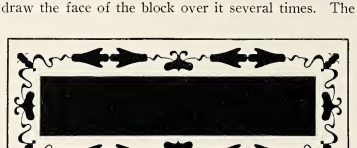


Fig. 4.

starch coating will readily affix itself to the block, thus adding to it a white transfer surface. Next, lay all the necessary packing on the bed of the proof press, with the well-inked black proof on top, face up. If your block is exactly true to the outside dimensions of the design, and no larger, it can be placed face down to register perfectly with the edges of this proof. By applying the impression, a perfect transfer will result. Fig. 5 illustrates the completed job.

With a small box of tools, consisting of a gouge, a graver and four tint tools (Fig. 6), the printer is at once equipped to do all the engraving necessary for tint-blocks. Run the graver along the edge of the transferred outline and then cut away with the

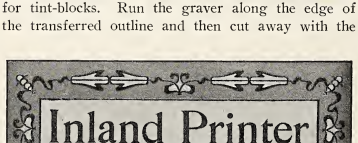


Fig. 5.

gouge all the undesired parts. This outfit is procurable from any printers' or engravers' supply-house, and, aside from the purposes cited, the tools are always in demand for cutting away high places in electrotypes and woodcuts and for touching up blemishes in general.

Tint-blocks are clever devices for adding effectiveness to half-tones. Previous to the invention of the three-color process, the method of printing an orange or flesh tint behind a half-tone was often resorted to

for a diversion, with the effect of "livening up" the subject. Tints of this kind were printed from square blocks that covered the entire surface of the cut. Modern usage is productive of some pleasing effects in half-tone printing by methods deduced from this old background idea. A clever scheme that greatly enhances the appearance of half-tones is embodied in the illustration (Fig. 7). By this process of applying tints the subject of the cut can be made to appear as though standing out in relief. The method is to take a proof of the half-tone and then cut out the portion of the design intended to be brought out. Paste this outlined design on the surface of a smooth boxwood block and run the graver along its edge. Gouge and chisel away all the parts surrounding the pasted design, so that a solid tint-block of the design will result. This same process should be applied to another block of equal size, but in this instance the design itself should be cut away, leaving the surrounding surface in relief. By printing the background tint in lemon, orange, pink or flesh, and the surrounding tint in a deep azure, you will have created a handsome and entirely novel ground upon which to print the half-tone. The pleasing contrast between the two tints will have the effect of apparently raising the picture above the surface — a desirable feature in half-tone printing.

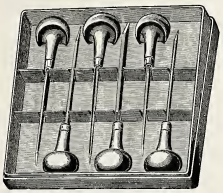


FIG. 6.

Unique results may also be attained with tint-blocks made from various grades of sandpaper. This is a splendid method of printing stippled tints. Aside from being useful as a tint-block material, sandpaper may also be used for applying an ivory-like, egg-shell finish to cardboard and paper stock. To accomplish the latter object, the mounted sandpaper should be printed on a platen press with the rollers removed. For pebbling half-tone prints there is no better improvised method than sandpaper. I have seen designs cut from sandpaper to cover the verdure of a half-tone illustration, thus giving a particularly life-like aspect to landscapes. This sandpaper idea is an old one, but its use as suggested for half-tones is not so well known.

It often occurs that a half-tone is desired on rough, grained and pebbled covers. To print this kind of a cut on unprepared papers of this kind is next to impossible. By dampening the stock before printing and then crushing the surface with a metal block large enough to cover the dimensions of the half-tone, the stock may be prepared for the application of a delicate tint, printed from the same block. This process at once produces a surface that is susceptible to fairly good half-tone printing.



FIG. 7.

There is no doubt that the printer who delves deep into the hidden possibilities surrounding letterpress work will be able to evolve novel and distinctive results from time to time that will add materially to his prestige among patrons who are seeking for new ideas with which to attract patronage.

ODD NICKNAMES OF LONDON DAILIES.

The London *Standard*, recently acquired by Pierson, early received the nickname of "Mrs. Gamp," while the *Morning Herald* was called "Mrs. Harris." The point of the jest was explained to be that, while both papers were owned by the same proprietor and were under a common management, they were in the habit of gravely referring to each other — of course, always in praise — as if they were separate oracles of opinion — much as "Sairey Gamp" habitually quoted the testimony of "Mrs. Harris" to her own virtues. The parallel was carried even further by an irreverent humorist, who explained that the *Morning Herald* was called "Mrs Harris" because no one ever saw it. — *New York Globe.*

CHIP OFF THE OLD BLOCK.

"Johnny," said the village editor to his young hopeful, "are you in the first class at school?"

"No, pa," replied the son of his father. "I'm like your paper — entered as second-class matter."— *Chicago News.*

Written for The Inland Printer.

PRINTERS' COLLECTIONS.

BY E. B. DEWEY.

IN the editorial on "Printers' Credit," in the November Inland Printer, is this paragraph: "When carefully analyzed, the cause of obligations slowly met, or in some cases never met, will often be found to be that the printer does not fully comprehend his patrons' duty to him in the matter of settlements, and either from timidity that is not warranted, or from lack of whatever, and payment of the balance when the job is delivered. An aid in securing a deposit without embarrassment (which is uncalled for on the part of the printer in any event) might be a neat but conspicuously placed sign on the office wall, reading something like this:

A DEPOSIT
REQUIRED OF STRANGERS
LEAVING ORDERS.

This sign will have a good effect, and very often the deposit will be tendered — especially by honest



SCENE IN FRONT OF HOSPITAL ANNEX, UNION PRINTERS' HOME,
Shortly after arrival of the November Inland Printer, containing the "Home" story.

moral courage, or both, he allows his collections to drag."

Probably a great many printers appreciate the truth of this statement, and would gladly have things otherwise, but really "lack the moral courage" — to use a homely phrase — to "take the bull by the horns." But there is a way to do all things, and this is one way, at least partially, to bring about the desired result:

First of all, positively refuse to give credit to any but responsible persons. In the case of strangers, demand a deposit (surely enough to cover the cash expense of the job in hand) before doing any work men — without a request from the printer. Uncalled-for printing is just so much waste paper, and an honest stranger will comprehend the reason for the printer protecting himself; he will also observe by the sign that the rule is general and the printer has not singled him out as a man unworthy of credit.

Of course, this sign will not apply to the dead-beats and slow-pay men who chance to be acquaintances of the printer; but these men should be flatly refused credit. "Moral courage" is a good thing in the case of such men, and the loss of their patronage is profitable to the printer.

But what to do with the men who are "good" and who "stand off" the printer month after month — these are the hard ones. Possibly they are manufacturers who have large investments in their plants, stock, etc., and do not always have a great deal of ready cash. Of course, they raise money to pay their employes, but the printers and others often have to await the manufacturer's convenience. But if the printer handles these men rightly, there is no great trouble in keeping collections reasonably close. Generally they are broad business men, and take no offense when informed by the printer that he needs the money — and usually a check will be forthcoming. Little, if any, trade will be lost in making these requests in a business-like way.

Sometimes the reasons for asking for long time are ridiculous, as in the case of a young lawyer the writer has in mind. This young man has a good standing in his town, and really knows he is wrong — but a lawyer always has an argument. This particular lawyer has an estate to settle. In May, 1903, he went to a printer and had some work done regarding the estate. An invoice was promptly sent, and a month later a statement. The lawyer met the printer on the street and explained that he had not yet received any money from the estate, but that the first that came in would be applied in paying for the printing. Time went on, statements being sent monthly, often with a few lines added asking for settlement. Once the printer wrote more than a few lines, informing the lawyer, among other things, that he (the printer) was not dealing with the estate in question, and asked the lawyer if he supposed the paper houses would wait until jobs were paid for before being paid for stock. He intimated to the lawyer that the estate might never yield anything, yet he could hardly expect the printer to donate the printing. No response. And time went on, statements being sent regularly. Recently the printer wrote these words on the statement: "This account has run since May, 1903. Do you think this is right?" Still no response. The next month the usual statement was mailed to the lawyer, the date of the account — May, 1903 — being underscored, and a "fist" drawn, pointing to that date. Results! The young lawyer wrote a communication in which he said the printer seemed very persistent (the account had run only eighteen months), that he (the lawyer) had not yet received a cent for his services, and that he disliked to advance money from his own pocket to pay the account but — he sent a check for the amount due. The printer acknowledged the remittance and informed the lawyer that he (the printer) had advanced "money from his own pocket" a year and a half before in payment of wages, etc., for this particular job; he trusted the lawyer would not have to wait as long before he "got his money back."

The writer knows of other instances similar to this — it seems to be the regular thing with some lawyers to make the printer wait until the case for which the printing is done is settled, or the lawyer is paid for his services, before paying the printer. But this is not business. No man of any financial standing should ask to have his printer's bills run even three months (let alone eighteen, as in the case noted above); in fact, the printer should give his patrons to understand that he expects pay for his work in thirty days, which is generally considered cash.

The young printer, or one just starting in business, must watch himself closely lest in his anxiety to secure business he gets many poor accounts on his books. In every town there are plenty of "no good" men who use printing and have exhausted their credit at the older printing houses. Often these are the men who "want to get a lot of printing done," so the prices must be made right. Don't believe them! More than likely they do not use any great amount of printed matter, but want to get a low price on the job in hand, and will "stick" the printer for that one. Every new concern has experiences with these men. Watch them closely.

Be consistent in all dealings. Don't be unreasonable in anything. The printer, however, certainly has the right to make reasonably close collections, and in a nice way he should *go after 'em!*

PACKAGES OF PRINTING.

If you are getting up advertising literature of whatever nature, booklets, circulars, etc., are designing business stationery or wish ideas in preparing printed matter of any description, send $1 to The Inland Printer Company, and an assortment of specimens of the kind you require will be forwarded without delay.

FROM A RUSSIAN PAPER.



FROM A JAPANESE PAPER.

FROM TWO POINTS OF VIEW.



Copyright, 1904, by N. Brock, Asheville, N. C.

YOUNG BACCHUS.

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TYPEFOUNDERS' SORTS.

To the Editor: HELENA, MONT., Dec. 7, 1904.

"Out of Sorts," on page 227 in the November issue of THE INLAND PRINTER, surely must have been "out of sorts," as applied in common vernacular outside of the print-shop, when he wrote that article. He complains of the typefounders not keeping on hand sorts from every kind of type made by them, in the following language: "A foundry should be a warehouse, and in that warehouse should be a full supply — loose — of types from every matrix that the foundry *ever* owned or ever *will* own."

Consistency, thou art a jewel. Imagine a typefoundry keeping on hand sorts of every type that have long passed their stage of usefulness and have passed out of date a half century ago. Then, again, the immense weight and amount of space it would require, say nothing of the capital invested, to carry out such a project. And for what purpose? To accommodate some old fogy of a customer on a 30-cent sale — or probably to replenish the missing sorts of some old, back-number junk shop.

If the writer of that article is correct in his theory, why not in practice, and if his position is the correct one, why not apply the principle to any other line of business? For instance: New and improved printing-presses have replaced the old Army and Washington presses, but of the latter there are still some in use in country offices. Suppose one of the parts of one of the old-fashioned presses should break or wear out, and could not be replaced by the original manufacturers thereof, could any one for a moment blame the manufacturers in not keeping on hand a supply of duplicate parts for such an emergency, when, in fact, they have *quit* making such a press a quarter of a century ago?

As for myself, I am not a typefounder or under any obligations to any of them, but when it is to be considered that any printer can secure sorts for his type, from matrices preserved by the founders for that purpose — by allowing a little time for type to cool off — I think we ought not to have a kick a-comin' on the typefounder of to-day. A little reflection back in history will cure chronic ailments, etc.

FRED NAEGELE.

AUSTRALIA AS A FIELD FOR AMERICAN MANUFACTURES.

To the Editor: DENVER, COLO., Dec. 15, 1904.

There is a steadily increasing business being done with England by American firms, on account of superiority in workmanship and adaptation to conditions of trade. One has only to read the advertisement of a prominent British firm in present issue of THE INLAND PRINTER to see that manufacturers of material of all sorts for use in the art typographic are offered additional scope for push and enterprise in the "tight little island." That American houses will avail themselves of the offer there is not the slightest doubt.

But what of that other land, that bigger yet smaller England, on the other side of the world — Australia? How many hustling Americans have turned their gaze on the possibilities of business with the island continent? Yet we venture to assert that in comparison to the population the demand for American goods of all sorts is as great, if not greater, than that of England.

One enterprising firm of typefounders recently sent a special representative to Australia, and we are stating actual facts when we say that many print-shops are using the products of American genius as a result of his visit who would otherwise have been dragging along with the old material.

The business men of the big cities are not lacking in keenness and perspicacity, and they know a good thing when they see it. The vast number of cycles, agricultural implements, hats, shoes and other articles of clothing sold in Australia all testify to the demand.

A well-known Victorian print-shop has been thoroughly equipped at great expense with material specially brought from this country; and we know other houses in the metropolis where the products of Miehle, Campbell, Cottrell, Colt, Chandler & Price, Golding and Dexter are showing their capabilities to great advantage. Earhart's "Color Printer" and "Harmonizer" met with a good sale over there, notwithstanding the almost prohibitive price of the former; and type-specimen sheets of Yankee founders are examined and preserved with the greatest care. We think that the fact of the steady increase in the demand for THE INLAND PRINTER is the very best criterion of the judgment exercised by Australian printers.

Printing-office sundries — lead-cutters, trimmers, saws, hand-presses, composing-sticks, galleys and benzin cans — bearing the imprints of American manufacturers are in growing demand. The Rouse job stick would meet with a ready sale, we venture to assert, if its advantages were better known.

So far as our limited experience will enable us to determine, we consider that Australians at the present time are far more conversant with American trade conditions and progress than the inhabitants of this country are with those of the land of the Southern Cross. Naturally so; but it goes to prove the keen interest manifested in things American and the growing desire for her products of manufacture.

The standard of work in many offices in Australia compares favorably with that of other shops the world over, news which may prove surprising to many readers, and, although the point system is not yet universal, it will not be long before the day of scissors and card will have passed.

Typefounders should omit inclusion of dollar marks, as they are practically dead metal over there. The inclusion of extra figures or capitals would compensate.

Yes, a fine field for American manufacturers of printing machinery and type — Australia. JOHN H. CLAYTON.

BAD SPACING.

To the Editor: BROOKLYN, N. Y., Nov. 28, 1904.

I would like to have a little space in your columns for a matter which is of great importance to many of the craft, namely: The proper spacing of type. The matter has been discussed more or less, no doubt, since the invention of printing, but there are many printers who seem either to have forgotten all they ever heard on the question, or who, out of sheer carelessness, do not care to put the precepts into practice.

In the old days of hand composition, the spacing on newspaper work was usually slovenly, but most good book offices insisted on very careful spacing. Hand composition has pretty nearly been driven from the field, except as regards special work, and it is of this special work that I wish to speak. Most of the booklets and circulars which are set in special or distinctive type are the work of job compositors. It is an old saying that most job compositors can not set type; that is, while they can assemble a pleasing or dignified design, they do not pay sufficient attention to detail properly to assemble a book page so that the spacing will *look* even (which is a little different from being absolutely even as regards the size

of space put between each word) and lock up squarely in the chase. The typesetting machines have remedied this difficulty to a certain extent, in that the same amount of space goes between all the words of any given line. This, no doubt, is quite good enough for most work, but in special work, where beautiful type-faces are used, the printer can improve on the machine work if he wishes to. But does he? For answer, I would ask that the reader pick up a few samples of this kind of work and study the spacing. I have lately seen jobs from some of the largest printing-offices in New York which I would describe about as follows: Paper, excellent; ink, above criticism; presswork, perfect; type, beautiful; format, artistic in the true sense of quiet dignity — a very picture of type on a perfectly proportioned page; spacing, disgraceful. Why, one job that came from the office of a big insurance company last month, set in ten-point, twenty-four ems wide — a beautiful job in every other respect — had in one line spaces ranging from a four-em to two three ems between the words, and it was hit or miss where they went. They were not even graduated from one end of the line to the other, which would have been bad enough.

This may seem a small matter to some, but let it be remembered that printing is now more or less an exact science, with a strong artistic tendency. It has gone through its renaissance — the day of hair-line type and twisted rule — and has been put on the right track by what I may call the Gothic revival of William Morris. Now is the time when printers can do good — yes, even perfect work — if they wish to do it. Let it be remembered that the average customer is a pretty good critic, and that in reality it takes less time to do a thing well than ill. It rests with every printer to see to it that his men are careful in small things, and now that most handwork is done on time, there is no excuse for bad spacing, unless one pleads ignorance and carelessness. It is not necessary to predict the fate of the ignorant and careless.

One more question: Why do printers who are fond of letter-spacing put so little extra space between the words themselves? This is a glaring fault in much otherwise excellent work, and is the cause of some ambiguity and much annoyance to the eye.

JOSEPH C. WHITE.

THE SORTS QUESTION.

To the Editor: CAMBRIDGE, MASS., Dec. 10, 1904.

In answer to Mr. Atwood's communication I may say that, so far as sorts of job letters are concerned, I assume that there was a sufficient demand for the same to warrant the foundries keeping them in stock. If such a demand does not exist, and frankly, I can see no reason why it should, then my argument applies only to book fonts. If a printer wants a few extra letters of any job face and he can get them at a moment's notice by buying the cap or lower-case font, he has no cause for complaint. My only contention is that what he sorely stands in need of he should be able to obtain at once.

It may be that there are no printers in the country now who print from type. It may be that I am the melancholy surviving exponent of a lost industry. But if I order a pound of ten-point italic cap I's and wait anywhere from three days to a week, and then find that the foundry has filled the order with a pound and a half of roman cap J's, my feelings as a man and a brother are hurt. I trust I can submit with due resignation to the inscrutable destiny in store for erring humanity, but sometimes I think the printer gets more than his due share of castigation.

I have, for instance, a ten-point roman face. Surely there are fifty other printers who have that same face. There must be a constant demand for every one of the characters contained in that font. Once an assurance given that a certain letter will be called for again it is criminal negligence of the typefoundries' own interests not to have it on hand. As well have a carpenter hold up his work while waiting for a few pounds of three-inch screws to be made to order.

I suppose from the beginning, body-type has been sent out in the same awkward, ungainly packages. We all know what a vast amount of labor it is to lay a two-hundred-pound font of type. Are there no minds connected with the various foundries who could suggest a better method? There are printers I know who have occasional gleams of intelligence; but I swear there is nothing but vacuity in the minds of any of those who supply the printer with his implements.

Suppose body-type should be sent to the printer in pasteboard boxes, each character in a separate box. Suppose these boxes should just fit inside the compartments of a type case. Suppose, in laying a cap and lower case, the compositor could put each box in its proper compartment; would the expense of putting up the type in this form be an excessive drain on the resources of the foundry? Suppose the foundry should keep every character of the various fonts in its special box, instead of the present arbitrary packages. Would it not be able then to give me any special letter I wanted easily and economically? In this case, Mr. Atwood, could not the casters take their orders from the warehouse clerks, and not from me and my brother printers?

As a practical man, I can see no reason why this is not perfectly feasible and an improvement over the present method. It would obviate the awkwardness of the warped case where the lower-case "n" slides into the "t" box. The boxes would prove a most convenient receptacle for overflow sorts, and other advantages at once apparent to everybody.

E. W. WHEELER.

CHINESE THE FIRST PRINTERS.

Centuries before "the art preservative" was known in Europe the Chinese had practiced printing and had produced illustrations by engraved blocks. From the Chinese the Japanese learned to print, and engravings dating from the thirteenth century have been found. Xylography was first employed in the images of Buddha. This was followed by the production of novels, in which the illustrations were about on a par with those in old-time cheap books. These were followed by single-sheet prints and by that large class of productions which emanated from the theater as advertisements. Chromoxylography originated in Japan at the commencement of the eighteenth century with single sheets printed from three blocks — black, pale green or blue and pale pink. A fourth block was added in 1720 and two others were added about forty years later.

The art was brought to perfection between 1765 and 1785 in the single-sheet pictures, "Tori Kyonaga," "Suzuki Harunobu" and "Katsugawa Shunsho."

The technic of Japanese engraving and printing is thus described: The picture, drawn for the engraver on this transparent paper of a particular kind, is pasted face downward upon a block of wood, usually cherry, and the superfluous thickness of paper is removed by a process of scraping until the design is clearly visible. The borders of the outline are then incised — very lightly in the more delicate parts — with a kind of knife, and the interspaces between the lines of the drawing are finely excavated by means of tools of various shapes. The ink is then applied with a brush and the printing is effected by hand pressure, assisted by a kind of pad, to which procedure may be attributed much of the beauty of the result. Certain gradations of tone and even polychromatic effects may be produced from a single block by suitable application of ink or color upon the wood, and on carefully examining these prints it is often apparent that a great deal of artistic feeling has been exercised in the execution of the picture after the designer and engraver had finished their portion of the work.—*Master Printer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

FOR some years American machinery has been imported very freely into Great Britain, and during that time scarcely a single machine has crossed from this country to America. This state of things is about to be altered, however, and as the American manufacturers invaded Britain with their more modern and up-to-date mechanisms, so now a start is being made by a British firm of printers' engineers, who intend to place their products on the American market in spite of the high tariff rates. Messrs. Waite & Saville, Limited, of Otley, have formed a company for this purpose that has been amalgamated with one of the large manufacturing concerns in the States, which will act as selling agents. Messrs. Waite & Saville are the builders of the "Falcon" safety platen, the Fine Art "Falcon"—also a platen press—and the "Waite" die press, the latter being a machine for executing embossing or die work in the large sizes. These platen presses are very popular in Britain, and since their introduction a few years ago over five hundred of them have been installed in printing-offices. In the "Falcon" safety the sheets are taken off automatically, and so the feeder has both hands at liberty for the operation, and a speed of twenty-five hundred per hour may be easily attained. In the Fine Art "Falcon" the inking arrangements are ample for the highest class work, and the machine itself is capable of turning out the very finest printing, and particularly so with regard to three-color work, the register and impression being perfect. The construction of these machines is on somewhat different lines from the usual run of platens. The "Waite" die press is a machine somewhat after the style of the so-much-vaunted Johnson die press, which came to grief recently in this country. It is capable of producing fine letter-head and account work, engraved lines and heavy embossed bold relief being printed in the same impression. When these presses are introduced into the States, American platen-press builders will have to look to their laurels.

The number of automatic feeders that are being made and put on the market (we will not say sold) is still on the increase. One of the latest comers is the "B. P. F.," these being the initials of the manufacturing company—that is, the British Paper Feeder Company. It may be attached to the feeding end of any cylinder machine, the pile of sheets being placed on a board which is almost at the floor level and that gradually rises as the paper is worked off. The separating of the top sheet from those underneath is achieved by forming a current of air, which is used for holding up the sheet, while at the same time air is forced between the uppermost sheets; air is also blowing upon the edge of the pile, and by this method it is claimed that should two sheets adhere, any but the top sheet will drop down before it is delivered to the conveyors which place it in position in the machine grippers. The edge of the paper acted upon is that furthest from the feedboard. An advantage claimed for the "B. P. F." is that a considerable quantity of paper may be placed in position at one time, varying from sixteen to twenty reams. The apparatus has been at work for some time in a printing-office and has been fairly successful in its operation.



COTTAGES OF THE YEOMANRY.

The London agents for a continental firm have introduced a new copying process for the use of lithographers. Hitherto, processes of direct copying, whether positive or negative, have proved more or less defective in consequence of the difficulty of getting the transfer-ink into direct contact with the metal plate or stone, to be, in fact, in the same perfect condi-

tion as when a plate has left the draftsman's hands or comes from the printer who has made a transfer. The new process achieves this object, the ink being in absolute contact with the metal without any substance whatever intervening, thus rendering it perfect, complete and up-to-date. The process, as at present demonstrated, is mostly applicable to aluminum plates, for which, indeed, it is specially suitable. A reproduction is made direct upon the metal plate from the original, without the slightest injury to the copy. Copies can, of course, only be made the same size as the original, the back of which must be perfectly plain and free from printing of any kind, and the paper on which they are printed must be fairly trans-



A FISHING-BOAT OFF THE ENGLISH COAST.

parent. Although this is a light-printing process, no camera, lenses or expensive chemicals are required, the materials used being few.

The De Vinne-Bierstadt mechanical overlay is developing, and new offices have been opened in London, where printers may send their blocks and be supplied with these overlays on quick time and at a low price. Already they are used by Messrs. Eyre & Spottiswoode, printers to His Majesty, the King; Messrs. Richard Clay & Sons, Ltd.; The Press Printers, Ltd.; John Swain & Son Press, Ltd.; Messrs. Spottiswoode & Co., Ltd.; The Temple Press, Ltd.; The *Christian Herald* Printing-office, *The Sphere, Tattler, Lady's Pictorial, Sporting and Dramatic News, Architectural Review, The Car, Gentlewoman, Kelvay's Manual, Burlington Magazine, The Cyclist, Motor, Treasury, Christian Herald, The Century Magazine* and *St. Nicholas.*

Another Richmond has entered the field, and the "Alrevo" overlay, offered to printers by Mr. C. W. Harness, of Wolverhampton, is making a bid for a share of the printer's custom. The inventor is a process engraver, and to each customer ordering a block he supplies with it an "Alrevo" overlay. This method differs from the De Vinne-Bierstadt in that it requires a negative to be made before the overlay can be produced. The method is somewhat as follows: "A sheet of very thin and transparent celluloid is coated with bichromatized gelatin, exposed to light under the negative, and the soluble parts then washed away, the whole process being very similar to that of producing carbon prints. The inventor lays great stress upon the value of the transparency, which, he claims, enables the pressman to see exactly where to place it upon his "make-ready." There is one grave danger attached to the use of celluloid, that is, its liability to take fire at a comparatively low temperature, and the introduction of such a substance into the printing-office in any quantity may be, under certain conditions, fraught with great danger.

In a recent letter I mentioned very briefly the London business of Mr. P. Lawrence, of Shoe Lane, the European agent for the Colt's Armory platen press, the Huber Company's letter-press and aluminum printing machines, Royle's electrotypers' machinery, and other appliances manufactured in the United States, and it may be of interest to note here that Mr. Lawrence was the pioneer who introduced American machinery and appliances, and American stationery articles, to Great Britain and her colonies. The origin of the now vast trade that is done by American manufacturers in this way had a modest beginning in the fifties, when Mr. Lawrence, who was at that time in business in New York, received an order from an Australian house for two dozens of American plated lead pencils, to the value of $9. The small order was supplied, but it induced the idea that there was a market for American goods to be found across the seas, and no time was lost in endeavoring to benefit by the opportunity, with the result that in three or four years Mr. Lawrence's British and colonial business had increased in this trifling article to the amount of over $8,000 annually, and resulted in the establishment, in his London house, of a department for the sale of American manufactures. Mr. Lawrence introduced not only American automatic envelope machinery, but American type and material to Britain, and the famous "Durable" roller composition, now used in nearly every printing-office in the kingdom, was among his introductions, but is now manufactured by the well-known Durable Printers' Roller Company, Ltd., that still continues to supply it to the trade. For a number of years past Mr. Lawrence has confined his business to machines of high-class American makers, and has built up in these specialties an excellent business, which, I understand, he proposes to extend by adding a few more agencies for American machines and appliances that do not clash with those he already handles.

For some time past the Anglo-American & Inventions Syndicate, Ltd., has been the selling agent for the Harris Rotary Press and other American appliances in Britain. The Lanston Monotype Corporation has, however, now taken over this business and will act as general selling agent for Great Britain, the colonies and the continent for the Harris press and all other machines handled by the syndicate in question.

The Lanston Monotype Corporation has entered into possession of a fine new building in Fetter Lane, and has a complete installation of machines there which can be viewed and tested in the actual running by prospective purchasers.

After standing out for eight months for an increase of wages, the Hull jobbing printers have withdrawn the claim they made for an increase in their wages, and have intimated that they are prepared to start work when instructed by the Typographical Association. About one hundred and fifty men are concerned. They sought an advance from $7.70 to $8.40 per week. This the employers' association refused, and offered an increase of 25 cents per week, provided the men did not leave work, but this offer was withdrawn on the men striking.

There are very few signatures of William Shakespeare in existence, and if any of those that are authentic were to be put upon the market, they might bring any sum up to several thousand pounds. A Bible, the other day, however, was sold at a London saleroom, which was said to contain a genuine signature of the great dramatist. The book was bought by an American collector, who was the only bidder, for the sum of £210. The price showed the value that was put upon its authenticity by collectors.

A new patent act comes into force in Great Britain on January, 1905, and while under its clauses there will not be, any more than hitherto, any guarantee as to the absolute validity of the patents for which certificates of registration may be granted, means are to be adopted for preventing the issue of a patent for any invention for which protection has already been granted. Where doubt exists as to the similarity of the inventions, a patent will be granted, as heretofore, for

anything asked for; but in any such case the specification will be accompanied by a notification relative to any other patent or patents which the authorities may suppose to throw any doubts on the originality or validity of the new design. The new procedure thus briefly outlined should tend considerably to the advantage of the patentee, who, while he does not run any risk of being denied protection for a genuine invention, is at once put in the position of knowing how far any patent in which he may be interested is likely to hold good as against designs previously registered.

Some time ago a smart representative of an enterprising New York firm arrived in London. He was full of confidence, and the spirit of conquest was striving in his breast. His house saw that London, the greatest banking center in the world, used immumerable checks; also that the paper used would be easy to imitate. He had a better article — a paper which would not tear or wear, and which was as difficult to reproduce as a Bank of England note. The American "check" has a fine texture, and is in every way a superior article to the old-fashioned English check. The invader had armed himself with influential introductions to London bankers, although he considered them unnecessary. He was well received by the bigwigs of the banking world when he succeeded in obtaining access to them. They liked the look of his "check" paper, and would have liked to use it, but — they had contracts with stationers, and they left the matter with them. The invader was not discouraged by this first repulse; he was convinced that the stationers as business men would see the artistic and other excellent qualities of the American check, and would be prepared to do business right away. But he discovered that the London stationer kept stationary in a commercial sense; he did not want American paper; he was making a fine profit out of the paper he used, as well as out of the printing, and declined to consider the question. The American found himself up against two stiff propositions — the indifference of the bankers and the conservatism of their stationers. The man with the new check was most effectually checkmated by the defensive tactics of the two bodies he attacked. He found that the foreign banks in London were even more sensitive on the subject, as they were reluctant to do anything which would disturb existing customs. While the Canadian banks and the Australian banks used the paper in their own countries, they had not the courage to introduce it in London. Only one of our colonial banks has dared to make the innovation. He returns after six months' campaign with only a few captures in the distant outworks of the great institution of London banking. He has been able to introduce his paper to some Spanish, French and German banks. He has confidence in himself and has a good article.



AN OLD ENGLISH FOREST.

There has been trouble between the publishers of pictorial post cards and the postoffice. Private cards intended for transmission as post cards may not exceed 5½ inches in length or 3½ in width, or be less than 3¼ in length or 2¼ in width. Owing probably to carelessness on the part of pictorial postcard printers when cutting up the sheets on which the cards are printed, numbers have got on to the market that exceed these dimensions by 1-32 or 1-16 of an inch. These the postoffice officials are keeping a sharp lookout for and surcharging them on delivery 2 cents. Considerable quantities of cards are decorated with frosting or tinsel, and these are also surcharged 2 cents, as having extraneous matter attached. Strong representations have been made by the various publishers, and the Postmaster-General has made a slight concession in that for the next six months he will allow postcards not more than 1-16 of an inch larger than the regulation dimensions to pass through the post without surcharging, but at the expiration of that period all cards must conform to the regulation size or the recipients will be charged double postage.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

TRADE is improving in Germany. According to the Imperial Labor Bureau there were in August, avowedly the slackest month in trade respects, not more than 11,083 unemployed out of 589,928 members of trade unions with regular statistics, or 1.8 per cent. The corresponding figure for June, 1904, was 1.9 per cent. The printing trade enjoys that improvement perhaps most of all, and a considerable portion of our organized printers believe that just now there would be a good chance to go for better working terms. Of course, a regular movement for raise of wages and shorter hours is out of question, as the prevailing scale of wages has been solemnly signed to remain in force up to December 31, 1906, and in the meantime no alterations are admissible, except as to the interpretation of certain clauses or regulations that may heretofore not have given occasion for such detailed interpretation. Your readers will remember that our scale or, as we call it, our "*Tarif*" is being guarded by a joint committee, the "*tarif-ausschuss*," composed of nine employers and journeymen elected by their colleagues in each of the nine sections of the German Empire. While the "*tarif-ausschuss*" convenes only once or twice in the course of a year to deliberate and decide any questions brought to its notice, the select committee, or the "*tarif-amt*," in Berlin is always in session. It is composed of both presidents of the employers' and employes' organizations, and a managing secretary. The "*tarif-amt*" is the supreme authority on all matters relating to the printers' scale; it will decide any dispute between employers and workmen; in fact, it is supposed to prevent, or at any rate to stop, any strike or lockout in printing-offices. It has authority to direct the nine subordinate sectional committees, "*tarif-kreis-ämter*," to act as arbitrators, to confirm or reverse their decisions, etc.

The "*tarif-amt*" also controls the forty joint employment offices organized under its by-laws, the idea being that each employer needing help, and every unemployed journeyman printer looking for a job, should apply to the employment office having jurisdiction over him. The employment office puts every application on file and — as at present, and usually, there are more men looking for a job than jobs awaiting men — assigns the job offered to the man longest on the list. Exceptions are made in favor of men discharged unlawfully — i. e., for claiming wages and terms owing them according to the tariff — who will be assigned the first job offered.

So far, our tariff organization has been working to the satisfaction of all concerned. Our typothetæ, appreciating the blessings of undisturbed peace in the trade, have loyally stood by their creation even though it forced them to accord their men higher pay and shorter hours than is yet customary in Germany, and than many of them could well afford to grant if they had merely their own interests in view. The workmen, as said before, have therefore not felt much of the hard times we have passed through, and the majority of them may actually not believe in these hard times for the very reason that they have been enjoying fair pay all the while. But now, when trade is brisker, they claim higher pay and, as I said above, wish the tariff now in force could be altered without due notice. It is only fair to state that the president of the journeymen's union has nothing to do with this unruly feeling, the gentleman in question being too farsighted not to know that his organization has nothing to gain, but everything to lose, by an unlawful attack upon the tariff organization, the very existence of which is justly considered a brilliant example of prudent trade politics, an example which has been followed by numerous other trades to their full satisfaction. Indeed, the excellent situation of the German Printers' Union, which boasts of thirty-nine thousand members and of funds aggregating 5,392,447 marks ($1,283,916), is mainly due to the wise policy of Mr. Doeblin, who has directed the union's affairs for some fifteen years past, and who is supported by all members who remember the hard times of 1891, when the general strike for shorter hours was defeated and the union, besides losing its funds of two and a half millions, ran heavily into debt. It is the younger members who are unsatisfied, men who think that with so large a fund in their coffers they could upset a world and who in the majority indulge in socialistic aspirations. Their unruly spirit is always ready for discontent, and it is not improbable that they may some day gain the majority — merely to take resolutions and steps that will tend to repeat the disastrous experience of 1891.

In the meantime composing machines have come to the front, slow but sure, for now we may count fifteen hundred line-casting machines in Germany, while in 1891 the Thorne typesetter was but just entering the market. There is not the least doubt that a strike of our compositors would double the number of composing machines in no time, and that then the clause "that none but regularly apprenticed printers may be allowed to operate composing machines" would be one of the first to be obliterated. Nor would the compositors be the only sufferers. Sheet-feeding apparatus having now come to stay, pressmen find that their work is becoming easier, while the Harris and other automatic presses tend to limit handwork from another side.

Abolition of handwork is one of the tendencies of progress that can not be stopped, and the men will best serve their interests by facing this inevitable fact, and, rather than trying to aggravate their position, seek to improve their prospects by broadening their technical knowledge. Ever since the organization of the Typographical Societies' Union a steady improvement in this regard is noticeable, more than forty new societies having been formed, even in smaller towns, for the instruction of their members. In their meetings specimens of good job and display composition are exhibited and discussed; prominent members enlighten their colleagues on the principles of designing, etc., and the technical topics presented by our trades papers are discussed. The Typographical Societies' Union collects samples of various kinds and sends them, along with a criticizing report thereon, to the different affiliated societies, who, after discussing and exhibiting these specimens, forward them to another society according to the directions of the managing president in Berlin. The results are very encouraging and the employers are, as a rule, very willing and glad to foster these exertions.

The German Master Printers' Union has succeeded in affiliating with them their colleagues in Rhenania and Westphalia, thereby gaining some three hundred new members. The union now aggregates some two thousand members, employing about one-half of all working journeymen. All members of the Master Printers' Union are bound to recognize the tariff; however, the latter is also recognized by about twenty-eight hundred more employing printers, leaving only about twenty-five hundred as unfair, most of whom employ no journeymen at all.

In Austrian newspaper offices the men seem to control matters. It appears that, according to an agreement between the Vienna newspaper owners and their compositors, composition for morning papers is to end at 3 A.M. sharp. Now, the demise of the late King of Saxony happened at 11 P.M. and the news was telephoned to the Vienna papers. It being the rule, however, that telephone messages of importance have to be confirmed by telegram, the *Neue Freie Presse* in Vienna did not receive this telegram before 3 A.M., just when the compositors had stopped work. The message containing only three lines, the make-up — by the way a strong unionist — made no objection to composing the telegram and having the page stereotyped again. The manager was called out of his bed and, being informed of the situation, ordered the twenty-

eight thousand eighteen-page papers already finished thrown away and the entire edition printed again, in order to have all readers get this important news with the morning edition, the *Neue Freie Presse* thus being the only paper in Vienna publishing the news so early. But when the compositors in the evening returned to work they threatened to quit altogether on account of the "outrage" committed, and the result was that the manager had to give a formal pledge in writing that never again should he allow even a single line to be set after 3 A.M.

The *Royal Privileged Gazette for State and Learned Matters (Königlich Privilegierte Zeitung für Staats und Gelehrte Sachen)*, better known as *Vossische Zeitung*, celebrated its bicentenary on November 5. It is the oldest and yet the most profitable of all Berlin newspapers, sticking to its high subscription rate of 32 marks ($8) a year, and to its advertising rates of 10 cents a line regardless of space used, with no discounts to large advertisers and advertising agents. Although liberal or rather progressive in politics, it is on the best possible terms with our government, several of our ministers being among the guests of the banquet given in commemoration of the day. The paper is owned by descendants of our great poet, Lessing, who for some time acted as its editor, 150 years ago.

A smart trick was played by a Regensburg paper upon one of its esteemed contemporaries in the same quaint city who, for some time past, had been pillaging its telegram columns without crediting the source. So the editor of the Regensburg *Anzeiger* one morning published what appeared to be a special from Heidelberg, stating that among the débris of an old inn being torn down there had been found the original golden bull of the old German Emperor, Charles IV. (issued 1356), regulating the emperor's election; the sword of the fabulous Count von Rodenstein (a Falstaff type in one of Scheffel's poems), and other memorable relics, the authenticity of which had been vouchsafed by the famous Professor Lese. The *Volksbote* no sooner detected this important telegram in his contemporary's columns than he reproduced it, slightly altered, as "telegram from our own correspondent in Heidelberg," in his evening edition, promptly followed next morning by the *Anzeiger's* announcement that the whole news was nothing but a joke played upon his colleague, at the same time pointing out that the name of the learned authority was to be reversed to be understood (*esel* in German is ass). Imagine the long face of the *Volksbote's* editor when reading this revelation!

Advertising competition is one of the latest German experiments. The dailies of Barmen, the twin city of Elberfeld, started the scheme in December last by offering handsome prizes to the most attractive advertisement published on a certain day in any of the Barmen dailies. The result was a regular rush on the part of advertisers, all Barmen papers carrying on that day three and even four times the usual advertising space. The prizes were awarded to half a dozen people who had their advertisements made up in really novel and attractive ways. Of course, the newspapers had the best of it, and therefore it is no wonder that the experiment is to be repeated in the coming week. Another advertisement competition was recently held in Hamburg. This time it was to be contested by the advertisement compositors in the Hamburg dailies. The Hamburg Typographical Society held an exhibition, and the invitation was to be published in all Hamburg dailies on the same morning and within the same space (forty lines nonpareil, double column). The compositor making the best arrangement of the wording was to have a prize. The result was encouraging, and it is to be hoped that similar contests may be repeated everywhere to the benefit of our trade.

One of the most prominent Russian printers and publishers, Mr. Adolf Francis Marcks, passed away at St. Petersburg on November 7, just four weeks after his fiftieth anniversary jubilee, at which occasion he had been elevated to the rank of a nobleman. He was the publisher of the famous Russian weekly, the *Neva*, whose circulation exceeds two hundred and fifty thousand copies, and of the standard series of Russian classics. He was naturally regarded as an indigene Russian, while, in fact, he was a German, having been born in Stettin in 1838. He immigrated into Russia in 1859 and started the *Neva* ten years later. His printing-office contains four rotaries, thirty-four flat-bed printing machines, twelve lithographing machines, besides a large number of hand presses, and is next largest in size to the imperial printing-office.

WRITING ON BOTH SIDES OF THE PAPER.

"Wex J.," in the Portland *Oregonian*, says that now and then an exasperated editor, driven to desperation by correspondents who write on both sides of the paper, expresses his opinion of the practice in language that is not expected to find its way into the paper. In warning the printer that there was copy on the other side of a sheet, the editor of the *Missoulian* used some picturesque expressions, which found their way into print, with the result that the following paragraph surprised readers of last Sunday's society news in Missoula:

"Misses Rose and Laura Reaudieu were pleasantly surprised Friday evening at their home on Seventh street. The young people are about to depart for the East with their parents, so their turn over the dam fool correspondent has written on both sides of the old wipe friends grasped the opportunity to be together for the last time."

PART OF THE EQUIPMENT.

THE INLAND PRINTER has become an important part of our equipment and we do not care to miss a single number.— *The Sturgeon Falls Advertiser, Limited, Sturgeon Falls, Ontario.*



HOSPITAL TENT AT UNION PRINTERS' HOME, COLORADO SPRINGS, COLORADO.

Written for THE INLAND PRINTER.

THE DETROIT PRINTERS' CLUB.

BY EDWARD BECK.

THE very marked improvement in the personnel and the conditions surrounding the working printer, brought about by the introduction of machinery, with its consequent reduction in the hours of labor and increase in the amount of compensation, have been the subject of frequent comment in THE INLAND PRINTER. The dissolute "bum" printer of former days is now quite extinct. In his place appears a clean, sober, industrious, well-groomed type of craftsman, in appearance more like a well-paid bookkeeper or cashier in a prosperous bank than a follower of a mechanical trade. This improvement in the *morale* of the craft is nowhere more apparent than in Detroit, Michigan, where, under the title of the "Detroit Printers' Club," the working printers have successfully established a social club, which, for the luxury of its appointments and the good sense which characterizes its management, is second to none in that city.

The Detroit Printers' Club had its origin in a printers' bowling league, established in Detroit in 1900. Bowling teams representing the different newspaper composing-rooms and some of the jobrooms of the city vied with each other on the bowling alleys during the winter for the possession of a silver cup, which was presented to the winner at a dinner which marked the close of the bowling season. It was at one of these dinners that the idea of organizing a club and establishing a clubhouse was first broached and a committee appointed to inquire into the feasibility of such a movement. This committee submitted a plan which provided for the organization of a club, shares in which should be issued at $10 each, with annual dues sufficient to cover the cost of maintaining the establishment. The plan met with such great favor that inside of a month every share of stock had been taken and the value of each had advanced to $25. The club secured the two upper floors in a new building then under construction on Barclay place, a locality easy of access to down-town Detroit, and fitted them up into cosy clubrooms.

The topmost floor is devoted to bowling, four first-class alleys having been laid out there. Here during the winter a bowling tournament is held, and it is no unusual sight when a particularly exciting contest is on to find a hundred or more spectators watching the sport and cheering their respective favorites on to victory. The lower floor is divided into parlors, billiard-room, café and secretary's office. All the appurtenances and comforts of a first-class club are to be found here, and no working printer of Detroit needs to go to a saloon for social entertainment.

Membership in the club is restricted to members of Detroit Typographical Union and the kindred organizations of allied trades, and one of the by-laws provides that the club shall be kept closed during all regular and special meetings of the typographical union, showing that the union meeting is the only rival the club has to fear. On one afternoon in each week the club is turned over to the wives and sisters of the members, who are given exclusive possession, and "ladies' day" is one of the most popular features of the organization.

The club is governed by a board of directors, elected from its membership, who in turn appoint a House Committee, engage a steward and other club employes and have general supervision of its affairs. A president, vice-president, secretary and treasurer comprise the other officers. The club is incorporated under the laws of the State of Michigan and is a recognized feature of the social life of Detroit. The present officers are: President, Minard H. Garrels; vice-president, William Lloyd; secretary, Frank Porter; treasurer, William L. Bessler; board of directors, George Bradish, chairman; Henry E. Parr, William Morton, Walter O'Day, Harry Horton, William J. Palmer, Colin Williams, Ralph Tyler, Thomas Nestor, Charles Allen.

The present cost of maintenance per member is $4 per year. It has nearly two hundred members. Altogether the Detroit Printers' Club is a credit to the craftsmen in Detroit and worthy the emulation of working printers in other cities.

MAXIMUM CURRENT DENSITY.

It is an interesting question what is the maximum current density permissible per square foot of kathode surface in electrotyping — or, in practical language, how many ampères per square foot can be put on a "case." Ask any practical electrotyper — in this country at any rate — and he will most likely say thirty-five ampères per square foot. Anything higher than that, he will assert, will produce "burning" of the shell. Nevertheless we have heard from time to time that much higher current densities are being worked by American electrotypers. C. S. Partridge, for instance, in his book on "Electrotyping," mentions current densities of fifty to fifty-four ampères per square foot as ordinary practice, and refers to 75, 100 and 125 ampères per square foot under special conditions. What, then, is the cause of this discrepancy of opinion? Simply this, that to work at high-current densities one must have the plant adapted thereto. It is essential to have an agitated solution, and the system of agitation must be of a suitable kind; the solution must preferably be at a high temperature; the composition of the solution must be such as to give high conductivity and freedom from polarizing effects; the dynamo must be of a type which will maintain a steady current at a sufficiently high voltage; all contacts must be good, and of liberal carrying capacity. Given the right conditions, we have no hesitation in asserting that even five hundred ampères per square foot might be put on a mold and shells of workable thickness may be deposited in five minutes if required. We make these assertions, not without due consideration, and in fact on the basis of what we have seen done in this country. We are justified in believing that the whole art of electrotyping is likely to undergo considerable revolution in the not distant future. The trade have been too long asleep. They have not watched the trend of the times. It remains to be seen whether they will grasp the means which can be put into their hands of vastly quickening and increasing their output and thereby turning an unprofitable business into a decent competence.— *Process Work.*

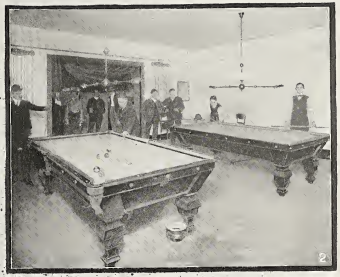
THE LOT OF A WYOMING EDITOR.

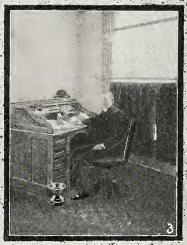
Editing a newspaper is a nice thing. If we publish jokes, people say we are rattle-brained. If we don't, we are fossils. If we publish original matter, they say we don't give them enough selections. If we give them selections, they say we are too lazy to write. If we don't go to church, we are heathens. If we do go, we are hypocrites. If we remain at the office, we ought to be out looking for news items. If we go out, then we are not attending to business. If we wear old clothes, they laugh at us. If we wear good clothes, they say we have a pull. Now, what are we to do? Just as likely as not some one will say that we stole this from an exchange. So we did. It's from the *Wyoming Derrick.— Dillon (Wyo.) Doublejack.*

MANUFACTURE OF BRONZE POWDER.

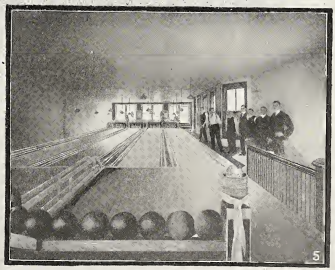
The shining metallic dust that is used to produce the effect of gilt and bronze in wall-papers, printing, lithography, mirror and picture frames, fresco printing, and so on, has its principal source in the bronze powder factories at Furth, in Bavaria, where this industry has been highly specialized. The material is "Dutch metal," an alloy of copper and spelter. The larger the percentage of spelter, the more yellowish the alloy. Seven principal tints are produced, varying from golden yellow to bright copper red. The alloy is first prepared in the form of leaf metal, which is afterward ground into powder.—*Geyers' Stationer.*











DETROIT PRINTERS' CLUB.

1. A glimpse at the parlors and reading-room.
2. A view of the billiard-room.
3. Secretary William L. Bessler seated at his desk.
4. A corner in the café and card-room.
5. The bowling alleys.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

THE literary career of Edmund Vance Cooke began in *Golden Days*, from which juvenile publication he received his first check for a manuscript signed by "Eddie Cooke," then in his fourteenth year. From this youthful beginning his work has been uniformly successful, and embraces a range of very remarkable versatility best indicated by the names of the following publications, for which he has written: *Harper's Bazar, Youth's Companion, Munsey's*



EDMUND VANCE COOKE.

Magazine, The Independent, The Chautauquan, Life, Truth, St. Nicholas, Lippincott's, Delineator, Vogue, The Criterion, Puck, The Saturday Evening Post, The Epworth Herald, The Critic, Ainslee's, Metropolitan, Booklovers', Century, Success, Woman's Home Companion, Smart Set, New York *Herald,* New York *Sun,* New York *Journal, What-to-Eat, The Pilgrim, Overland, Journal of Education, Harpers' Golf, etc.,* and syndicate daily papers by the score.

From his earliest efforts Mr. Cooke's productions have been marked by such a degree of self-reliance and originality that their very freshness and breeziness have won for him an established position before the public.

In a biographical sketch, Charles Grant Miller, referring to Mr. Cooke's work, has to say as to his versatility: "His work runs all the way from the airiest fun, which is chucked into odd corners of newspapers, to the most thoughtful studies in social and sociological problems, as exemplified in his famous 'Wallace Wright.' To the incense-breathing soul of the poet within him is joined the cultivated spirit of the philosopher, and his skilled hand runs easily through the whole gamut of human life and human emotions, and sweet, stirring strains of music follow his touch. One of his own quotations may aptly be applied to himself, for it is his

> To deftly do what many dimly think;
> To fund a feeling for the world to borrow;
> To turn a tear to printers' ink;
> To make a sonnet of a sorrow.

It is probable that the child poems and the "Impertinent Poems"—most of the latter having appeared in *The Saturday Evening Post*—have attracted more attention than any others of Mr. Cooke's work. "The Little Lonely Life," which appeared a year ago in *Booklovers' Magazine,* and his tribute to Lincoln have received probably the highest praise of any of his productions, although such skits as "The Young Man Waited," "Otto and the Auto," "It's Morgan's" and "The Moo-Cow-Moo" have been more widely quoted.

Mr. Cooke has made a most excellent reputation in his lyceum work, giving readings from his writings, and has that quality, so rare in an author, of being able in his renditions to give an added life and color to his own productions. The demands made upon his time by his reading tours take quite all the winters, and while he has appeared upon the lecture platform for ten years, during the past three seasons his travels have taken him from the Atlantic to the Pacific. He follows the plan of allotting to different bureaus different sections of the country—Eaton Bureau in New England, Brockway Bureau in the East, Redpath in the West, Blanchard-Venter on the Pacific slope, and Alkahest in the South.

Mr. Cooke, a native of Canada, is in his thirty-eighth year, and in the intervals between his lecturing tours lives in Cleveland, Ohio.

He has four books to his credit, "A Patch of Pansies," published by Putnam's; "Impertinent Poems," Forbes & Co., Boston; "Rimes to be Read," Dodge Publishing Company, New York, and "The Chronicles of the Little Tot," which the Dodge Publishing Company will bring out early next year.

HOW DID YOU DIE?

Did you tackle that trouble that came your way
With a resolute heart and cheerful,
Or hide your face from the light of day
With a craven soul and fearful?
Oh, a trouble is a ton, or a trouble is an ounce,
Or a trouble is what you make it,
And it isn't the fact that you're hurt that counts,
But only—how did you take it?

You are beaten to earth? Well, well, what's that?
Come up with a smiling face.
It's nothing against you to fall down flat,
But to lie there—that's disgrace.
The harder you're thrown, why, the higher you bounce;
Be proud of your blackened eye!
It isn't the fact that you're licked that counts;
It's how did you fight—and why?

And though you be done to the death, what then?
If you battled the best you could,
If you played your part in the world of men,
Why The Critic will call it good.
Death comes with a crawl, or comes with a pounce,
And whether he's slow, or spry,
It isn't the fact that you're dead that counts,
But only—how did you die?

—*From "Impertinent Poems."*

THE MOO-COW-MOO.

My pa held me up to the moo-cow-moo
So clost I could almost touch,
En I fed him a couple of times, or two,
En I wasn't a fraid-cat—*much.*

But ef my papa goes into the house,
En mamma she goes in, too,
I just keep still, like a little mouse,
Fer the moo-cow-moo might moo!

The moo-cow-moo's got a tail like a rope
En its ravcled down where it grows,
En it's just like fccling a piccc of soap
All over the moo-cow's nose.

En the moo-cow-moo has lots of fun
Just swinging his tail about;
En he opcns his mouth and then I run —
'Cause that's where the moo comes out!

En the moo-cow-moo's got *deers* on his head
En his eyes stick out of their place,
En the nose of the moo-cow-moo is spread
All over the end of his face.

En his feet is nothing but finger nails
En his mamma don't keep 'em cut,
En he gives folks milk in water-pails
Ef he don't keep his handles shut.

'Cause ef you er me pulls the handles, why
The moo-cow-moo says it hurts,
But the hired man he sits down clost by
En squirts en squirts en squirts!
— From "Chronicles of The Little Tot" (in press).

A BESETTING SIN.

(As confessed by a youthful penitent.)

I shan't be bad no more, I shan't! I'm goan to be *reel* good.
I heard a preacher-man, an' he said *ever*'body could,
Ef they jus' kep a-trying' and a-tryin', day b' day'
An' ef they *didn't* try, they'd go — some place I mustn't say,
Er mother says I mustn't, 'nd so, o' course, I shan't.
Don't see why preachers is it, of another feller can't.
But I'm a-goin to be *reel* good. I shan't pull pussy's tail,
Ner tie our poor old Nodie to a nasty, old tin pail,
Like I did once, 'cause Tommy Johnson said I didn t dast;
I'd like to *fix* that feller, but my wickid days is past.
I shan't git mad when baby sucks the paint off all my blocks,
Ner spend the cent pa gives me fer the missionary box;
I'm goan to be a *martire*, and shan't be bad one speck;
Ain't even goin' to cry no more when mother makes me wash my neck.

Most martire fellers wasn't much. Why, any circus man'll
Cuff them tions 'round an' do it jus' as slick as Dan'l.
Aunt Becky thinks it's somethin' great to live in sacks 'nd ashes.
I think it's fun! An' bairy shirts! I bet they got the rashes
'Nd wear them shirts to scratch 'em. Course that Jony feller
Inside that big, old whale, all dark like down-in-our cellar,
He had a heap o' spunk, he had; but I tol' Aunty Beck,
Anyhow he didn't allus have to go an' wash his neck.

That's goin' to be the worstest thing, an' orful hard, I know,
But I'm dissolved to do it, ef I do hate it so.
It's funny hatey things is good; but I suppose it's true,
An' things you like is mostly things you hadn't ought to do.
An' water's cold, er ef it's hot, it's het so much it's scaldy;
An' sides, it wets yer collar all around yer garrybaldy,
An' runs all down yer back, an' then the soap gits in yer eyes,
'Cause the towel ain't where yer want it — and then *sometimes* I cries.
But I shan't cry no more, though p'r'aps I'll want to, I expec',—
But when I'm *growed* — I ain't a-goan to *never* wash my neck!
— From "Rimes to Be Read."

UP TO DATE IN THE PHILIPPINES.

We could hardly get along without THE INLAND PRINTER, being so far from the center of civilization, but by its valuable aid we not only manage to keep up to date, but, occasionally, through the aid of your excellent publication, anticipate the latest and best in the art.— *E. C. McCullough & Co., Manila, P. I.*

ON THE INSIDE.

"No," said Farmer Corntossel to the summer boarder, "I don't believe all I see in the newspapers."

"Why not?"

"Well, you see, I've advertised all the comforts of home a few times myself." — *Hoboken Observer.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, 8o pages, 50 cents.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

MISUSE OF "SET."— E. S., Brattleboro, Vermont, sends us an advertisement containing the words "Three set of sleds," "Two set of harness," and asks: "Is the word 'set' in these cases used correctly, and why?" *Answer.*— It is used incorrectly, instead of "sets." Probably the why of it is that some one thought it should be so because some other words are so used.

A NEW WORLD LANGUAGE.— The work of forming new and scientific languages for universal use goes merrily on, and the newest candidate for a position with Volapük and Esperanto is "Latin without inflections," the result of the labors of Professor Guiseppe Peano, a mathematician of Turin.

He has proposed to do away not only with genders, persons, and cases, as was suggested by Leibnitz, but also with the moods and tenses. Such a proposal would give a language which would be the extreme of simplicity; and, inasmuch as Latin is universally taught in elementary schools, it could readily be introduced, so that, according to Professor Peano, there would be no reason why Latin, modified by this system, should not once again be the medium of communication of the learned world.—*Harper's Weekly.*

Bad Grammar.—E. F., New York, writes: "Kindly let me see your critical view of the grammatical construction of the following sentence: 'Though we were on the ocean, and firecrackers on a ship are necessarily prohibited, *yet every man, woman and child who were Americans—and it seemed that everybody was—showed their appreciation of Independence Day by wearing their national colors—from a small flag to large scarfs.*' By the way, this sentence had been changed into singular form by the operator first, but later given its plural form, as shown above, by the proofreader." *Answer.*—The sentence is badly mixed in its verbs and pronouns, probably in a needless avoidance of the use of the masculine pronoun "his" when women are included. But "his" is correctly used as referring to, or rather including, both sexes. The sentence should say, "Every man, woman, and child who was an American showed his appreciation," etc.

Punctuation in Display.—F. R., Buffalo, New York, writes: "Enclosed find two samples on which I would like your opinion on the punctuation. Is there a fixed rule that prohibits commas or periods to be placed at the end of a line, or is this only done as the printer thinks fit? Would you say either was wrong? If there is a law for this, would you kindly tell me where it is to be found? Also if this applies to correspondence, as address on envelope, or to printing only?" *Answer.*—The samples are two copies of a card, one punctuated and the other without points. My personal choice favors the use of the points, but the commonest practice now is opposed to it. There is no fixed rule either way, and no one can say with propriety that either is wrong. The practice of omission in superscriptions is common—probably antedating the omission in print. In printing, the choice is sometimes left to the printer, but not nearly always. Probably most printers now would leave out the points if they were free to choose, but occasionally an old-fogy customer demands their use. Some time ago another man asked about this matter as follows: "Why are punctuation-points left out of some of the 'ads.' in The Inland Printer and inserted in others? My opinion is that it is done for a mere matter of looks, and that where rules are used they (rules) take the place of points. Our editor says that points should always be used, no matter if rules are used." It probably is done for a mere matter of looks, because some one thought some time ago that display lines would look better without points, and had some printing done that way, and then others did so, and now the most of such printing is done that way. I personally prefer the punctuation, just as that editor does, and as some others do; but it is an old-fogy preference, common now to but few persons comparatively. Theodore L. De Vinne, in "Correct Composition," a book profitable for any printer to study, says: "The period is now omitted at the termination of displayed lines in title-pages, in running titles and subheadings, and generally at the end of all lines that are followed by blank space." Also: "Book titles are now set without points—a fashion introduced by Pickering of London about 1850. At that time it was customary to make one large display line of the leading words of the title, and to put a comma or a semicolon at its end. Condensed two-line type, then an admired novelty with printers, was preferred for lines of display. To make short words fill the line, the types of this condensed letter often had to be spaced, with the unavoidable result of throwing the line that ended with a point apparently out of center and making it lopsided. To prevent this blemish, the point at the end of the leading display line was omitted, as had been done for many years by job-printers in the display lines of posters and handbills. This rejection of the useless point was accepted as an improvement; but the disciples of Pickering and Whittingham, not content with omitting points at the ends of display lines, rejected them in all lines, and in most titles to their benefit typographically, but in some to the confusion of sense."

THE WRONG PRINCESS.

A young woman who substitutes for stenographers while they take their vacations was sent by an agency to a certain place in such haste one morning that she neglected to find out anything about the firm or what kind of business it conducted.

The man who met her was cross, says the New York *Sun*, and evidently things had gone wrong. He gave her a lot of long lists of figures to copy, and shut her in a tiny office where the machine and chair were the only furnishings.

She went to work somewhat nervously in the strange surroundings. Overhead there was the pounding of heavy machinery, and outside the buzz of whirring wheels.

Pretty soon she heard a man's voice call a number, and realized that the telephone booth was next door. The tone was gruffer than the one which had greeted her.

"This is Thompson's," it said. "Why don't you send us that princess?"

The stenographer stopped her work and listened. With the necessary stops for the other man, the voice went on:

"Yes, princess. You did promise, too. We got our knives all sharpened on purpose. Ask Fletcher about that antique scarlet princess for Thompson's. Well, we'll wait until 10 o'clock."

"Is that Fletcher? Say, your princess developed black spots. The men can't even touch ——. Oh, none of that, now. Never mind explaining any more. Send the wagon."

And the booth door banged after the irate man.

The stenographer had an uncontrollable desire to know more about that unfortunate princess for whom the knives had been sharpened. She stole from the office and slipped into a dark hall that opened into the street.

Some men were taking long wooden cases from a freight elevator, and in the half light the boxes had a weird look. The girl screwed up her courage and approached a man.

"What's in those boxes?" she asked.

"Paper, miss," said the man. "Big lot of Antique Scarlet Princess got to go back to the wholesale house. Cut wrong, I guess. Manager's hot about it."

"Is this a paper store?"

"This is Thompson's printing-office, miss," replied the man. "Is there somebody you was looking for?"

HE SENT ANOTHER.

The Philadelphia *Ledger* tells of a well-known lawyer who a few years ago remitted, in settlement of an account to the publisher of a paper in the West, a two-dollar bill, which was returned with the brief statement:

"This note is counterfeit; please send another."

Two months passed before hearing from the lawyer again, when he apologized for the delay, saying:

"I have been unable until now to find another counterfeit two-dollar bill, but hope the one now inclosed will suit, professing at the same time my inability to discover what the objection was to the other, which I thought as good a counterfeit as I ever saw."



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET

To set the pump stop so short lines will not cast.

That the adjustment can be tested on new-style stop by pushing right-hand vise jaw as far as it will go to the right, seeing that the block on end of lever just barely clears the block on pump lever.

That the screw on lever which rests against vise jaw is the means of adjustment.

That, with old-style pump stop, the adjustment must be made so that when justification levers rise to their full stroke, the pump stop just passes beneath block on pump lever.

That screw on pump-stop lever which second justification lever strikes can be turned to make this adjustment.

To be sure that there is no bend in vise-jaw closing-screw lever link which may prevent full up stroke of second justification lever.

MONOTYPE installations have recently been made in Montreal, Ottawa, Toronto, London and Winnipeg, Canada.

MR. T. C. SHEEHAN has been appointed representative in the South for the Monotype, with headquarters at Nashville, Tennessee.

MISS HATTIE JEWETT, a Monotype operator in the Government Printing-office, in a day of eight hours recently set 34,100 ems of sixteen-point type. Considering the fact that her entire machine experience covered a period of about three months, her average of nearly forty-three hundred per hour was exceedingly good.

END OF SLUG DAMAGED.—An operator-machinist in the South writes: "I am getting slugs with one end damaged like sample enclosed. What causes it?" *Answer.*—An accumulation of metal in the pin slot in lower liner between the trimming knives strikes the corner of slug when it is being ejected. Remove knife block and dislodge the metal.

BRITTLE METAL.—"Old Subscriber," Brooklyn, New York, writes: "Our Linotype metal is becoming brittle. Is there a way to cure this? Some printers tell me antimony is lacking. What does your experience advise you regarding it, and how much to a pound is advisable to add when remelting? We can not very well send the metal to the foundry, as we have the Linotype in jobs as standing matter." *Answer.*—Temper metal can be obtained from the metal dealers with which to bring your metal up to standard. If a sample is sent them, they will advise what proportion to add. This should be done regularly, as tin and antimony are lost in remelting metal and skimming the dross from its surface.

COULD NOT BREAK THE MACHINE.—W. A. Jackson, Gadsden, Alabama, a recent graduate of the Machine Composition Branch of the Inland Printer Technical School, writes: "I have accepted a position with the *Times-News* of this place. We have one of the two-letter machines of the late pattern. It is a good machine and works fine. We had to take it to the second story, and when it was within three feet of the top of the stairs the rope broke. The machine took a toboggan slide down stairs, knocking the front door into the street and breaking a big hole in the floor. On the next trial we succeeded in landing it. I started in to setting it up, and was surprised to find that it had received no damage whatever in the accident. I like your school better than ever. Through the instruction received there I was enabled to go out and set up my first machine without an error, and it runs like a charm. I wish you success."

NOW THAT Linotypes have been in the Government Printing-office some three months and every member of Congress has had, since the beginning of the present session, a copy of the *Congressional Record* printed from Linotype slugs on his desk each morning, the novelty of composing machines in the world's greatest print-shop has somewhat worn away, and we are sufficiently far from the change to get the full perspective. A point we are prone to overlook is the work of building forty-six double-magazine machines within a specified time, and the endless mass of details connected with it. New faces had to be cut, thousands of accents and special characters, sorts running into hundreds of thousands, and mold liners for special measures in nearly every body the machine will handle; and yet, in addition to filling regular orders amounting to seventy-five to eighty a month, the entire forty-six machines were erected in Washington in perfect running order and turning out actual Government work within about sixty days after receiving details.

CLUTCH ADJUSTMENT.— R. J. T., a Southern machinist-operator, writes: "You say, under the head of 'Machine Composition' in the September number, 'Don't forget that there should be a space of 15-32 of an inch between clutch collar on driving shaft and the inside of the shaft bearing when clutch is in action; that the thickness of the clutch leathers regulates this on the new machine.' Could you make the above any plainer to me?" *Answer.*— Throw off the

driving belt or shut off the motor on the machine; back it up a trifle, so stopping pawl clears stop lever and clutch goes into action. Place a piece of brass or steel rule 15-32 of an inch wide between the collar on the driving shaft (just inside of machine-frame bearing) and the bearing. Adjust the clutch so that this rule just fits snugly. The adjustment must be made by building up the leather shoes on new-style machines; the screws which hold the leathers can be removed and paper underlays made. On older machines the nuts on the end of the driving shaft would accomplish the adjustment. The forked lever must now be adjusted so it does not bear against the opposite side of the collar, the screw between the two parts of the vertical stop lever being the means of adjustment.

A World's Record.—It is not often that a Southlander attains to the dignity of a world's record holder, says the Invercargill (New Zealand) *News*, but such a distinction has fallen to the lot of Mr. D. McNie, of Waikiwi, New Zealand. Mr. McNie served his time as a compositor on the staff of the *Southland News*, and is well known in the trade throughout the province. Some time ago he decided to become a Linotype operator, and left Maoriland for America, where he is at present acquiring the necessary knowledge and skill in the Inland Printer Technical School, Chicago. To this school would-be Linotype operators resort from all parts of the world, and the record referred to was established by Mr. McNie having traveled further to learn than any of the many hundreds who have passed through this well-known school. The previous record-holder was Mr. E. J. Lawry, now Linotype expert on the *News* staff, who originally journeyed from Timaru to Chicago on a like errand. Mr. McNie is charmed with Chicago, its inhabitants, life and general surroundings.

Learned it from the Book.—A Linotype machinist, in charge of a plant of ten machines in a Western city, writes: "I am a subscriber to The Inland Printer, and have been for eight years, and by the aid of your worthy book, 'The Mechanism of the Linotype,' and what personal experience I have had (about a year and a half), I have been able to handle a plant pretty well. I operated awhile, but, naturally inclined to machinery, I took up this branch of the business. I studied your book thoroughly from end to end, and if I had not had the book I would never have 'made good.' The first job I took was on a plant of ten machines about nine years old and all worn out. I worked like the dickens, and, of course, got 'up against it' many times. Finally, the boss got 'next' and saw I was only a novice, and that ended it. I dubbed around the country and finally ran across this situation, on which I am making good. I thank you personally and The Inland Printer for the good I have obtained from it. You certainly are the 'wise guy.' No wonder so many plants are on the 'bum'; machinists rely solely on experience. I believe in reading what wiser people have to say. It is certainly terrible the condition some of these plants out here in the West are in. And if you mention The Inland Printer they say, 'Oh, yes, I used to take it once in a while, but there was nothing in it that benefited me any.' What do you think of that? And to see the way the fellows' machines were running — something awful!"

Worn Verges.— R. M. J., Beaumont, Texas, writes: "In a separate package by same mail I have sent you a number of verges which have been giving me a great deal of trouble. As you can easily see by inspection, the channel where the verge spring engages said verge has been badly worn away, in some instances almost cut through. The verge springs that have been in use with these verges are just as they came from the factory, with the exception of a few that were shortened as a temporary measure of relief until new verges could be secured. For a long time I had been having trouble with my keyboard, and after trying everything imaginable and unimaginable, quite by accident, one day, when I had the magazine off, I noticed that some of the verge springs rested deeper in the verges than did others, this being more noticeable, of course, among the lower-case verges, they being used so much more frequently.



L. C. BUTLER.



M. D. HALL.



H. D. DOUGLAS.



C. H. WORK.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

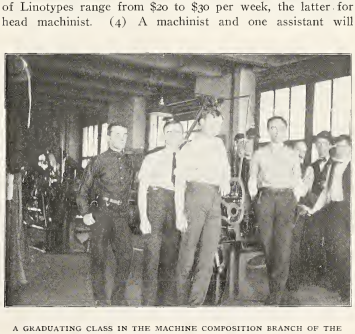
After the verge had tilted forward and released the lower matrix the end of the verge spring would drop down into the little socket or groove worn out in the verge and would refuse to slide back, thus preventing the matrix dropping down into second position. I replaced the lower-case verges with new ones less than six months ago, and now the same trouble has started in. It would seem, from an inspection of the lower side of the magazine, as though the frame which holds the verge springs might set back from the verges just a little bit too far, thus giving the effect of short verge springs." *Answer.*—The verges are of the new pattern, which have a grooved seat for the end of the verge spring. The cutting has evidently been done by grit which has settled in the groove and which acts as a lap between spring and verge. In a dry climate, such as prevails in the section from which this letter comes, this cutting would be thus accounted for. A drop of fine watch oil applied at the verge-spring seat occasionally would probably prove beneficial.

A Run-down Plant.— George Edwards, a Linotype operator, writes: "I have been offered a position in a plant of six machines down South. I went and looked over the situation and had an interview. The machines are practically new, having been installed about a year ago. They have had four machinists during that period. I was not favorably impressed with the outlook; besides, they wanted me to operate as well as care for machines. On taking an inventory, I found these few troubles and defects: (1) On one machine, when the first elevator descends it falls with a crash on the vise cap; when it ascends it smashes up against the top guide with unnecessary force. What was the trouble and remedy? (2) Again, when mold first advances on pins, it does so without friction; the second time, friction and jar are perceptible. Wherein lies

the trouble? (3) On another machine, as the line-delivery carriage travels to first elevator, there seems to be something loose, as it travels with a jerky motion. Is there a remedy? (4) From the time the line is received by first elevator and presented for the cast until the machine has made a complete revolution, the whole machine seems to rattle and jar as if it were going to pieces. Can anything have worn to such an extent as to produce the effect? Molds and knives on all machines are in first-class condition, and the keyboards are exceptionally 'lively.' With my limited knowledge of the Linotype I think I would be 'up against it' in accepting, so think I will stay off until better informed. Would like information regarding above troubles, nevertheless." *Answer.*—(1) Undoubtedly the knife wiper interferes with up and down stroke of first elevator. As the knife wiper is operated by the first elevator lever, anything which binds it will cause trouble with the movement of the elevator. (2) There are two adjustable shoes on the mold-turning cam, which should set close enough to the square block on the mold-turning bevel pinion to prevent a jar or rebound when the disk stops in its rotation to go forward on the locking pins. In this case, the second shoe needs adjusting. The two screws which hold it can be removed, when the bushings through which the screws pass can be screwed inward to adjust the shoe closer to the square block. The brake on the mold-turning shaft should grip the shaft closely enough to steady the disk when it stops. (3) The track of the line-delivery carriage should be kept clean and the vent in the air chamber adjusted so as to allow the air to escape gradually. The packing around the cylinder head must be renewed occasionally also. (4) The operation of the Linotype should be almost noiseless, and it must be that the machines are badly out of adjustment if they rattle. Certainly, a year's use should not wear the parts enough to be perceptible. Every adjustment should be gone over and corrected, which can be done by following the instructions given in the book "The Mechanism of the Linotype."

MATRICES DEFECTIVE. — "Machinist," writing from a Nebraska city, sends sample slugs and matrices, and says: "Enclosed find two slugs, one eleven-point on twelve-point body, the other agate on agate body. You will notice the faces cast on each slug. I lined up the matrices on the twelve-point slug so that the left-hand or stationary knife would trim the shoulder and not cut into the slug, which you see is O. K. Now, I had a change on the machine from twelve-point to agate, and when I cast a line to size up the slug, you can see the result from the enclosed slug. I had to change the mold-keeper so the face of the agate would appear full on the slug: but when I throw the pica slug back on the machine, the face is printed in the middle of it. Please tell me where I am wrong in my adjustments, or is it in the machine or matrices? I have in charge ten machines, four of which are used for job and book work in the day time. I enclose small pica and agate matrices which I use on this machine, and I think it is in the agate matrix, for if you put them together with die side up, you will see that the top of the capital T's do not align exactly with each other. The machine that this trouble occurred on is the two-letter machine, using universal mold." *Answer.*—The small pica matrices are defective, the face being punched too high on the matrix. The distance between the top of all letters and the upper edge of lower inside ear should be same on all sizes of matrices. With the mold-keeper seated as high as it will go, the top of all letters should line with the smooth side of mold cell. The small pica matrices showed low on the slug, proving them to be defective, and they should be returned to the factory as such.

AUSTRALIAN MACHINES AND METHODS.—"Micro," a Linotype machinist of East Melbourne, Australia, writes: "(1) When a forty-two-em universal mold warps .004 to .005 of an inch out of true, would it not be most advisable to order new mold, as the grinding down of mold would reduce the height of type by above amount? (2) When on the duplex mold disk the alignment of the two molds with the left-hand knife is not accurate, as I found on some machines (English, by the by), is it advisable to file mold openings in disk so as to bring both molds to the same distance from center? In one case the alignment is .003 of an inch out. (3) What is recognized in America as a fair weekly wage for a first-class mechanical engineer in charge of an installation of sixteen to twenty Linotypes and three to five Monotypes? All erecting, making of new parts (except castings) and general repairs are done by him on the premises, the machines being employed on jobbing and book work, from five to forty-two ems pica, using four faces of type (double letter) and machines working sixteen to twenty hours per day. Very frequent changes of magazines and measures are required during the day. (4) How many machinists (non-mechanics) is it usual to employ on such an installation, working at least two full shifts of eight hours under such conditions? The operators do not assist in changing magazines, etc., nor attend to their own metal-pots nor any other part of the machine. (5) How many cleaners would be deemed sufficient to keep, under such conditions, the machines, matrices, spacebands, etc., in requisite clean condition, giving eight hours per day to do the required work, and what would be their pay? To give you an idea of the local standard of pay, I may mention that operators employed on time receive $17 to $19.50 per week. Taking that as a basis you may be able to give me the local value of positions mentioned. Operators on piece work (newspaper) earn from $24 to $34 per week." *Answer.*—(1) It is the usual practice to lap down warped molds. We have no forty-two-em molds in this country, thirty ems being the limit. It will not do, of course, to decrease the height of the slug below .918, the standard. (2) Both mold cells should be the same distance from center; anything to make them so is permissible. (3) Machinists, so far as advised, in no instance have charge of both Linotypes and Monotypes here. Wages for caring for an equal number of Linotypes range from $20 to $30 per week, the latter for head machinist. (4) A machinist and one assistant will

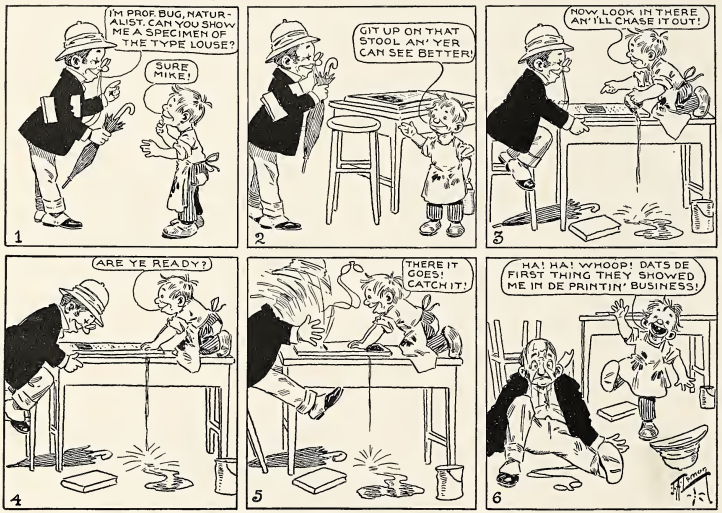


A GRADUATING CLASS IN THE MACHINE COMPOSITION BRANCH OF THE INLAND PRINTER TECHNICAL SCHOOL.

ordinarily be employed on each shift. (5) One helper on each shift would attend to the cleaning and receive from $10 to $12 per week. The Australian rates of pay are comparable with our medium-sized cities.

A VARIETY OF TROUBLES.—A Vermont machinist-operator writes: "I am enclosing a slug from this office, upon which I would like your opinion. The machines (three in number, Nos. 7776, 7778, 7783) have been in since February, and the care of them fell upon a man who had no experience what-

ever, save what instruction he received from a machinist sent from the factory, and pretty much of his time since has been spent with a screw-driver and monkey-wrench in his hands. When I came (I'm going to tell you my troubles, because you have long been my 'trouble man') all the machines were on the bum. The matrices would jump clear across the room. Matrices would fail to respond, or, when a certain key was touched you would get all the channel held. The matrices moved very slowly in the channels, and the line-delivery carriage on two machines went over with such a bang that one would think that it was going to shoot clear across the room. Matrices jump and transpose on No. 3. Works fine for hours, then takes a freak, and it is just a time for the rest of the night. Cause and cure? (3) Distributors will lift and send through their matrices all day and night, and next day. That night buck up. Fix, and it runs well for hours. Then they catch. Tell some of the causes and cure. (4) Matrices fall O. K. but lean toward star wheel. Gate springs seem strong enough; matrix-detaining plates in good condition, yet matrices lean in and spacebands sometimes split the last word or letter. Cause and cure? (5) One machine runs on minion altogether, one on brevier and No. 3 changes, sometimes sev-



PROFESSOR BUG ATTEMPTS TO OBSERVE THE HABITS AND CLASSIFY AN INSECT NEW AND STRANGE TO HIM.
From *One-Type-at-a-Time.*

The other moved so slowly that the operator was constantly yawning. The spacebands were left in the transfer channel half the time, and when they were not, they were piled high and dry in the box. The distributors were constantly stopping. Investigate, and a thin matrix was found wedged in the lift, with its ear bent. Another 'chewed' the bottom ear, back side, as if a chisel did the trick, and matrices were continually sticking in the magazines. Five hundred and forty matrices went through the metal-pot, and 373 were piled in the corner of the bench, needing a little straightening. Occasionally matrices would run the length of the screws and stop the distributor, and fail to drop in any channel. This happened once since I came here. The metal has not been retempered since it came, nine months ago. Em leader key sticks down, despite everything I have tried. I have 'The Mechanism of the Linotype,' and am intelligent enough to follow directions, but, try as I might, I can relieve but have not cured the following, upon which I would like some light. (1) Spacebands work fine and dandy for several hours. Next transfer leaves bands wedged in channel. What is the cause and cure? (2) eral times a night. Should all machines be equipped with some kind of a back mold wiper? (6) Is eighty-four revolutions per minute too high a rate of speed where operators can keep line waiting? I have been here three and a half weeks, and have cured many things, sunken letters for one, but these things bother me, because they work all right for hours, understand, but then they go wrong. Do not, please, say it is easy, because it is not. I learned my book from A. M. Grist, Yorkville, South Carolina, and can hold the job down, because the boss told me he was satisfied with me, but the machines are built right and should run right, and it is up to me to get them there, and I want your help. All three machines will not average twenty minutes each lost time, day and night shifts. Should not lose any, it seems to me. Before I came, 'waiting for machine' column on time-slip used to have from thirty minutes to three hours." *Answer.*—(1) Perhaps a defective spaceband which does not hang perfectly square from the rails of the intermediate spaceband channel occasionally binds. The writer has discovered the two parts of this channel out of alignment, though dowel-pinned and supposed to be of the

same height. Place each spaceband on the rails and note if it hangs perpendicularly. A little dressing on the under portion of the ear will do the trick, if sleeve itself is not loose and wobbly. (2) Bend the assembler-chute spring so it curves toward the star wheel at the lower end and has a space between it and the rails of about the width of the thickest matrix. Bend the points slightly above the horizontal. See that the assembler-slide brake holds the slide from dancing. (3) If two thin matrices pass on to combination bar together it is because there is too much space between the separating pawl on the distributor-box bar and the shoulders on the distributor-box rails. The pawl can be lengthened by swelling with a hammer. If two matrices are raised by the lift, but do not pass into distributor, it indicates that the seat on the lift, which should be only wide enough to pick up one matrix, is worn, and passes beneath the second one when the first is a thin matrix. A new lift pawl is in order, or the seat on the old can be narrowed by grinding. If dirt has accumulated on seat, or corner is worn round, matrices will slip off lift occasionally and the ears get bent by the distributor screws. The lift must be adjusted to raise the matrices high enough to clear the shoulders on the rails. The roller on lift lever should hug the cam closely; a spiral spring will assist in causing it to do this. (4) The assembler-slide brake becomes worn where it grips the slide and allows the slide to move too far with each matrix. Remove brake and file the worn parts away until the corners are sharp. Adjust the releasing screw so it just clears the releasing lever when parts are normal. (5) All machines should have a back mold wiper. The company is now putting them on new machines. (6) Eighty-four revolutions per minute is too high a speed for continuous work, and as this would produce about ten thousand ems an hour, it seems higher than necessary. It is not advisable to speed the machine above seventy-two revolutions a minute.

MAKING A MACHINIST.—A writer in the *Australasian Typographical Journal* believes he has discovered another attribute of the Linotype — that it has the miraculous power of converting an ordinary individual into an expert Linotype machinist on short notice, and gives the following instructions for finding the royal road to success: "Take a man, disregard his age or general knowledge — in fact, one who does not know cast iron from chewing gum preferred — put a screw-driver in his pocket and some cotton waste in his hand, and instruct him to keep wiping that interesting heap of ironmongery called the Linotype until further notice. This process is very simple, yet in at most twelve months' time, that man will turn out a full-fledged engineer. What did I hear you say — how do I know? Why, I have witnessed that miraculous transformation more than once myself. But if you still doubt it, just ask the men themselves who went through the mill if my statements are correct or not, and in reply they will hand you their cards as proofs of their transformation. It is true that some of them will only claim to be mechanics, but do not rush to the conclusion that that is the fault of the machine. No, it is their modesty that is to blame. Then, again, an occasional one is satisfied to call himself a machinist, but he is one of those hopeless cases that are not destined by nature to make a mark for themselves on this world of ours. It is said that exceptions prove the rule, so the above quoted cases may be taken as such. Can you grasp now the far-reaching importance of my discovery? Up till now we sent our sons, at great cost, for many years' wearisome toil and study to the workships, colleges and universities that they might acquire the knowledge requisite to become engineers. All this may in future be dispensed with. And who can say that my discovery has exhausted the possibilities of this mechanical conglomeration in question? In its bowels there may still be hidden numerous trade and professional germs that only await discovery and practical application, with the effect that they will bring forth beneficial results equal to the engineering germ discovered by myself. Who can say that the Linotype machine is not a concentrated university?"

WILLIAM H. LASSELL, machinist on the Danville (Va.) *Register*, contributes the following verse:

THE RUBAIYAT OF MISERI MERG.

THE PLAINT OF A "FOUR-FLUSH" OPERATOR.

Give me a built-up, speeded keyboard, quick,
And I will hit the celluloids a lick
To make swifts gaze on me with envy, great,
And wonder how it is I do the trick.

Add logotypes for double letters, too —
For "the" and "and," and such like things would do
To aid a man to pound a decent string.
I've wondered they don't make 'em; haven't you?

Oh, for some "mats." that one can stamp upon;
Or pass through furnace when the day is done,
Yet ne'er a hair-line show, in all the print,
And through the channel plate will ever run;

Or else, perchance, to be of rubber, fine —
Expand, contract, conform to any line —
I in a word could squeeze, or leave one out —
I tell you, that would be a Klondyke mine!

Oh, for a spaceband wedge twelve picas wide,
With sleeve attached which ne'er would fail to slide;
That I might send in every line so loose
That records I could smash, and more, beside.

Oh, for a mold that will not shear in two
The lower lugs of "mats." when I force through
A simple tight line that was meant to go,
But chokes the darned old channel plate a few.

Oh, for a fast and sure delivery slide,
That like a cannon ball will swiftly glide
Into the elevator head with strenuous bang —
And scare the foreman half-way from his hide!

Oh, for a pump stop that will slip away,
And let each line set cast a slug alway,
Without my holding back the thing by hand,
When I would send a loose line into play.

Oh, for a pot that's neither hot nor cold;
That makes tight closure to the back of mold;
That gives one neither back nor forward squirts,
Though metal be retempered, new or old.

Oh, for a plunger that will always plunge
Without erratic, hesitating lunge,
From binding in the upper part of well,
And not give slugs as porous as a sponge.

Oh, for an automatic thingamajig —
A trap our man — if any good — could rig,
That would that duty do, when I forget,
And drop into the metal-pot a pig.

If these conditions I could only get,
Some glimpse I'd have of being a swift yet;
But I can never hope, while here, to rise —
Machinist? He's a dunderhead, you bet!

RECENT PATENTS ON TYPESETTING MACHINERY.

Type-distributing Apparatus.—L. K. Johnson, New York city, assignor to Alden Type Machine Company, New York city. Filed March 28, 1904. Issued November 22, 1904. No. 775,426.

A PROFITABLE INVESTMENT.

Kindly find enclosed draft for $2.50 as subscription to THE INLAND PRINTER for one year. This is the best investment I have made since landing in the United States, because one gets returns as soon as the money is put up. All success to THE INLAND, and in a progressive country, among pushing people, may it ever head the list.—*John H. Clayton, San Francisco, California.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstader, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, synopsizes being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photocgraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

TO LEARN ZINC ETCHING.— Kent Reger, Lorentz, West Virginia, writes: "Please give me through the columns of the Process Department some information as to sensitizing zinc plates to etch half-tones and linework. I have at my disposal photographic apparatus, etc. Also I have a half-tone screen and would like a hint as to how to make use of them." *Answer.*— Queries come to this department frequently asking for *all* the information necessary to make half-tones, and the inquirer expects to get what he wants in a single paragraph. The present writer modestly asks only for "some" information, and it is a pleasure to refer him to "Jenkins' Manual of Photoengraving." Here he will find as much information on the subject as is to be found in any single book. "All" the information as to the making of half-tones or line engraving would require many volumes which will never be written.

COLOR IN THE CHRISTMAS MAGAZINES.— Color plates have come to stay in the magazines. The December numbers vied with each other in the number of colored illustrations, and the results were so successful that there will be no step backward in this improvement. The covers of the magazines made such a gorgeous display of color on the news stands that the critics in reviewing them mentioned that the salient factor in all of them was the color and the fact that the printing of the color plates everywhere steadily improves. The four-color printing in *Century* and *Scribner's* for December is well worthy of study by all engravers. It rather indicates that a fourth plate is necessary after all. *Outing, The Booklover's Magazine, Everybody's, The World To-Day, The Red Book, The Pall Mall Magazine* and the others used three-color and two-color prints freely, but their illustrations looked weak compared with the four-color prints of the first-named magazines. This demand for color plates promises to grow rapidly from the present time, and it will require increasing skill from the photoengravers. Better color training, improved feeders, fine inks and the best of presses are necessities from now on.

SENDING PHOTOGRAPHS BY TELEGRAPH.— Dr. Arthur Korn has been successful in transmitting photographs over telegraph and telephone wires a distance of five hundred miles. He has taken advantage of the fact that selenium offers resistance to an electric current in proportion to the amount of light falling upon it. Dr. Korn uses a negative film wrapped around a glass cylinder, inside of which is the selenium, properly connected with one end of a telegraph wire, while at the other end of the wire is a receiving apparatus. The cylinder revolves just as a phonograph cylinder does. A powerful ray of light is allowed to pass through the negative film to the selenium, but only on a small spot at a time. The *Electrical Review* thus describes the operation: "A ray of light is made to pass systematically over the transparent film to be transmitted. After passing through the film it impinges upon a selenium cell, the resistance of which varies proportionately to the amount of light which passes through the negative. These varying currents pass through the transmission line and are received in a moving coil galvanometer, the pointer of which in moving inserts or takes out resistance in a high-tension circuit, according as the current in the moving coil changes. In the high-tension circuit a small vacuum tube is connected, the illumination of which is proportional to the light passing through the plate at the transmitting end of the line. This vacuum tube now passes over the sensitive photographic paper in synchronism with the ray of light over the transmitted negative, and thus a reproduction of the same is obtained. To transmit a half-plate photograph with this device takes half an hour, but it is hoped to lessen this with further improvements." Sending half-tones by telegraph has been done and described in this department. That photographs can be transmitted is the latest development of the combination of photography and electricity.

COLOR-SENSITIVE COLLODION EMULSION.— E. W. C., New York, writes: "There is an engraving firm here in New York that has just paid $1,000 for the recipe for a collodion emulsion to use in three-color negative making. There are at least three firms here that are using emulsion almost altogether, so I want to study this emulsion racket, for it promises to be a winner. I know how to make emulsion. Could you give in THE INLAND PRINTER the latest, up-to-date formula for a color-sensitive emulsion? Also what books would you recommend me to get on the subject?" *Answer.*—A quarter century ago collodion emulsion was commonly discussed in the photographic journals, and was successfully made, though

it was slower than wet plates. It was superseded by gelatin emulsion, owing to the increased speed of the latter. Now, since the discovery of anilin sensitizers, it is found that collodion emulsion can be made far more sensitive than wet plates and, as repeatedly predicted in this department, it is the coming improvement in negative-making for processwork. I would not recommend a beginner to make his own emulsion. It is more economical to buy it already prepared, or buy it in a dry powder and dissolve it in alcohol and ether. If you read German, a good book for you to get would be "Die Collodium Emulsion," by F. Von Hübl. In Eder's *Jahrbuch* for 1904, Baron Von Hübl has a description of his most improved emulsion, the formula for which is as follows:

A.

Four per cent plain collodion.....24 ounces

B.

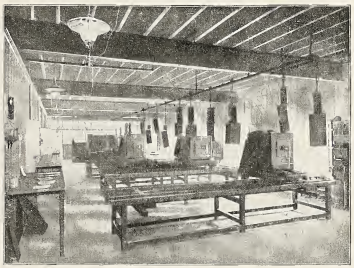
Nitrate of silver.....1 ounce 290 grains
Aqua ammonia .....1 ounce 5 drams
Ninety per cent alcohol.....3 ounces 3 drams

C.

Bromid of ammonium .....416 grains
Hot distilled water.....1 ounce 3 drams
Ninety per cent alcohol.....3 ounces 3 drams
Alcohol saturated with lithium chlorid....½ ounce

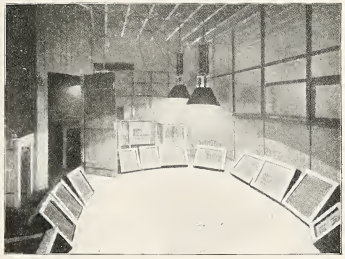
The ingredients of solutions B and C are mixed in the order given; then, in a darkroom, B is dropped slowly into A while the latter is stirred with a glass rod, after which C is stirred in. Let this emulsion stand over night; then pour into distilled water. Pour the whole into a muslin bag and filter out the water, after which dissolve in sufficient alcohol and ether to make an easy flowing emulsion. Baron Von Hübl says that eosin, ethyl-violet or other anilin sensitizers can be added to this emulsion without danger of producing fog on development. The reason for this he says is because the bromid is not in excess.

THE ARTHUR COX ILLUSTRATING COMPANY, OF BIRMINGHAM, ENGLAND.—Frank Colebrook tells in *Process Work* of a visit to the new establishment of this enterprising firm of photoengravers, who have reached their present growth in eleven years, their business having doubled each year of their



HALF-TONE OPERATING ROOM.

existence. A characteristic of their half-tone blocks is that a metallic interlay goes out between each half-tone and its well-seasoned wooden block. When a customer complained that the cuts proved well on a hand press, but on a power press they acted differently, the firm put in a Miehle two-revolution press on which to show doubting printers how quickly their blocks can be made ready. Mr. Colebrook says that a feature of the establishment is that "machinery is largely used. In fact, this firm has the most complete line of machinery possessed by any house in the kingdom. They have work enough to keep two routers going. Royle's beveler is a machine in active use, and I noticed a very good nailing machine. The nails are driven obliquely to apparently three-quarters of an inch. The very greatest care is obviously shown in the truing up of all the mounts by means of the Reliance planer and trimmer, so that with the careful inter-



HALF-TONE PRINTING ROOM.

laying there should be a very good impression, even apart from the metallic overlay." All of which shows that the progressive process firm in any part of the world finds it profitable to use American machinery.

REDRAWING NEWSPAPER CARTOONS.—Carl Anderson, Chicago, writes: "I am an old reader of THE INLAND PRINTER, and I think I saw in your paper where it told how to make the ink come off a picture on to a piece of white paper. I did not want to know how to do it then, but now I want to know. I have a job, to draw over a lot of newspaper cartoons, and it takes a lot of time to trace and rub this tracing down and draw them again. . Do you know an easier way to do it?" *Answer.*—The paragraph you were looking for was probably the one headed "Transferring Newspaper Pictures," printed in this department July, 1899, page 468. The formula given then was as follows: Dissolve one-eighth ounce of common yellow soap in ten ounces of hot water. Cut the soap into shavings to dissolve more easily. When it is cold add two ounces spirits of turpentine and mix thoroughly. Pour this solution into a shallow dish and float the picture you wish to transfer on it, back down to the solution. When the paper has taken up all the solution it will, lay it, back down, upon a blotter to absorb all the surplus moisture. Now, to transfer, lay the damp print face down on a piece of bristol board with a piece of thin tracing or manila paper over it; fasten one side of the print with its cover-paper securely; then rub the cover-paper hard with a burnisher in lines away from the side fastened. The ink will leave the print and go over to the bristol board wherever the burnisher has passed. The danger to be avoided is the shifting of the print during the burnishing operation, but this will be guarded against with practice.

SCREEN SWEATING AGAIN.—The cause of this trouble has been stated here to be the difference in temperature between the darkroom and operating-room or between the half-tone screen and plate. Preventives have been printed here, but here are a few remedies for which *Process Work* has given prizes: "(1) Slightly warm your screen, only just enough, though, so that when you breathe on it it will not stop on the screen, but quickly disappear. Then rub a piece of soft cloth upon a lump of white wax and then rub the surface of the

screen well all over with the piece of waxed cloth and finally polish in the usual way. (2) The best remedy in this case is to slightly warm the screen over a gas-ring stove, and it will keep its heat until exposure is completed, and prevent sweating during exposure. (3) If the screen is slightly warmed and then polished with rouge before commencing to use, there will not be much trouble throughout the rest of the day. (4) Give the screen a dressing (thinly) of glycerin (pure). This will prevent the collection of water on the screen. (5) To avoid the sweating, get two small tin tanks, fill with boiling water and cork up tightly and lay one each side inside the camera. This will absorb all damp air and avoid sweating. (6) It is a trouble easily remedied by warming the screen over a gas stove, care being taken to distribute the heat evenly all over, and it will be found to retain its heat for a considerable time. Another remedy is to keep the screens and the bath in the same darkroom when not in use, and the temperature of the room to be kept at about 68° to 70° during cold weather.

A Revival in Engraving.—"The Society of Twelve" is the name of a new organization of British artists which has given its first exhibition in London. The object of this society is to cultivate a wider public taste for original wood engraving, etching, lithography and drawing, instead of that which has been copied or reproduced by processwork. A London critic has this to say of the movement: "True it was said when the process block came into general use that the graver's work on wood or copper had been superseded; but mechanical reproduction, with all its undeniable facilities for rendering certain kinds of work, has its limits, and there are inherent beauties, intimacies, delicacies, which the designer's hand, allied with wood block, stone or metal plate, can alone produce. With this order of work the Society of Twelve is concerned. Here the design exists in every case for its own sake. It is not a transference to metal, wood or stone of a preëxisting design, but a conception thought out in terms of these materials, an original work of art. In engraving, as apart from etching, original work has been extremely rare. For whole centuries scarcely an original print was produced that was not an etching. In the case of woodcuts, not even the splendid sheets of Durer nor the miraculous small cuts of Holbein were actually cut by the master's hand. The master made the drawing on the block, a condition which controlled the engraver, but blocks engraved by the actual designer are of the utmost rarity. In every form of print, it is always in the end the original work which comes to be treasured and in spite of fashion's caprices maintains its value. Considered as an investment, those who buy original prints with discretion, at the time of their production, will find them increase in value, sometimes quickly and greatly. And considered as a decoration, surely it is better for the many who are unable to afford the ever-increasing prices of fine pictures to hang upon their walls fine prints, original works of art, rather than the copies, forgeries, daubs and soulless reproductions often seen." Among the exhibitors is Gordon Craig, a son of Ellen Terry, who, it will be remembered, designed the cover and headings for The Inland Printer for March, 1901. This exhibition of completely original work is likely to be imitated in this country, where it can not but be a source of inspiration and education to workers in all branches of photo-mechanical work.

A Woodcut of the Sixteenth Century.—It is interesting to look back at the work of the early engravers. Herewith is reproduced a woodcut by Jost Amman, from a collection of his prints preserved in Berlin. Amman was the most productive designer and engraver of his day. His drawings were particularly notable for the accuracy with which he indicated the detail of costume and customs of his time. In this cut he has endeavored to minutely portray the various operations in the "art of bookbinding" as he saw them. Bookbinders of our time will appreciate the detail in this engraving by him. In the background he shows, allegorically, the product or fruit of the bookbinder's work. In a book entitled "Artists and Artisans," printed in 1568, when Amman was twenty-nine, he has this to say of himself: "I am a good engraver on wood and I cut so well with my knife every line on my blocks that when it is printed on a sheet of white paper you see clearly the proper form with which the artist has traced his drawing; that is, either strong or fine is exactly copied line for line." Albert Durer and others who came after Jost Amman's time



BOOKBINDERS AT WORK.

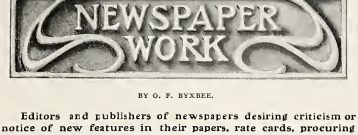
likely never practiced wood engraving personally, but got faithful engravers like Amman to engrave their designs in such a manner "that either strong or fine is exactly copied line for line."

"A DAY OF RECKONING."

Mr. J. Cliff Dando, author of "Fundamental Principles of Ascertaining Cost of Manufacture," whose advertisement appears in this issue, has for many years been a consistent advocate of the printer knowing the fundamental principles of his profit and loss account. He has gone through the fire of criticism for his exactitude, and has received liberal endorsement from authoritative sources. Mr. Dando has achieved a wide reputation from his monumental work, and the character of his offer, the endorsements he has received and the liberality of his terms should command the favorable attention of every progressive printer.

FACTS ABOUT PAPER.

According to the *Woman's Home Companion*, there are, all told, eleven hundred paper mills in the United States, producing $200,000,000 worth of paper a year. They burn up three million tons of coal yearly and shred two million five hundred thousand cords of wood into pulp. About twelve million five hundred thousand trees are cut down to feed these paper mills, every tree being at least nine inches in diameter.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

AS AN example of what may be accomplished in a small city in the way of quantity of advertising, may be mentioned the Bay City (Mich.) *Tribune*. Bay City has less than thirty thousand people, yet the *Tribune* in its regular mid-week issues carries about thirty-six columns of advertising, and on Sunday, November 20, had ninety-six columns. The artistic ad. composition and creditable presswork undoubtedly do much to hold the patronage which the efficient management has been able to secure.

ON the night of the Canadian election, in November, the Sherbrooke (Que.) *Record* rented the local theater in which to bulletin the returns. Judging from the financial report, about 15 cents admission was charged and over one thousand people were present. After the expense of theater, orchestra and telegraph tolls were paid, the balance of the proceeds was divided equally between Sherbrooke's two hospitals. While this plan is not entirely new, it would be a good thing if it were more generally adopted, particularly in those sections of the country where the weather is liable to be cold and disagreeable for outdoor displays.

THANKSGIVING issues are not as numerous as Christmas issues, and are usually as well patronized by advertisers, but the Holdrege (Neb.) *Progress* made a pronounced success of its second annual Thanksgiving number, publishing twenty pages with an illuminated title-page, and including thirteen pages of well-displayed advertising. Holdrege is a town of but three thousand people, and the *Progress* has two competitors, yet the results show what can be accomplished even in small towns and in the face of competition. Special editions are always profitable, as good rates can be secured for this one-time advertising, and wide-awake publishers are the ones who are rewarded for their efforts.

HARD-LUCK stories of the country editor are numerous. Here is one from the Beemer *Times:* "Last month's advertising was $27, including what we couldn't collect. Most of it was taken out in trade, as the editor found it necessary to change socks. The brightest view we can take of next month's advertising is $18, most of it to be taken out in merchandise."

WELLINGTON, New Zealand, has a new weekly, *The Paper*, "of the people; for the people." Five pounds is offered by the publishers, the Socialist Publishing Association, for a suitable name. It is a well-printed sheet and comes from the press of Jeffery Brothers, the one hundred thousand ems of composition being set by R. J. Jeffery on a new Monotype in forty-eight hours. Mr. Jeffery has made somewhat of a record, as he had had no previous experience with the machine, and was not even acquainted with the keyboard.

PUTTING IT UP TO UNCLE SAM.— The Philadelphia *Record* recently issued a little circular, in which was a reproduction of an envelope bearing the address, "Daily paper having largest circulation, Philadelphia," and which was delivered by the postoffice authorities to the *Record*. Newspapers in every town receive letters of this character. Some are addressed, "To the best paper," "The best want-ad. medium," or bear some other similar inscription. Postmasters usually know the local conditions, or they may have a preference; sometimes they deliver such letters to each paper in the city in turn; but whatever may prompt the delivery of such a letter to a paper, the publisher of that paper is short-sighted who does not make capital of its receipt.

CHURCH ADVERTISING.— It is quite unusual for churches to advertise, but that such a course brings the desired result is demonstrated by what followed the insertion of the accompanying ad. (No. 1) in the Sunday issue of the Bay City (Mich.) *Tribune*. The pastor is quoted as saying, "As long as there is room in the church I want to see it filled with people who don't usually go," and with this end in view the ad. was inserted. As a result the church was well filled, young men and women who were usually promenading the streets occupying the pews in large numbers. Advertising managers



No. 1.

may be able to use this incident to advantage in interesting pastors in their own cities in adopting a similar course of action.

BY the time this issue of THE INLAND PRINTER is in the hands of its readers, hundreds of Christmas issues will have reached my desk, although at this writing only one has been received, and that from far-away New Zealand. On October 11, J. N. Price, pressman of the Christchurch *Press*, sent me a copy of the Christmas issue of the *Weekly Press*, a bulky number of fifty-two pages and cover, the latter nicely printed in colors. The body of the issue is printed on fine calendered paper, with an abundance of exceptionally well-executed half-tones in black and in tints. These holiday numbers from

New Zealand really excel anything in the newspaper line printed in the United States, and this copy of the *Press* is a marked improvement over that of last year, and sets a hard pace for its several competitors.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

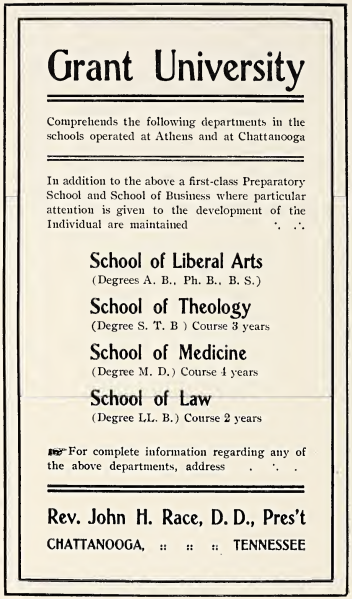
SIDNEY (Iowa) *Sun.*—In August, 1903, more prominent heads on the first page were suggested, and that is still the principal trouble with the *Sun*.

BIG SPRINGS (Texas) *Herald*.—You should separate paid items now run under "Local News," and place them under a separate heading—"Business Locals" would be appropriate. A little larger type is advisable for your single-line heads.

SOURIS (Manitoba) *Plaindealer*.—A much greater quantity of local and vicinity news is needed, and the make-up so changed as to get this on the first, fourth and fifth pages, putting a goodly portion of the advertising on the inside. The quantity of advertising should warrant printing the entire paper at home, or at least six pages of it, and making the change suggested would help circulation and through that still further increase the advertising patronage.

A RECORD run for a country newspaper office was made by the Harriman (Tenn.) *Record*, which took the contract for printing the *Citizen*, a Prohibition paper, for the thirteen weeks preceding election. During that time one million five hundred thousand complete copies of the *Citizen* were printed on a Country Campbell, an average of nearly twenty thousand for each twenty-four hours, including all stops and make-readys. Once each week the forms of the *Citizen* were lifted in order that the regular edition of the *Record* might be printed, this usually occupying about four hours. Three pressmen were employed, who acted as their own feeders, each having a run of eight hours per day. The average speed maintained for the entire period of three months was one hundred and twenty-eight thousand in 131 hours. The papers had to be again fed by hand for folding, and the *Record* also did the wrapping and addressing.

CRITICISM OF ADVERTISING.—J. Orville Wood, of Cuyahoga Falls, Ohio, sends two ads. for criticism, one of which is reproduced (No. 2). In setting advertising, the compositor should keep in mind the fact that he is to display each piece of copy so that it will attract readers; so that each ad. will be distinctive; so that the reader will be impressed by a glance at a page of the paper with a feeling that not only one ad. is worth reading, but that there are many which call upon him to pause and glance over the displayed lines, as he glances over the headings to the news articles. In No. 2 Mr. Wood has not accomplished this result, although he has endeavored to display the important lines. But he has displayed too much. It is doubtful if this ad., surrounded by others, would arrest the attention of the reader. Of course, you can not set an ad. just as you would a displayed heading, with the largest line at the top, but the idea is much the same. The principal line must be selected with the idea of attracting the reader's attention, and then set in type enough larger than the balance of the display, and with sufficient space around it, so as not to lose its individuality. In Mr. Wood's ad. the border selected is too large—almost as large as the display—and the main line is so crowded that it loses fully half of its prominence.



No. 3.



No. 2.

If the matter following this line, down to the firm name, had been divided into two columns, the sameness would have been much relieved. H. C. Hull, of Asheville, North Carolina, sends a number of magazine ads. which carry out the idea better. In his Grant University ad. (No. 3) the first line would attract the attention of readers who are interested in education, just the same as a heading on a flurry in the stock market will attract the attention of readers who are interested in finance. In this ad. the secondary display is well brought out, although it would have been better if the wording following these lines had been set in a size of type smaller than the body of the ad.

COMBATTING CIRCULATION CLAIMS.— Isn't it strange — or perhaps it isn't strange at all — that what one newspaper holds up as indisputable evidence of its superiority, another paper, the competitor of the first, will not attempt to dispute, but will hold up an entirely different feature as proof of its superiority? The most common instance is that of quantity of circulation, which is almost invariably met by an argument on quality. In Philadelphia, claims of large increases in quantity of advertising are met by a competitor with figures showing the great excess of marriage and death notices carried in its columns, which is claimed to prove that it is a "home" paper. But even the question of a home circulation, which is made much of by many papers, among them the Minneapolis *Journal,* is met by a counter claim by the Minneapolis *Tribune,* which in a recent circular states that "the daily average circulation of the Minneapolis *Tribune* for September was 88,800. It is distinctly stated that this is *not* 'virtually all home circulation.' A little over thirty thousand of it is home circulation in Minneapolis, and nine thousand of it is news-stand sales and street sales in Minneapolis, and the remaining forty-nine thousand is home circulation, newsstand sales and street sales throughout the Northwest, outside of Minneapolis." These claims and counter claims should furnish an inspiration for the weak-kneed publisher who becomes discouraged when a competitor gets ahead of him on circulation or some other feature. There are undoubtedly points where he is stronger than his competitor, and he should lose no time in letting the public know it.

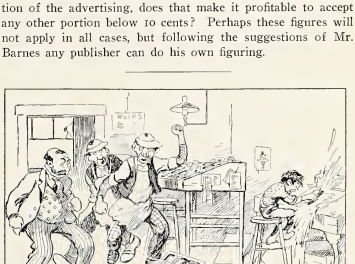
NET COST OF ADVERTISING.— Arthur S. Barnes, of the Bristol (Conn.) *Press,* has an interesting and sensible article in a recent issue of *Newspaperdom* on "A Unit Cost for Advertising Space." Mr. Barnes says:

> In making a rate, the first thing to be thought of, it seems to me, is what might be called a space unit. There is a definite unit of cost per inch to every publisher for advertising space before he sets a single line of advertising type. That cost varies according to the size of the paper, the number of pages in each issue, and the number of copies printed.
>
> In order to find this unit I have taken as a basis an eight-page paper, six columns to the page, and I have counted it as one-half advertising and one-half reading matter; i. e., twenty-four columns advertising and twenty-four columns reading matter. I have figured on an edition of fifteen hundred copies.

Mr. Barnes figures that the mechanical cost of the twenty-four columns of reading matter, including composition, make-up, presswork, white paper and mailing, amounts to $43.30 per week, without including anything for the gathering of news, setting of advertising or supervision. From this amount he deducts the probable weekly revenue from subscriptions, $28.85, leaving a balance of $14.45 to be secured from the 480 inches of advertising, or an average of 3 cents an inch. He next figures interest, rent, heat, light and newsgathering, which amounts to $10.90 a week, or an additional 2 cents an inch, making the total cost 5 cents an inch. In conclusion, he sums up the matter as follows:

> The whole point is to consider your newspaper just as you would any other job of printing. Charge to it the amount paid each week for typesetting, for white paper, for presswork, folding and mailing, when the job may be considered as delivered complete, and credit it with the amount received from subscriptions. The difference will represent the amount of mechanical cost which the advertising columns must pay. Then figure out for yourself the general expenses in your own office, find the weekly average amount of these expenses, and divide that amount by the average number of inches of advertising space which you run each week.
>
> I think our conclusion is safe that the advertising space unit cost for producing fifteen hundred copies of an eight-page paper is 5 cents an inch. This unit is made up of two parts, the mechanical part 3 cents an inch, and the general expense part 2 cents an inch.
>
> If you accept an electrotyped advertisement on which there is absolutely no work, simply drop it in the form, and if you run this advertisement at less than 3 cents an inch you pay for the privilege of running it. If you run it for less than 5 cents an inch, this advertisement does not help one bit toward its share of your absolutely necessary general expenses. To this unit cost of 5 cents an inch remember there must be added the cost of the advertisement typesetting before any profit can accrue to the paper, or before there can be any remuneration from the income of the paper for the editorial services.

Mr. Barnes' figures are certainly conservative and his process of reasoning sound, but he should go a step further and estimate just what should be added for composition and publisher's salary. A paper carrying twenty-four columns of advertising would keep one man nearly busy with changes and new ads. This adds $10 or $12 a week to the expense, or an average of about 2 cents an inch on every inch of advertising in the paper. Then the publisher is entitled to about 3 cents an inch as a salary, and even this gives him only $14.40 a week. Thus we have a total of 10 cents an inch as the net cost. Suppose a better price than this is obtained for a portion of the advertising, does that make it profitable to accept any other portion below 10 cents? Perhaps these figures will not apply in all cases, but following the suggestions of Mr. Barnes any publisher can do his own figuring.



PUZZLE PICTURE — WHO PIED THE FORM?
From *One-Type-at-a-Time.*

AN INSPIRATION TO THE PRINTER.

I can not afford to do without THE INLAND PRINTER. Its pages are full of suggestions and help for the printer who desires to progress and gain constantly a more thorough knowledge of his work. It inspires one to do a higher grade of work and is practically a necessity for the country printer if he would keep up with the times.— *C. J. Peacock, Schenevus, New York.*

IF you are running a country newspaper, you should have Byxbee's "Establishing a Newspaper," a 113-page book on the practical side of the question. As a special inducement for the holidays this book, regularly sold at $1, is offered, together with Krebs' "Gaining a Circulation," which gives over five hundred schemes, all practical and tested, for gaining subscribers, also a dollar book, for the sum of $1.25 for both volumes. Orders should be sent at once to The Inland Printer Company to take advantage of this offer.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

TO CORRESPONDENTS.—As numerous letters are continually sent to the editor of this department asking for return personal answers by mail, it is deemed necessary to say that only when a consideration is provided for the time of doing so can this be done; nor will cuts be proved nor overlays made without giving previous notice. Specimens intended for this department should be plainly marked and have ample postage attached.

FILLING FOUNTAINS OF NEWSPAPER PRESSES.—A. B. W., Jr., of Columbia, South Carolina, writes: "Please give an old subscriber your opinion on the best method of filling the ink fountains on a Hoe, stereotype, two-deck, newspaper press, two pages wide. We have an ink pump, but would like to know if fountains could be filled from a tank permanently fixed overhead, letting ink run into fountains through pipes by gravity. Would also like to know the size and name of soft coal most generally used in heating metal and steam table. Would you recommend a gas steam generator with gas at $1.50 per thousand feet?" *Answer.*—Where practicable, we advocate erecting an ink tank in a place higher than the press, and some short distance from it, too, in order that the ink, sent in bulk, may be readily emptied into the tank, as well as having the benefit of whatever degree of gravity its position may assure. In any case, however, air pressure, by pump or otherwise, is essential where quick and clean filling of fountains is desirable. By all means, however, keep the source of ink supply away from the press, if you would have cleanliness and good system about it. A gas steam generator is the proper thing for steam table, and gas for heating the metal; but gas at $1.50 per thousand feet may well be considered a positive luxury as compared with the use of soft coal. Soft coal is not the most advantageous kind of coal for your purpose, as hard "nut" coal is far better in every way, and will be found cheaper than gas at $1.50 per thousand feet, and about as economical in the end as soft coal. Soft coal should be broken to about pound lumps for your present use.

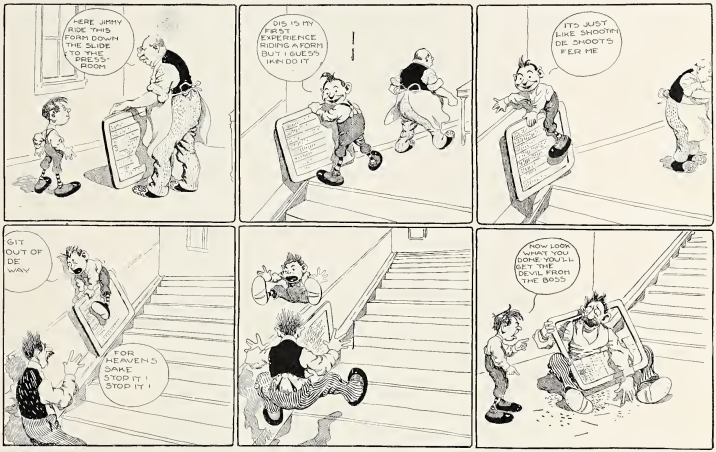
MAKE-UP OF PRESS PACKING.—C. P. Company, of San Antonio, Texas, sends the make-up of a platen tympan, consisting of the regulation pressboard, two sheets of white cardboard and three sheets of super book paper, and writes as follows: "Under separate cover we send you a sample of packing used on the enclosed specimen. Our pressman thinks it is 'O. K.,' while the writer differs from him. The press is a new Gordon, 10 by 15." *Answer.*—Hard packing has not had a superior substitute for letter-press printing, but this may be overdone. The make-ready used on the "Shamus O'Brien" job apparently consisted of patched sheet overlays entirely, instead of underlaying the form to bring its contents up to even height on the face. As the cuts on the right and left of the job were higher than the type, the latter should have been underlaid, instead of pasting on to the tympan additional sheets of paper to reach the type in the form. As this job was run off on a platen job-press, this course would have been best; but if the job had been printed on a cylinder press it would have been better to have had the cuts dressed off on the bottom to type height. In all cases, however, in making ready it is necessary to bring up, by underlays, all low portions of a form to even type height. The job done for the Mutual Benefit Association shows considerable slurring on the column rules, and looks as if printed on a platen press. As a remedy for the slurring, the use of sliced pieces of cork is suggested, securely fastening them to the take-off grippers, or the use of Megill extension gauges, which may be attached to the regulation grippers. On one end of the sheet the gripper presses much stronger than on the other; this tends to draw the sheet unevenly. Both grippers should be set so as to rest on the sheet at the same instant, and before the sheet is carried to the printing point, and then to pull off the sheet in the same way. The use of cork supports helps the grippers in keeping the sheet taut to the tympan, both before and after the impression. The specimen containing the large cut of a shoe will come under the same remarks made regarding the "Shamus O'Brien" job in all respects, because the cut is higher than the type. Begin at the bottom of the form if you would have a uniform printing surface and one from which the best printing can be assured for either short or long editions.

PRINTING A POSTER FORM.—F. F., of Syracuse, New York, has sent copies of a half-sheet poster printed at twelve hundred and fourteen hundred an hour. The former appears quite passable for such work, but at the faster speed the printing shows several weak spots in the make-ready, as well as where one or more rollers did not ink the form at all. He writes regarding this as follows: "Will you kindly enlighten me as to the causes of my trouble with enclosed printed sheets? I put form on press without any make-ready, but I patched up a little, as I had instructions to 'squeeze' and get the job off, the presswork being done for another printing concern. Sheet No. 1, printed at twelve hundred an hour, all shows up; but when I speeded up the press to fourteen hundred an hour, you can see the result on sheet No. 2; it is defective in several places. Rollers appeared to be set right, but the form was not justified in a workmanlike way. Now, what I would like to know is, after stating conditions, whether it was form or press, or both. I had trouble with another form a short time ago, and after taking form off and starting press, found the cylinder did not touch bearers, which are of wood. I tested the cylinder and bearers with tissue and sixteen-pound folio paper, also with type and six-point brass rule (as we have not a type-high gauge) and found bearers the thickness of the folio below type height, so raised the bearers to touch the cylinder, making the bearers more than type-high. The packing on the cylinder starts with two sheets of medium-weight pressboard, two sheets of manila paper (like sample), using one of these in place of a muslin sheet; one manila sheet, six sheets of book paper, and a manila draw-sheet over all, and

then two make-ready sheets, the same being sheets of the stock used on the job to be printed. The press is a good one, being a pony, and has been in use here about four and a half years." *Answer.*—The oversight of not making the form ready in the first place has been the source of most of the defects on sheet No. 2; indeed, that is also apparent on sheet No. 1, for several weak spots appear on it, especially on the wood-type lines. However, if you had applied an additional sheet to the cylinder—and it needed one, too—the defects in the wood letters, etc., might have been less observable; but that would not have overcome a more serious blemish in the printing—that of loose form rollers, or uneven form rollers, for that, too, is evident. When rollers are set "very fine" to touch

ber of make-ready sheets of paper that will be required depends much upon the thicknesses used. It is also important that one kind of stock be employed in making ready nearly any kind of form entering the pressroom; otherwise the pressman is handicapped in actually knowing whether his impression be too weak or too strong for the use of a fixed number of make-ready sheets.

Imitation Typewriter Letters.—P. F. C. Company, of Baltimore, Maryland, writes: "Will you please inform us of the quickest and cheapest method of producing imitation typewriter letters, also for producing the copied effect on same?" *Answer.*—Various methods are in vogue, some of which are held as secrets of the trade. A really good method



HOW JIMMY RODE THE FORM.
From *One-Type-at-a-Time.*

for ordinary speed on cylinder presses they will not properly ink the form when a speed of several hundred more is run, because they decrease in diameter by reason of the increased speed at which they are revolving in their sockets. This is one of the important reasons why rollers on fast newspaper presses are set up closer than on flat-bed cylinder presses. Hence, your pony press, being a fast cylinder, the rollers should have been set lower and closer to points of contact. Two sheets allowance for make-ready are not sufficient. Change the packing so that you may have at least six make-ready sheets instead of two, especially when making ready poster forms. Of course, it is not obligatory to make use of all of the six sheets on every job; but it is handy to have them at command. For such work as your poster specimens, read the two paragraphs under "packing with soft paper," page 63 of "Presswork." One essential rule in cylinder packing must be followed, and that is to build it up (including the draw-sheet over all), so that it will be one sheet *above* the cylinder bearers; more is dangerous, and should not be applied unless the bed bearers are set to conform to the increased circumference. The danger of overpacked cylinders lies in slurred printing and in worn-down edges of the form. As a matter of practical daily experience, it has been found that the number is here copied from the *American Pressman:* "The matter of correct color matching is quite important for natural effects; so is make-ready of forms. The printing-ink makers can supply the colors, but you must do the making ready of forms. The best make-ready is hard packing, and to better carry out some of the peculiar touches of the typewriter operator, slightly overlay most of the punctuation marks and a capital letter or dash mark here and there. To produce the blurred effect which is essential to naturalness, make an apron or full frisket of fairly close silk—any color will do. Hem the two opposite edges of the silk as it runs lengthwise, as this conforms best to that of typewriter ribbons. Now, make an open hem or border on the two ends already edge-hemmed, the open hem to be wide enough to fit over the tops of the left and right grippers. When the form has been made ready, mount the silk apron on the grippers and place it so that it will completely cover the face of the form; then widen out the grippers, so that they will hold it quite taut, and then fasten the grippers in the usual way. After getting up color, the job may be proceeded with. Both copying and non-copying inks may be used. Green and purple are now in general use; purple, perhaps, being most popular. Ink should be fed to the press at short intervals in order to maintain a

uniform depth of color throughout, as this is essential to perfect imitation. Work may be run off as rapidly as ordinary letter-press printing. The silk aprons should be washed out in a little benzin after use, in order to be ready for use again." Perhaps the only fault of this process lies in the difficulty of getting the same color alike on any two jobs, besides the trouble of getting a ribbon to match when inserting addresses. The copying ink used costs about $3 a pound and comes in a bottle, and is about as thin as ordinary cream. A drop of this ink will print quite a large number of letters, because it should be run light; after drying, it becomes darker. An expert at printing imitation typewriter letters says that the best method he knows of is as follows: An attachment, consisting of two pieces, is locked up with the form, and a press ribbon, about fifty picas wide, is attached on two rods. The top part of the attachment turns about one pica after each impression. When the ribbon is run out it may be sent back to the factory, where it is reinked. When these ribbons are made they are about ten or twelve inches wide, and the small pieces are cut off for use on the typewriter. In addressing these letters it rests a good deal with the "touch" of the operator on the typewriter whether or not the ink will match. The attachment for carrying out this process is patented, and costs $15; the ribbons cost $2.50 each; a rebate is made on the ribbons when returned to the factory. Small ribbons to match, used on the typewriter, cost from 50 cents to $1 each. The Remington, Smith-Premier and other ribbon typewriter machines are used in combination with the method described, giving satisfactory results.



A JAPANESE ROSE.

NEW HIGH-SPEED AUTOMATIC PLATEN JOB-PRESS.— Numerous inquiries have reached the editor of this department about the new automatic job-press lately placed on the market by the Wood & Nathan Company, New York city. The writer has been present at trial exhibitions of this machine, both one-color and four-color jobs, run at speeds ranging over three thousand an hour, the feed, color and register of which were more accurate than of machines operated by hand feed. The press has all necessary facilities for quick and workmanlike make-ready; is substantially built for the rapid production of printing of any kind, whether on paper or cardboard; takes up very little space, and, when the form is made ready, may be successfully run by a boy of fourteen years of age. As the press is automatically controlled, it is only necessary to fill the "hopper" with stock from time to time, spoilage of sheets being almost impossible by the press, because the feeding device will reject torn or crooked sheets, permit the press to proceed at its running speed and trip both impression bed and ink fountain, so that set-off on the tympan is impossible, as is also extra supply of ink, thereby insuring uniformity of color on the most exacting half-tone or tint job. In speaking of this little wonder, which prints from type or plates, without being curved, the *American Pressman* recently said: "The American high-speed automatic jobber, for that is its name, is a self-feeding, self-inking and self-delivering platen press, using flat forms of type or plates, and which produces perfect printing at a speed of from three thousand to thirty-five hundred impressions an hour. This is done on either cardboard or paper stock; the sheets being delivered methodically and cleaner than if fed by hand. The press prints a sheet 12 by 18 inches. As the bed and platen of this press are flat, no curved plates of any kind are needed, thereby overcoming the necessity of making and curving electrotypes before being able to proceed with printing. Half-tone work may be executed at a high speed, either in one or more colors, as can also any other kind of printing, including ruled blank sheets, etc. This is positively assured by reason of the automatic feeding mechanism of the press, which can not vary on the very longest runs. The make-ready of forms is as handy as on any first-class platen jobber, and is far more rigid than on such presses, the machine being very compact and strong. Spoilage of stock is reduced considerably over seventy-five per cent, because the sheets are automatically fed to the gauges and the printed product automatically taken from the form by firm taking-off grippers, which carry the sheets through the air before flying them on to the automatic piling table, thereby permitting some time for the ink to 'set' on the work. The grippers being strong and positive in action leave no possibility of sheets sticking to the form or getting on to the composition rollers. As all important movements on the press are automatically controlled, crooked or torn stock will not pass through the feeding mechanism, nor will the inking device permit an unnecessary feed of ink during the missed impression, but the press will proceed running as if nothing had happened. Taken all together, this is a wonderful new jobber."

SEND 25 cents for corner-card specimens, now in press, to The Inland Printer Company. Helpful and suggestive.

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

STATE OF TRADE.— The lithographic trade for the year 1904 has been, in spite of the troubles encountered, a remarkably successful one. Fewer failures are on record than any other business can show. Small concerns were steadily in competition with the large or combined plants. The work bears a fair stamp of artistic value, wages are satisfactory all around and plenty of work is at hand to begin the new year with. A mighty stream of money is circulating through the land, which enables the average lithographer to look ahead with great confidence for a busy future.

THE AIR BRUSH IN FLOWER-PAINTING.— A. H., New York, writes: "I have been inquisitive enough from reading your remarks in the September number of THE INLAND PRINTER to investigate the merits of the air brush. This investigation resulted in the purchase of an instrument, and I can say that I am delighted with the results of the same in my work. One of the most awkward things for me to overcome in its use was the motion with the foot in order to pump air. This has been overcome by the addition of a small motor, and I am happy to say that I can get that moist, fresh, verdant effect so appreciated in flower-painting. It was a time-robbing process in doing it by hand, but now it is the work of but a short space of time. In fact, I can produce transparent, shadowy, dreamy effects that I formerly could only see in my mind's eye, but could not throw on the paper."

SIMPLE METHOD OF LETTERING.— The great demand for sharply drawn letters for the photoengraving process has at last produced a novel device, the invention of J. Liorel, from Brussels, Belgium. He makes use of flat types or letters cut or stamped out from thin metal and covered on one side with a deep black coating. These letters, ornaments, etc., are then arranged upon a white surface, which may be of a corklike substance, and then pierced into the base by means of pins on the back of each letter, or the supporting surface may be charged with magnetism to hold the letters. In fact, there are many ways of supporting the letters, enabling the operator to shift them about easily and have them stay where placed. The completed design takes the place of a drawing and is photoengraved for the printing-press. Of course, the appliance may be used for lithographic work just as well as for type, by simply rolling the letters up with transfer-ink and pulling an impression on transfer-paper.

ARTIST'S TOOLS AND COLORS.— A. S. T., Pittsburg, Pennsylvania, writes: "Would you kindly advise me what articles and utensils are needed in a studio undertaking the designing of work for high-art lithography?" *Answer.*— For this purpose one would need very little more than to understand the business, but, to be explicit, the things usually found in the sketching-room of a well-equipped lithographic establishment are: Easel, easel table or ordinary table (so as to set drawing at an angle), including a chair; drawing boards; T squares; water, oil and pastel colors (enumerated below); pens, large and small; sable and bristle brushes; water bowl; palette; china slab; Reynolds' bristol boards; Whatman's or Steinbach's mounted and unmounted papers; also a variety of colored cardboards and papers; further, a manikin; the anatomical figure; some good casts of heads, hands, feet, etc.; portfolios; tracing-paper; sponge; rubber; charcoal; stamps; drawing instruments and thumb tacks. Then there should be kept on hand for reference some good photographs of heads or pretty faces, and a variety of other subjects; also some studies of flowers and plants and works like, for instance, "Allegories and Emblems," "Art Nouveaute," "Grammar of Ornament," "*Das Laub im Jahr*," "Decorative Vorbilder." More or less of these articles are found in the designing-room, but good work can nevertheless be done with a pencil, a few brushes, some five or six colors and paper or canvas. The following list of colors will be found sufficient for the average artist: Chinese vermilion, antwerp blue, blue black, burnt umber, burnt sienna, chrome green, crimson lake, naples yellow, gamboge, geranium lake, blue verditer, brown madder, carmine, cobalt blue, lemon yellow, chrome yellow, chrome orange, chemnitz white, indigo, italian pink, mauve, neutral tint, new blue, madder lake, indian red, ivory black, light red, prussian blue, raw sienna, olive green, Payne's gray, prussian green, purple lake, pink madder, sugar of lead, raw umber, gold ocher, vandyke brown, venetian red, sap green, scarlet lake, terra rosa, rose carthame, sepia, ultramarine, viridian, ultramarine ash.

LITHOGRAPHIC STONE IN MONTANA.— William H. A. Albright, Montana, writes: "There is a large formation here of all kinds of limestone, and there is no doubt a lot of lithographic stone here. Could you send me a few small pieces of broken lithographic stone, so I would know what it looks like, and I would prepare samples for you to test and inspect. I would rather have broken pieces, so that I can better see the grain and color of the rock. Please inform me if the rock has to be very hard, medium hard, medium soft, or rather soft; also please send a copy of analysis of the amount of calcium oxid, magnesium oxid and ferro oxid, aluminum and other insolubles, if any, the stone consists of. If you send me several pieces, I can have them tested at our smelting laboratory. It is of advantage to be guided by these tests. The limestone crops out here for eight hundred feet, and it ought to contain all the different kinds of limestone." *Answer.* — The samples and other data asked for have been sent. In addition to the first chemical analysis sent, the following has been made since: The color of the stone must not be lighter than a buff or strong cream for the cheaper and softer sorts. The best quality is a delicate gray, not quite as dark as a freshly broken piece of zinc, but when it approaches the color of a scraped piece of slate then it is too hard, on account of the excess of that brittle substance. Regarding the various degress of hardness, Professor Leiner, who has investigated this subject, tells us that the dark grades of the lithographic stone are represented in figures by 2,730, the light gray variety

by 2,698, the creamy colored stone by 2,675, showing that the darker the color the more dense the consistency. Lithographic stone is a compact carbonaceous limestone, and careful chemical analysis of the finest grade of stone, as used for lithographic work, has shown that it consists of 95.44 per cent carbonate of calcium, 0.08 per cent oxid of iron, 0.24 per cent oxid of aluminum, 0.06 per cent silicic acid, 1.59 per cent carbonate of magnesium, 0.19 per cent hygroscopic water. The above are the percentages which are soluble in diluted muriatic acid. The following percentages, however, are not soluble in diluted muriatic acid: 0.23 per cent oxid of iron, 0.67 per cent oxid of aluminum, 1.14 per cent silicic acid, 0.23 per cent water and organic substances. A point of great importance is the clear mass which the stone should possess. No A1 lithographic stone should have chalk spots, chalk veins, rust or glass veins (as these defects are usually called). It would be a great advantage for the lithographic trade in America if we should at last be able to obtain the genuine stone here. Numerous samples of domestic stone have been examined, but, with one exception, that a sample from Kentucky, none could be passed upon favorably, and in this instance nothing further was heard of it.

Works on Lithography.—A correspondent writes: "A number of 'noon-hour readers' in our shop, noting your list of books in English on lithography, think this a complete list and have voted it so. We have now decided to ask you to publish a list of the periodicals which have so far appeared in lithography and the dates. We think this would be a valuable acquisition to the trade, and should be noted before it is too late, to get the exact dates, so if you can, please give us such a list. Would also call your attention to the book by A. Seymour, called 'Practical Lithography,' which must have escaped your notice. It has seventeen chapters and ninety-seven cuts. We send you herewith what we think the first copy of Mr. Buehring's paper, published in Chicago on the first of November, 1883." *Answer.—The Lithographer and Printer* was published by Fred Buehring, valued as one of the most experienced lithographic technicians and experimenters of that day. It was said at that time that "lithography does not need a journal, and there will not be enough matter to keep its pages filled." But since that time there have been many pages filled with lithographic material, and during the last twenty years there has always been a journal devoted to its interests. Since the pioneer in this line of endeavor has passed, there is a long list of honorable names to be recorded, and it is hoped that our readers will assist in forming a correct list of these names and the different periodicals which they represented. A similar letter from "Manager," Boston, says: "I think it was a good idea to publish the list of English books on lithography, and since its appearance in The Inland Printer I have had occasion to look around in some libraries and private collections of books, and I can, with your kind permission, add, I believe, something to it, as follows: Joseph Aresti, 'Lithozographia or Acquatinto Stippel Gradation, Upon Washed or Painted Drawings on Stone,' London, 1856. *The Foreign Review,* London, 1829, published an article on lithography. Michael Handhardt published an article on 'Chemical Printing' in a dictionary of chemistry, London, 1865. Hullmandel also published a 'Lithographic Circular,' 1829. Then there was a reply to Hullmandel, called 'The History of Lithography,' published in *The Foreign Review,* London, 1829. There was a book of 'Monograms,' published in London in 1868, which can, I believe, claim to figure in this list on account of some descriptive text explaining the method by which the work was executed. Mr. C. Marcuard issued a book of 'Specimens of Lithography' in London about the year 1819. Another interesting little book I ran across was the reprint from the 'Encyclopedia Britannica,' ninth edition, by N. Nichol, Edinburgh, 1841, entitled, 'A Treatise on Lithographic Printing.' Colonel Raucort issued a 'Manual of Lithography,' London, 1820. Then there was G. Ruse & C. Straker, who issued articles in then current periodicals upon the 'Practical Instructions in Lithographic Printing and Accessories' about the year 1860."

Lithographic Proving Rollers.—V. L. K., Boston, Massachusetts, writes: "At one time a great cry was made about the rubber rollers for proving, but it seems to have died out. What is the cause? In answering the query in the columns of The Inland Printer, kindly state at the same time how many rollers should a prover have to go to work as a full-fledged journeyman, and who furnishes the rollers?" *Answer.*—The rubber rollers for proving flat tints were well enough. They were cleaned easily; good provers have tried them, but have not continued their use. One reason is on account of their changeable surface; another reason was that they could only be used for very light, flat, solid tints, where a leather or smooth-surface roller (provided that it was not shiny or glassy) could be used just as well, and would not get so sticky or tacky from the washing with turpentine. Another point which was against the use of the rubber rollers was that when it came to the printing of colors which had much drawing in them, like dark red, dark brown, dark blue or dark gray, the rubber roller, as a rule, worked too flat; that is, the drawing did not show clean and distinct, but rather looked overcharged or mushy, when it was easily noticeable that the use of a leather roller with a grain gave the operator much better impressions. A smooth roller never prints clean or sharp; besides, a leather roller would outlast three or four rubber rollers. The turpentine eats the rubber. The prover of to-day must be ready at all times to mix a color and make a proof with the least possible delay. He can not stop to spend much time in cleaning or sandpapering rollers. The first-mentioned process takes time, and the latter does the rollers no good; in fact, it takes the "nap" or life out of a roller. A real good roller is one that never gets a sandpapering; even the washing out with turpentine harms the usefulness of a good roller, as that treatment takes the grease out of it which is so necessary in repelling the water in rolling up the work on stone. Every prover knows that the prime office of the roller is to *ink up* and readily yield its ink to the work on the stone, and this it can not do if the surface of the roller is constantly meddled with. It will be seen that a prover, in order to be ready for all emergencies, must have about ten or twelve rollers handy, namely: One black roller for general use; one black roller for crayon portraits, fashion-plate blacks, etc.; then a roller for each of the following colors: yellow, red, light brown, dark brown, light blue (this may be a smooth or rubber roller), buff, pink, dark blue, green, purple grays. The custom which once prevailed of the firm providing the rollers is a thing of the past. The firm's generosity was almost always abused by the men in careless handling of these delicate tools, and it has therefore become the rule, in order to insure fair play to the good workman, that each prover owns his own rollers, and consequently every one takes better care of them, and an improvement for the whole lithographic business has been the result, the men taking an actual pride in their rollers and there being a sort of competition between different men as regards the better condition of their implements for proving.

A New Reproductive Process Based on an Old Idea.—Up to the present time there has probably not been in use a reproductive process for the practical making of printing plates which equals the well-known photoengraving in simplicity and directness. When the twenty-five volumes of the Encyclopedia Britannica were being copied by this process, the odd twenty thousand plates cost nearly 10 cents per square inch, or $5 per plate, amounting in the aggregate to the neat little sum of $250,000 for the engraver's bill. Considering, however, that

there was no other way of reproducing this gigantic work, it was a sum well expended and has brought results. Still, these marvelous attainments of the photoengraver's art are about to be set in the shade by another invention which is far more simple than the photoengraving process, and this new and well-tried method does not require the aid of photography. It neither requires the laborious and expensive high etching nor routing of the blank spaces. It is not handicapped in its results in case the original, of which a copy should be made, happens to be of a colored ink or perchance have been printed upon a colored paper. This simple, inexpensive engraving process is based upon the well-known anastatic transferring process, and is called by its inventor "the automatic reproducing process." It will reproduce any monotone print, anything done in linework printed in whatever kind of ink, be it a fresh impression or printed over one hundred years ago. Plain and concise as the photoengraving process is, it can not compete in directness of method and swiftness of result with the system used in preparing printing plates by the "automatic process." A brief comparison of the two processes will elucidate this: A subject to be copied or engraved by the photoengraving process must be photographed first; then the negative so obtained is exposed upon a sensitized plate and subjected to strong rays of light. This done, the plate must be rolled up and developed, then dusted with dragon's-blood and fused by heat in order to produce a glazed surface of resin to oppose the action of the acid bath. When the first bite is given it must again be charged with ink and this procedure repeated several times until a sufficient depth is obtained to insure a plate fit for relief printing; finally the various manipulations of trimming, routing, blocking and the time-consuming business of make-ready must be gone through with. It is true that we have simplified these manipulations somewhat in photolithography by eliminating the "high etching," but the photographing, developing, exposing, etc., all remain. Now, the new process goes about it in a different way, for its method is based upon chemistry alone. The print to be copied is laid in a solution, the superfluous moisture is absorbed between blotting papers and it is then laid upon a clean stone, zinc plate or aluminum sheet; then quickly drawn through the press and rubbed up with a chemical ink and sponged over with gum solution, when the surface is ready for the press without the faintest semblance of a make-ready. This simple operation enables the operator to produce very large plates, say 22 by 28, for a few dollars — plates that would cost, if done by any other method, from $25 to $40 each. There is no other limit to the size of the transfer or number or variety of the subjects than the margin of the plate or the size capacity of the press. The impression is clear and as sharp as the original, and no make-ready is ever required. The inventor of this process has demonstrated it many times, using any old or new cuts, clipped from newspapers, periodicals, books, sheet music, maps or art prints. No pencil drawings or wash sketches or chromo and half-tone work can be reproduced by this method. A cut of the size of 9 by 12 inches can be reproduced and a proof shown within twenty minutes, and the material consumed would only amount to a few cents.

ATE THE DETAILS.

The editor of a weekly paper recently called at the "home of the bride's parents" the day after the wedding. He was desirous of telling his readers all about the event and wished to give the young couple a good send-off as well. The bride's mother met him. "Good morning, Mrs. Jones," said the editor. "I've called to get some of the details of the wedding." "Goodness," replied Mrs. Jones in dismay, "they're all gone. You ought to have come last night. They ate every scrap."



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

DUPLICATE JOB TICKET.

F. L. Smith, manager of the F. L. Smith Printing Company, Bartow, Florida, submits the following suggestions for a job ticket:

"The writer had quite a lot of trouble with customers claiming, after we had finished their work and presented their bill, that the price was not the same as the one agreed upon when the order was taken. We had been using a job ticket, and when an order was taken, ticket was filled out showing date, number, price of job, for whom, style of type, color of ink, quantity, etc., and the ticket would show the price agreed upon; but they did not seem satisfied. So I set up another ticket in duplicate, using carbon copy, and printed across the duplicate in twelve-point bold-face, in red these words: 'Read this ticket carefully before leaving the office.' They could plainly see what their job would cost them, and, of course, could not complain at difference in price. Since I have been using the duplicate job ticket I have not had a single case of dispute over price on a job of work. I think this would be a good plan for all offices to adopt where they have such trouble as above referred to."

ALTERATIONS IN MACHINE-SET TYPE.

"Why, my dear sir, your bill for alterations on this job exceeds the original cost of composition," argued the proprietor of a large printing-house to the manager of a Linotype plant. "And what is more, that seems to be the case with a great many of the jobs upon which your firm do the machine work. I do not recall that we ever experienced this same trouble when we gave our work to Nocharge & Standit. They willingly made all corrections and alterations and never presumed to bill that part of the work necessary to the making of their part of the job correct."

The above remarks struck a very responsive chord in the listener's anatomy, and after thinking the matter over for some time, he resolved to investigate the cause of complaint from both viewpoints, i. e., the master job-printer and the master linotyper.

After several years' experience in various plants doing Linotype composition for the trade, the following deductions have been made.

First. That the complaint made by the master job-printer was true. Cause: Careless preparation of copy by customer; inattention to style and general effect desired when job completed, and failing to inform customer that any and all alterations from copy would be charged for extra.

Second. After the job had been placed in the master job-printer's hands, it would have been a saving of $1.25 per hour time occupied in machine composition had the copy been placed in the hands of the regular proofreader and properly edited prior to placing it in the hands of Mr. Linotyper.

Third. When Mr. Linotyper hands the job out to the machines, he says: "General 'down' style," or "up," as the case may be, regardless of what is indicated by copy.

How many people who patronize printing-houses know how to properly capitalize and punctuate, and, even if ignorant, why not give them as neat a job as is possible, bearing in mind that if they prefer to capitalize Superintendent, Attorney-General, Statutes, General Laws and the like, that is what they desire and they are willing to pay for capitals, as they cost

no more than lower-case letters. And then, when the job is finished, the customer can not remark that "You have capitalized some words; why not all or none?"

I recall any number of "jobs" being rushed to Mr. Linotyper and he urged to put on his most skilful workmen, "rush" and follow copy. In nearly every instance the time consumed in alterations equaled that of the original cost of composition, and the "job" ceased to be "rush." The customer was dissatisfied, the master job-printer was dissatisfied and Mr. Linotyper was between the two.

In one office it was the custom, so far as possible, to read the original manuscript before it reached the machines, and it proved to be a profitable way in the end, from a linotyper's viewpoint. How much more so would this be true if Mr. Job-printer had taken this same precaution? In the asking of a few common-sense questions by the man who takes in a job requiring machine composition, marking them down on a blank specially prepared for such purpose, much endless argument and expense would be obviated. This blank would serve as written instructions, and no instructions would be necessary from the master job-printer to the master linotyper, and by him to the machine operator and the proofreader. It would also serve as a gentle reminder to the customer when he came to pay for changes from copy, as he necessarily would O. K. his instructions before leaving his work.

As the field continues to open up for Linotype composition, it would seem that the master printer could more readily please old customers and thereby gain new ones if he would charge a fair price for the job and not rely on receiving a small profit on making alterations and making a dissatisfied customer.

As an instance how far this may be carried, I will relate one particular instance, in which a job was turned over to the master printer, who was asked to deliver the same at a given date. He readily gave his promise, for had he not access to Mr. Linotyper's battery of nine machines? The job was rushed over to him and he was informed that it must be delivered by 3 P.M., the job making approximately twenty-five thousand ems long primer and brevier.

The gist of the matter to be set consisted of names of authors, painters, their writings and paintings. Names appeared a great many times and nearly always with a different spelling. To get the proofs to the master printer promptly, the proofreader did not have time to look up the proper spelling, consequently they were queried. Mr. Job-printer's proofreader was likewise rushed and she passed them to the author of the "copy." He likewise was "rushed" to get the job out, as it was imperative that it should be out on the morrow. He marked some of the names and omitted others. The proofs were rushed to Mr. Linotyper and corrections made. The metal was made up in page form and another proof submitted. Then it appeared that there were many inaccuracies. Corrections were marked and they in turn again "rushed" to the linotyper, who again changed his machines to measure and reset what he had already twice set.

When the bill was presented for the work, the remarks quoted at the beginning were made. Who should have been responsible for the extra cost? The linotyper, the master job-printer or the author? I think that if the master printer had stated to the customer that if he wanted a "rush" job, to carefully prepare his copy and the rest would have been comparatively easy. And as to the name used by the master job-printer — Nocharge & Standit — they lost his work. The reason — they lost their machines.

WILL J. ROHR.



MY LADY DRIVES.

CAUSES OF LOST TIME IN THE JOBROOM.

It is lost time in the composing-room that, in a great measure, makes the labor done in this important branch of a job printing-office the more costly, and consequently this department the most expensive one to operate.

Observation and experience indicate that the greatest loss of time here is due to lack of equipment, though in some cases it is due to the fact that so much of the office material is standing in "dead" matter.

The average pressroom is better equipped for getting out the work than the composing-room is for getting it ready, and until matters are equalized in this regard, either by distributing all available job type or by purchasing new material where it is sorely needed, the loss of time must needs be considerable.

A "rush" in the pressroom taxes a machine to its utmost capacity. A "rush" in the composing-room taxes the workman. If we would get out of a workman his full capacity, we must provide for him the materials with which to work. Types and materials are his tools, without a goodly supply of which he is heavily handicapped. Aside from the consequent loss of time that is a resultant of this handicap, there is probably nothing that more exhausts a conscientious job compositor's strength, robs him of vitality and renders him irritable, than to piece leads, search and turn for sorts, search for rule and corner pieces, having to construct a panel job without metal corner quads, being compelled to justify a twelve-point line with ten-point quads and a two-point lead, searching for quotations and metal furniture with which to lay a good foundation for his job, etc. Because much of this seems to him to be needless, it troubles and exasperates him, and good work is not the product of a troubled mind.

The greatest profit is made in the job printing-office where every effort is made to minimize labor with a view to increasing the output. This is a fundamental principle of industrial endeavor. Piecing for leads, searching for sorts, etc., is neither labor-saving nor economical; it should be borne in mind it is labor-incurring.

Once a type is taken from a "dead" job, it is, as a rule, forever afterward conspicuous by its absence; a neighboring letter is shortly removed, and still another. Then fate has it that an ornament long missing from its regular habitat is discovered in that job, and it is removed without substituting a unit to fill the gap. Thus the job is picked to pieces, until it requires nearly as much time to reconstruct it as to set the job anew, just as it is often the more economical in the long run to build a new structure than to repair the old. Then it occurs to the foreman or proprietor how eminently better and more profitable it would have been to have distributed that job in the beginning and thus have had the use of material which had been tied up probably for months. And yet it is the invariable rule, such is the fickleness of human nature, that job is tied up again when run and placed on a "live" board to await a reorder. The foreman is still unwilling to have it distributed, and fears to have it electrotyped lest some change may be made in it, rendering it useless, and it is destined to be pulled apart again. The absurdity of this, especially in those offices that crave material, is apparent. The writer was once employed in a job office where a thirty-two page catalogue was kept standing from year to year for the reason that a supposed saving of half the time required for composition was thus effected, as the job was merely revised from time to time. In the meantime the pages were picked to pieces, and much time was required for reconstruction. When we consider this and the fact that the job contained pounds of material that was sorely needed, it is obvious that it did not pay to keep that job standing. This was admitted, but the foreman could not muster up sufficient courage to distribute it.

In the dull season, if the slides were gone over (as they should be), with a view to eliminating all "dead" matter that has been allowed to accumulate, astonishing discoveries would in many instances be made of the large quantity of tied-up material — one may as well call it tied-up capital — that has been put there to await an opportunity (that never comes) that it may be distributed. Then it comes vividly to mind, at least to the economical and practical mind, that it would have been more profitable to have paid union wages for distribution than to have kept dividend-paying material tied up for so long a period.

The average job office does not know its resources until all dead type has been distributed. The wealth of material thus resurrected is generally amazing. An inventory could not be taken previously because the amount of material tied up in this manner can neither be imagined nor guessed at. It knows no reckoning, so compact is it, and often so dust-laden that we little dream it is there unless we chance to weigh it, and this is seldom the case. Even the weight of the slides as we pull them out and push them in, perhaps many times daily, in the consuming desire for food with which to keep the fires of labor glowing, seems to neither offer a suggestion of how much material there must be in that heavy mass, nor reproach us for our tardiness in allowing it to become so amassed.

Few job printing-offices can afford to keep large quantities of job type standing, although generally it is not so much the type that is needed as the material. When we see job compositors hiding rule and corner pieces, in order that they may be had when needed, and carrying twelve-point quads in their apron pockets for the same reason, it is an indication that another jobber is losing time looking for them, and that material is much needed here and immediately.

Nearly every job of considerable size taxes in some manner the equipment of the office. An inventory of the material on hand should be taken before the job is commenced, by distributing all "dead" matter, the material in which is most likely to be used. This is a practical way of ascertaining how much material is at the disposal of a job.

Printing-office material is expensive and yet cheap. If the conditions are such that one has to "pick" one live job to obtain material for another, it is cheap. It will soon pay for itself in the saving of time. As an actual cash outlay it may seem expensive to some, but as an aid to the saving of valuable time and a preventive of lamentation its presence in a short time, if judiciously purchased, counteracts almost any cash consideration.

F. F. Turner.

AMERICAN METHODS SUPERIOR.

After visiting several newspaper offices in New York recently, Robert Donald, managing editor of the London *Daily Chronicle*, paid a high tribute to American journalism.

In an interview he said: "We are mere amateurs in the matter of collecting news. Your organization is ten times larger than that of any London newspaper. Your definition of news is much wider than ours, and in all England there is no newspaper-office equipped, in all of its departments, as yours appear to be.

"The latest development in the newspaper field in England is the 1-cent paper. A few years ago the penny paper was unknown to us, and our newspapers had a humdrum tone, unrelieved by interviews or bright writing.

"These things have been developed in the last ten years, and now the growth of the penny paper, with condensed news, is almost marvelous. The 2-cent paper is disappearing rapidly from London, there being now six 1-cent papers published there.

"Here in America you have developed the art of illustrating your newspapers in a way that we have hardly dreamed of. With us that art is still in its infancy.

"In the mechanical equipment of our plants we use American machinery almost exclusively. Our presses are made by American manufacturers, the type is set on the American Linotype machine, and our presses, which are driven by electricity, are controlled by American devices."

A GOOD HABIT.

As I have seventeen volumes of The Inland Printer bound, it seems necessary for me to "stand the raise" or get in ahead of it, so I will send you $5.10 for two years. I have gotten into "The Inland Printer habit" and it is pretty hard to quit.—*H. S. Ellis, Greenville, Texas.*

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job com position from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

ART BITS.— A collection of proofs selected from odd issues — halftones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $3, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

ARRANGEMENT is next in importance to emphasis. The two are so closely related that in many instances the one is productive of the other. Arrangement, as related to typography, means the disposition of components. Emphasis regulates the degrees of importance attached to the various factors of composition. Perfect arrangement is embodied in fixed geometric shapes. Symmetrical form has a central axis around which all the allied parts revolve in perfect unison; or, "the one thing" may be suspended from some given point, from which the components must gravitate in natural order. Fig. 1 and the resetting (Fig. 2) exemplify these principles. The panel arrangement in the former destroys a natural balance by throwing the pivotal point far to the left. In the reset specimen the balance and geometrical shape are evidenced. A perfect line is established from the word "solicited" in the upper right-hand corner to the word "territories" at the bottom; likewise from "P. O. Box" to "Souris." Geometrical shape is maintained in that two perfect inverted pyramids are revealed, one in the center and one in the lower left-hand corner. "P. O. Box 200," and

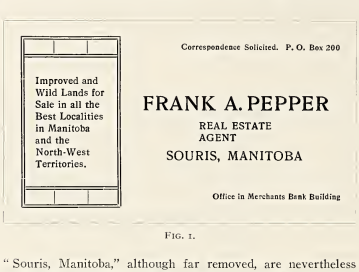


FIG. 1.

"Souris, Manitoba," although far removed, are nevertheless very closely related in that they create a rhythm between two corners, diagonally opposite.

THE one great and important object of display is emphasis. Emphasis is the mighty bulwark of all advertising literature.

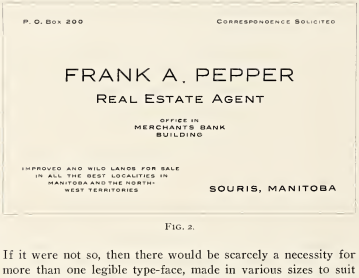


FIG. 2.

If it were not so, then there would be scarcely a necessity for more than one legible type-face, made in various sizes to suit the necessity of either economy or liberality in the disposition of a quantity of text as related to the amount of space available. There would be no need of contrast, and all the ingenious devices that serve distinction would be supplanted by a universal style for all printed matter the world over. But it is not so. Even as one thought dominates another — as one expression differs from another — so, likewise, are the characteristics of type-faces, their arrangement and their associations, expressive of the requirements of the occasion. It is not enough to say that mere "big and little" are the governing factors of the various degrees of emphasis; neither that arrangement and the characteristics of faces count for all. In addition, there are other and subtle factors in typography that have much to do with establishing a perfect whole. The fact that a certain line is many times larger than its associates does not make it conclusive that emphasis has been most fittingly attained. Our attention is attracted by a luminous planet, but, perhaps, even more so by the distinctive features of a peculiarly arranged cluster — the faintly flickering Pleia-

des. And why? Chiefly because the contrast between greater magnitude and the common things is as strongly marked as the distinction between the lesser ones and the common mass. One of the most successful advertisers in America gained his publicity through a recognition of these principles. Vogue or precedent had previously established a belief that the cudgel or sandbag was the most effective means of gaining attention, until one day the advertising manager of a department store

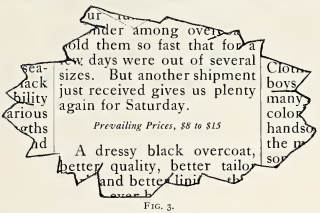


Fig. 3.

awoke to a realization of the value of restraint. It followed that the tendency leaned toward the more effective example illustrated in Fig. 3, rather than toward the gruff method of Fig. 4. It would scarcely be competent to say that Fig. 3 is not quite as proper as Fig. 4 in many cases. It is a rather delicate problem and is regulated altogether by the eternal fitness of things. While most composition is susceptible to various treatment, there are nevertheless certain underlying principles that govern correct typography. This question of securing emphasis by contrasting "little and big" or "light and heavy" is applicable to the association of ornaments and rules with type as well as to one line with another. Comparison of the two methods of securing contrast is better illustrated with two examples, each altogether correct, though oppositely treated. In Fig. 5 the heavy border, contrasting strongly with the interior arrangement, has the effect of emphasizing the display by "throwing it out," as it were; while in Fig. 6 the results are equally appreciable, but the effect is dissimilar. In the latter example, the lighter rules



Fig. 4.

surrounding the heavy display are not productive of so much emphasis, though giving tone and harmony to an effect that would be too harsh otherwise.

Appropriateness, as related to display, is a study within itself. The purposes of a business card, for instance, have much to do with its typographical arrangement. The various phases of correct form should be carefully subdivided to suit the exigencies of the occasion; which is to say that an arrangement eminently fitting for one class of work may not be suitable for another. This range of diversity is made up of a

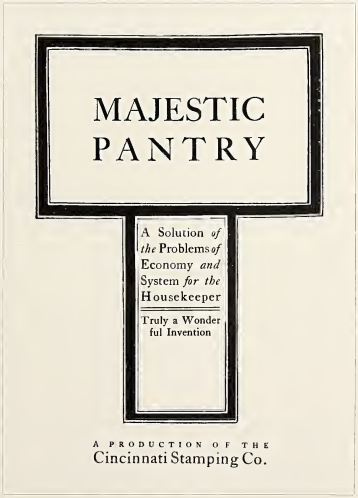


Fig. 5.

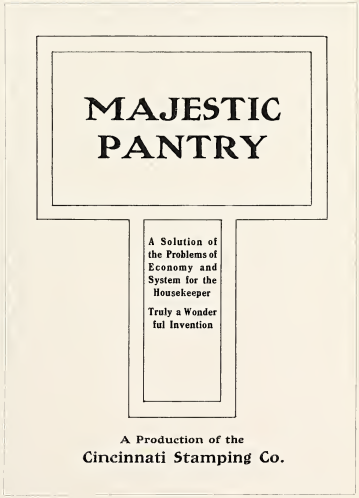


Fig. 6.

great number of well-defined stages, embracing all manners of style, from the polite professional card to a raffle ticket. This line must be delicately drawn. In that a business card for a wholesale dry goods house is not intended as an appeal to the masses, correct form would, therefore, suggest a degree of restraint as related to type selection and design. A feeling for these principles is not shown in Fig. 7. The confines of

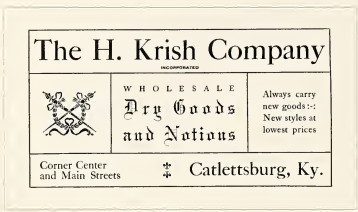


Fig. 7.

Fig. 11 is an example wherein the difficulties encountered are directly opposite to those in the specimen preceding. The use of the meaningless panels is evidently intended to bolster up an apparent weakness in the two display lines. How to dispose successfully of so little matter within the liberal heading of the bill-head seems to be the object vainly attempted. The "stubby" appearance is overcome by using a stronger and



Fig. 8.

conservative display are overreached. The ornaments are noticeably out of place. Effectiveness is depreciated by separating closely related elements with rules. Letter-spacing is not permissible with Stationers' Text. Fig. 8 shows the correct resetting.

The little elements that enter into construction supply tone and finish to typography. Whether it be careless spacing, inattention to the proper choice of an insignificant catchline, a little defect in arrangement — any one of these faults ofttimes destroys the appearance of a job that is fundamentally correct. Fig. 9, a well-balanced and arranged statement, is overburdened with these little infelicities. The curved line is the most noticeable of these. The purpose of such meaningless and difficult construction is not apparent. "Statements rendered monthly" and the address, each requires distinctive treatment. A marked improvement in



Fig. 9.

slightly wider letter for the display. The two solitary lines, being of almost equal importance, make it necessary that contrast be secured by other methods. In the resetting (Fig. 12) this is accomplished by contrasting white space with a heavy letter, while the two harmonizing rules effect symmetry.

The confines of type matter in a letter-head should be restricted to 2¼ inches if correct form is desired. When a customer indiscreetly associates too great a variety of avocations in one heading it is difficult to maintain open order

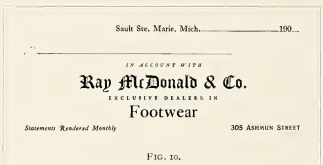


Fig. 10.

within these limits. Fig. 13 illustrates a letter-head that is encumbered with an unusual amount of matter. Notwithstanding this fact, the various elements should all hinge upon "the one thing"—"William Thomson & Co." It is not within the province of the compositor to curtail the abnormal quantity of matter supplied, but he can do so, apparently, by applying

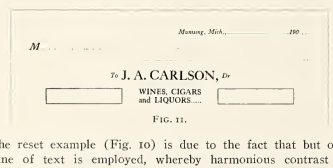


Fig. 11.

the reset example (Fig. 10) is due to the fact that but one line of text is employed, whereby harmonious contrast is secured. The association of Blair and kindred letters with Caslon Text strikes an inharmonious note. Texts and the old black-letters can be correctly affiliated only with old-style faces. The importance of this deduction is evident in Fig. 10.

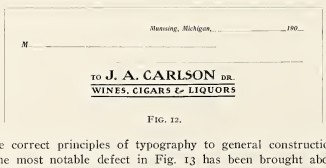


Fig. 12.

the correct principles of typography to general construction. The most notable defect in Fig. 13 has been brought about by giving unnecessary emphasis to all of the elements. A rearrangement is suggested in the example (Fig. 14), where an improvement is secured by assembling the subordinate matter into well-organized groups. Shapeliness is secured

by a careful distribution of judicious white space, while correct emphasis is attained by securing contrast between letter-spaced heads, italics, heavy-faced type and roman. The typography, some printers, a knowledge of that class of typography is of little commercial value to the student. The printer who goes forth into the world equipped with a thorough understanding of good, sound and practical composition will ever be in demand at a salary fully commensurate with his ability. All of the examples exhibited are the product of students, working along the lines of a system of instruction adopted by this school.



Fig. 13.

The inverted pyramid, a form chosen for the title-page of the insert, is an especially pleasing effect when set in an old-style black-letter. Titles of this character are in evidence in many of the manuscripts of the twelfth and thirteenth centuries. The value of this form lies principally in its shapeliness and the peculiar appropriateness of the type-face selected. Chastity and dignity are exemplified. It is necessary that accurate and uniform spacing be maintained in a pyramid, and to accomplish this successfully the privilege of altering the manuscript is required in many instances.

thus rearranged, is not overcrowded in appearance, and yet the natural confines of the heading are preserved. The space occupied by type is 3¼ inches in Fig. 13, while but 2¼ inches are required in the reset example.

Successfully to dispose of several lines of almost equal importance in a letter-head is a difficult problem. The arrangement adopted in Fig. 15 is not good form. It is a style better suited to label printing. By placing the short panel at the top underneath the double panel arrangement, however, an acceptable improvement can be attained without resetting. The change will establish symmetry, a desirable factor. Fig. 16 is even more effective in its simplicity. Subordinating the weekly edition may be objected to, but it is taken for granted that its importance is of a lesser degree than the daily, a plausible deduction. The commercial interests of Bennington, Vermont, do not antagonize the proprietary rights of the real heading in the reset example.

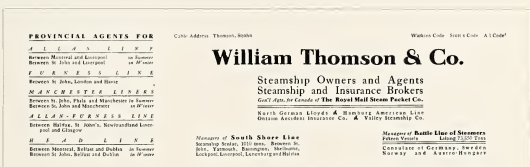


Fig. 14.

TYPE INSERT OF THE INLAND PRINTER TECHNICAL SCHOOL.

The specimens embodied in this month's insert reveal many of the characteristics striven for in the instruction given in the Job Composition Branch of the Inland Printer Technical School. It is maintained that the simple forms of typography are productive of the greatest effectiveness. It is recognized, also, that while difficult and "freakish" construction is encouraged by

The letter-head specimens on pages 2 and 3 show the variations necessary to secure suitable treatment of the different phases of commercialism. "Sauce for the goose is sauce for the gander" is not synonymous with fitness in typography. The question is one of propriety, and the laws governing it may be aptly styled "etiquette in job composition." Ostentation and restraint are each suitable in their proper places. Hand-made lace curtains are adaptable to window decoration for a millinery store, but they would be sorely out of place in a butcher shop. Two extremes of correct usage in stationery are noticeable in the letter-heads on page 2. It would be scarcely possible to apply the "Frothingham" design to the trust company letter-head and conform to propriety. The latter example illustrates a style eminently proper for all forms of stationery for financial institu-



Fig. 15.

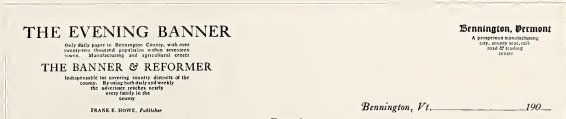


Fig. 16.

tions and the various professions. Gothics and letters adapted therefrom, used in the smaller sizes, are equally suited to this class of composition. Stationery for hotels, health resorts, etc., is susceptible to broader treatment, if discretion in the selection of type-faces is observed. The distinguishing difference in the purports of the two headings is mainly this: The printed device of the trust company is nothing more than an official form of address, while it is evident that the heading for the health resort embodies advertising features in addition. These are brought out by showing stronger contrasts. The selection of a dignified text-letter for this purpose preserves the tone expected in polite advertising.

The letter-spaced example is a stylish arrangement — not always good form, however, for the matter-of-fact requirements of a purely mercantile business. Letter-spacing originated among the early printers, who substituted this method of securing emphasis because of a lack of contrasting faces. Pleasing results are attainable in this style of composition only by preserving uniformity. To set one line solid and letter-space another at once destroys harmony. The use of an initial adds much to the ancient effect striven after. The spacing within the ornamental scrollwork conforms closely to the open order of the typework. Letter-spacing should be restricted almost entirely to old-style faces, and is not at all permissible in texts.

The specimens of checks on page 4 offer much by way of suggestion. There are only a few type-faces that are exactly suitable for this kind of work. Among these are Card Mercantile, Brandon, a few texts, Caslon Old Style and Caslon Italic, medium and light faced gothics, and other types of quiet and sedate countenance. Plain rule is preferable to dotted when used with these faces.

The value of adhering to a single series of type, or associating one face with companion letters, is too often underestimated. If it were for no other reason than that of economy, its importance would be scarcely lessened. Besides, a number of faces used in the same job effect too many subdivisions of the emphasis desired. The printer who selects carefully a few versatile type-faces in large fonts has a decided advantage over the man who indulges in variety at the expense of quantity. The substitution of an unsuitable line, owing to a lack of sorts in an adopted series, is cause for the execution of many incongruous specimens of printing. Examples of statements and cards on page 5 substantiate a contention for prudence in choosing faces. Texts associate fittingly with Caslon Old Style and Caslon Italic, and they may, therefore, be called companion letters. A third face, if in harmony with the feature line, may be sparingly used to secure contrast, as in the insurance card, where Winchell is employed for this purpose in the address line.

The gothic style of letters is possibly one of the oldest in use. It is a mode of lettering much in evidence in ancient tablets and monuments; and these are the fundamental designs about which the modern gothics are built. It is a most useful face for all practical, straightforward, business-like purposes, where legibility is paramount, and is a most excellent dress for the printed stationery of the varied industries. The "foundry" statement reveals a correct treatment of gothic. In its medium and light face forms a still wider range of utility is secured.

Pages 6 and 8 of the insert display a variety of forms applicable to business cards and envelopes.

Job-printers will be interested in and delighted to receive the group of specimens of commercial work which The Inland Printer Company has placed on sale at a special holiday price, greatly reduced for a limited time. These specimens, representing a value of $2.40, are offered for the holidays at $1. The offer includes "Portfolio of Printers' Specimens," "Art Bits" and "Book of Designs." Order at once to secure reduced price.

GUESSING CONTESTS BARRED.

Newspapers and magazines conducting "guessing contests" will be excluded from the mails after January 1, 1905, in accordance with a decision of Attorney-General Moody, who placed such contests in the category of lotteries. Postmaster-General Wynne has given out this official statement:

"For a number of years the Postoffice Department has admitted to the mails advertisements and other matter concerning so-called 'guessing' or 'estimating' contests. The question of whether or not these schemes are lotteries has been several times presented to the Attorney-General, who held that they were not lotteries within the meaning of the postal lottery act.

"In view of two recent cases in which the Supreme Court and the New York Court of Appeals rendered opinions, the Postmaster-General felt warranted in again submitting the question to the Attorney-General. Following the opinions in these two cases the Attorney-General now holds that the schemes are lotteries."

This is a decision of more far-reaching consequence than any that has been made concerning the Postoffice Department in years. It affects newspapers and other publications which in any form conduct guessing or estimating contests.

The Attorney-General passed on two schemes. In one $85,500 was offered, to be divided into prizes to persons submitting the nearest estimates as to the total number of paid admissions to the St. Louis Fair, from its opening to its close. For the privilege of submitting an estimate in this enterprise 25 cents was charged, or for $1 five estimates could be submitted.

In the other, $100,000 was offered in prizes to persons estimating nearest to the popular vote cast for the winning candidate for the presidency of the United States at the election on November 8, 1904, the largest prize being $25,000.

"A comparatively small percentage of the participants will realize their expectations," said Mr. Moody, in his opinion. "Thousands will get nothing." The Attorney-General says the schemes are, in effect, lotteries under the guise of guessing contests.

ESTABLISHING SHAKESPEARE'S IDENTITY.

An editor in Finland reprinted a story from the Chicago *Tribune*, in which the stories, "Julius Caesar," "Hamlet," "Romeo and Juliet" and the "Merchant of Venice," were written up as late news, giving due credit to William Shakespeare. The stories were widely copied in this country and in many parts of the world, but the press censor at Helsingfors, when he saw the article with the same heading used in the Chicago paper, was sure the editor was guilty of high treason in thus offending foreign powers with which Russia is at peace, and ordered the paper to suspend publication for thirty days.

In his report to the head of his department in St. Petersburg, the censor, in sending a copy of the paper, was generous enough to state that the editor claimed that he had never had any communication with the man Shakespeare and that he is not concerned in any plot against the Italian or Danish thrones.

The censor's office at Helsingfors has four employes, none of whom had ever heard of Shakespeare. The college-bred residents tried to explain the matter, but the censor refused to show any mercy in the way of releasing the editor from jail or permitting the paper to resume publication until he could get word from St. Petersburg. It is not anticipated that there will be any further trouble when the identity of that man Shakespeare is established.

I have been a reader of The Inland Printer for a number of years and am under obligations to it for much of what I know along the line of printing. I would not think of being without it.—*W. P. Beck, Madison, South Dakota.*

Examples of Jobwork

Executed by Students of The Inland Printer Technical School of Instruction in Machine Composition, Jobwork & Presswork

Proof-reading Through Correspondence



Inland Printer Technical School

Upon Him Who is Endowed with Mere Mechanical Knowledge This School Will Confer

The Degree: Originality



"The average craftsman is quite content to copy the designs of others; therefore he never becomes an artist, for art is self-expression."
The Philistine.

130 Sherman Street, Chicago

The Frothingham

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SUNDAY, OCTOBER 23, 1904

Programme

MARCH—The Chilkoot - *Roncoviere*

MARCH—Victorious Howard - *Wood*

MUSICAL SELECTION

Doxology

Praise God from whom all blessings flow;
Praise him, all creatures here below:
Praise him above, ye heav'nly host;
Praise Father, Son and Holy Ghost.

The Lord's Prayer

OUR FATHER, who art in heaven; hallowed be Thy name. Thy kingdom come; Thy will be done on earth, as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive them that trespass against us; and lead us not into temptation, but deliver us from evil, for Thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Third Annual Meeting of the North Pacific Unitarian Conference

October 25, 26, 27, 1904

Unity Church

Corner Chemeketa and Cottage Streets

Salem, Oregon

Officers of the Conference

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RALPH W. WILBUR, *Recording Secretary*
W. G. ELIOT, Jr., *Corresponding Secretary*
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Patent pending. Registration applied for.

BRIEF HISTORY OF KENILWORTH

KENILWORTH, A SMALL TOWN of Warwickshire, is pleasantly situated on a tributary of the Avon, on the railway between Coventry and Leamington, 5 miles distant from both towns and 99 miles north of London. The town is only of importance from its antiquarian interest and the magnificent ruins of its castle. It most probably derives its name, which in Domesday is written Chinewrde, from a king of the Mercians named Cenwulf, and werthe, a dwelling place. The old royal residence of the Saxon kings was destroyed during the wars between Edward I. and Canute. The manor of Kenilworth was bestowed by Henry I. on Geoffrey de Clinton, afterwards the lord chief justice, who erected the earlier portion of the present castle. It was given by his grandson Henry de Clinton to King John, and it remained a royal residence until the time of Henry III., who granted it to Simon

Set in 14-Point Kenilworth

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Patent pending. Registration applied for.

BRIEF HISTORY OF KENILWORTH

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Set in 8-Point Kenilworth

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BRIEF HISTORY OF KENILWORTH

KENILWORTH, A SMALL TOWN OF Warwickshire, is pleasantly situated on a tributary of the Avon, on the railway between Coventry and Leamington, 5 miles distant from both towns, and 99 miles north of London. The town is only of importance from its antiquarian interest and the magnificent ruins of its ancient castle. It most probably derives its name, which in Domesday is written Chinewrde, from a king of the Mercians named Cenwulf, and werthe, a dwelling place. The old royal residence of the Saxon kings was destroyed during the wars between Edward and Canute. The manor of Kenilworth was bestowed by King Henry I. on Geoffrey de Clinton, afterwards the lord chief justice, who erected the earlier portion of the present castle. It was given by his grandson Henry de Clinton to King John, and it remained a royal residence until the time of Henry III., who granted it to Simon de Montfort, earl of Leicester. After the battle of Evesham, 14th August 1265, at which Simon de Montfort was slain, the rebel forces rallied at the castle, when it sustained a siege lasting six months, but finally capitulated to Henry III., who bestowed it on his son Edmund. After being used as the prison of Edward II. previous to his removal to Berkeley

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BY JOHN C. HILL.

Secretaries and members of local Typothetae and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired.

SOME REASONS WHY PRINTERS SHOULD GET TOGETHER.

Every master craftsman who reads THE INLAND PRINTER and keeps in touch with what is going on outside of his own narrow sphere of influence is cognizant of the fact that associations for the improvement of conditions in the printing business, especially touching costs and prices, are being formed in all the large cities of the country. Many are aware of the great possibilities presented in this movement and are hastening to embrace it; some, more's the pity, are not, but content themselves with drifting along in the same old rut, at the mercy of competitors who guess. "My father ran his shop this way," they say, "and his father before him, and I reckon I can work along the same lines without anybody else's help." Well, maybe so; and it is to be hoped that when the illusion is shattered it will not put this class out of the running altogether. It might be well to remember, though, that it was just such disregard for the other fellow that caused the Russian Admiral Iamitsky to get "chesty," and enabled the despised little Japs to make pi of some mighty fine battleships.

To the thinking man, there is absolutely no question about the need of organization among employing printers. It is the only logical solution of the price-cutting evil. In some centers conditions are becoming positively vile — a continuous scramble for business with a disregard for values that is appalling. The sooner, therefore, printers are brought to realize all that organization means, the quicker will the business be lifted from that debasing competition which threatens to overwhelm many.

Unquestionably, there was never a more favorable time for looking into this movement than the present moment. *Do it now!* Inquire into the aims and objects of your local association, and join. Better still, join at once and then examine into the merits of it. You can not go wrong there, for the foremost printers in every city are identified with the work, and if you cast in your lot with them, you will be in good company — and get results.

These associations have been, and are being, organized for the mutual benefit of their members and the general improvement and uplifting of the printing industry. See the secretary of your local association and have him explain its workings and the ends aimed at, and if he makes it plain to you that the idea is a good one and ought to be given a trial, why not join in with those who are honestly striving to accomplish results and try it out with a fixed determination to do your part toward making it a success? An experiment? They will not make good? By no means. The movement is far beyond the experimental stage; the associations are even now accomplishing those ends for which instituted, but the measure of their usefulness will be increased with an enlarged membership, and it is the part of wisdom for every employing printer to join hands with his fellows in this work, which holds the very germ and essence of business success. Your hardest competitor may be hanging back just because you are not a member. Millennium? Oh, no! Not this week, nor the next, but as a sensible business man you will have to admit that association work will bring it nearer, once you have examined into it.

4–7

In the first place, it would be well for you who have not looked into this subject to remember that your local association might, perhaps, be able to worry along somehow without your coöperation, but the important question with you is, "Can I get along on the outside?"

One object of this article is to show that you can not. Now, do not misunderstand the statement, though on its face it is a bold one. I do not mean to convey the impression that if you do not join the Master Printers' Association, or the Franklin Club, or whatever may be its particular name in your city, your business will necessarily go to the demnition bow-wows. Not at all. But I do maintain, and experience demonstrates the truth of the assertion, that such a membership will mean for you better prices, less trouble with the pay-roll, more confidence in your competitor, fewer objectionable customers, more independence of thought and action, fewer gray hairs and bald spots, and a nearer approach to a Sunny Jim disposition — all this, and more, which is the best way to avoid that condition of mind which prompted a printer to say to me the other day, with decidedly more force than elegance, "D——d if I ain't going to close up my shop, and get out of the business; this cut-price practice would tax the patience of Job."

Thus it may be seen that while it may be possible to get along and make money without coöperation with your fellows, the chances for a maximum of profit with a minimum of worry are all in favor of the association member. But I will take it up more in detail and give a few illustrations, that "he who runs may read."

Time was when a customer would come in with the copy for a hundred-page catalogue and say, "John, print it," never asking for a price. If such a thing should happen to-day to some printers, the coroner's verdict would probably be "heart failure." Accustomed to giving an estimate on even five hundred envelopes, he could not stand the shock.

Mercy on us! How times have changed since some of us were boys! Nowadays, when a customer has five thousand letter-heads to be printed, he sends the office-boy around to every printer within half a dozen blocks to get prices. The boys, too, are shrewd enough, some of them, to let you know what the other fellow is charging. Here is a common trick one firm tried, to beat down the price of a $75 job, and it is illustrative of the methods of more than one: After getting what he knew to be a low price from one printer, the "piker" made a memorandum on a slip of paper of the firm name and amount, which, when he called on the next man, was accidentally (?) left on the printer's desk, so that it might be found afterward and influence the price. To the printer he said: "I'm in no special hurry for this, so you need not figure it up now; send it around to-morrow." Oh, the customer is sharp and "devilish sly," as Dickens said of J. B. And the printer, in his earnestness to get business, oftentimes jumps at the bait like a bullfrog at a piece of red flannel — swallows hook and all. But we are learning, some of us; the massage of experience is gradually reducing the bump of "gullibility," which is the thirty-sixth phrenological organ. The association printer is getting wise along these lines and is not tripped up often. He knows more about costs than he once did, and when his price is made he is ready to swear by it.

There is neither rhyme nor reason in taking a job at or below cost just because M. Dash & Co. or Quads & Spaces have quoted low, probably through a mistake in estimating. Let them have the work at the low figure if they want to play with fire. The more of that kind of business a firm gets the sooner it will be out of the game — and that means one less competitor.

The trade papers have so exploited the filler question of late years that almost any printer you meet will hold up his hands in holy horror at the idea of taking a filler. "Dear, no;

it doesn't pay. The customer will want it at that price next time." And yet, many of those same men will meet "any old price" Mallet & Planer, across the street, will make, if the customer brings a little soft solder into play, and, dear knows, he is skilled in its manipulation these days. If this isn't a rose that smells as sweet, in the name of Koster, vot ist?

Not many days ago, a certain printer of my acquaintance was sitting in his office bemoaning the fact that three times that day he had lost jobs, regular customers, too, by having his price cut fifty per cent. After using up several scratch pads trying to figure out how the other chap could do it, he muttered, half aloud (and with a business sagacity that would do credit to — a woman): "Well, I'll be durned if I don't get the next one if I lose on the job; got to make the wheels go 'round."

About this time a customer came in with a bunch of copy in his hand, and Mr. Printerman was on his feet instantly to make good.

"How much will these five jobs cost?" asked the customer.

After figuring a moment, the printer replied: "I'll average them up at two dollars and a half — twelve dollars and a half for the five."

"All right," said the customer, "go ahead with them. I'm not getting prices on the job, and if you say twelve dollars and a half is a fair figure, I'll let it go at that."

Chump? Well, that's letting him down easy. I related the occurrence to another printer and he summed it up in two words, and neither one began with a "c," either. This was just the opportunity to get a decent price, but the "cutter," in his overreaching desire to get business, failed to take advantage of it. What he should have charged the customer, to make a fair profit, was $25 — and he gave himself a good stiff kick in the basement.

We learn more, some one has said, from our failures than from our successes in life. This being true, and it probably is, the printer who slaughtered this price is laying the foundation for a pretty liberal education.

Now, this is one of the things to which cutting leads. Next time that job is to be done, the customer will pike all over town trying to find some one who will do it for $12.50 — and he will find him all right, for they say a fool is born every minute, and, unfortunately, some of them grow up to be printers. There is this about it, though, he will have a harder time to find him in 1905 than in 1904, for association work is doing much to remedy these conditions; that is what they are organized for, and the better class of master printers are fast realizing it. Ask some printer you are still on speaking terms with about it. The chances are that he is an association member and can talk from experience. And if he convinces you that organization is the milk in the cocoanut, and works out in practice to his advantage, do not sit down and let it go at that; join the association, identify yourself with the movement and *work* to make it a still greater success — words not backed up by actions are about as valueless as a last-year bird's nest.

Then, again, there is this evil in price-cutting — the tendency it has to develop bad blood between competitors. It has always been more or less of a mystery to me why the printer will believe a customer before he will the "other fellow." And yet many of us do, notwithstanding the fact that we know some customers will stretch the truth beyond the breaking point.

Here is a case in point: Three printers were on a job, one having the inside track, as it were. Two prices were in — one for $200, the other $225. The inside man put his price in last, and it was $205. To him the customer said: "Gee! You must be trying to clear up your fire losses on one job. I have two other prices and one of them is one hundred and fifty-five dollars." This was a staggerer, but the printer said his price was all right. He was only charging a fair profit for his work; he would, however, take his estimate back and look it over carefully to see if any mistake had been made.

In the meantime, one of the other printers — the $200 fellow — feeling sure that the man who stood "next" would be given a chance to meet his figures anyway, called him up and said: "Mr. Blank, I understand you are on those folders for the Lilac Ell Company. Having a pull, you'll get the job, but I want to say you won't have to cut the life out of it to land the order. I'm reasonably sure my price is the lowest in so far, and it is two hundred dollars; you don't have to go under that." The inside man believed his competitor, saw he was being "played for a sucker" by the customer, went back and stood pat on $205, and got it at that, because he had done the work before and the firm was willing to give him the extra $5.

Now, suppose this customer's word had been taken at its face value. See what the result might have been? Yes, the customer works the game for all it is worth — plays on the credulous printer like a flute. If this man — and do not forget it is not an imaginary case — had been idiot enough to cut his price down to $155, he would have forever after had a small opinion of the competitor who, as he would have supposed, stepped in and spoiled a good thing by forcing him to take the work at cost or below.

It is just this sort of thing that is responsible for much of the distrust among printers — that will make a man cross to the other side of the street to avoid meeting a competitor — and it is all wrong. These cases are cited to show the experience of your brethren; but you are up against the same proposition, maybe in a different form, every day. Is it not high time to put a stop to such methods and practices? It is related of a precocious Boston baby that, when twelve months old, overhearing the new nurse ask his mamma if baby could walk, exclaimed: "No, I can not; but I will take steps to learn." Now, it is about time some among us were "taking steps to learn," and the first, most important step is to join the local employers' organization. The most effective way to get together is to get together.

Whenever any important movement is started, there are always those who hang back, ready to give the merry ha-ha at any slip-up which may be made by those who have the nerve to tackle the job. The "I-told-you-so" fiend; you know him. And yet, these same "knockers," generally, are benefited as much as anybody else if conditions are improved. Do not line up with the knockers, you master printers who read this; join your association and boost. This is a good motto for any organization member: "Boost; don't knock."

Remember that old story about Noah and the ark? That was the first "knocking" recorded in history and it points a moral to adorn this tale. Here is an epitome of it as recorded on tablets recently excavated on the site of ancient Babylon:

And it came to pass that the wickedness of man was great on the earth, so much so that the Lord determined to destroy all flesh, both man and beast, save only Noah, a devout man, and his family, and representatives of all the beasts of the field and fowls of the air. Noah was ordered to build an ark. While it was a-building, the natives of the land laughed at and mocked Noah, saying: "Wherefore doth thou build so great a boat? Surely no river in all the land will bear it up, and get it to the sea thou canst not."

This they said jeeringly during all the years of its construction, and accompanied the same with sundry tappings of the head, which were intended to mean that Noah was "nutty" and ready for the "bughouse." But old Noah knew what he was about, and kept on sawing wood.

By and by the work was completed, and then it began to rain. Gracious, how it rained! For forty days and forty nights there was little else doing, and there came a great flood

over the whole earth. The ark floated on the face of the waters, but the knockers were not in it. Noah was, though, for sacred history tells us, "Noah only remained alive, and they that were with him in the ark."

Thus perished from off the earth all they that knocked, but the tribe has increased and waxed exceeding great in recent years, and some are even now trying to throw cold water on every movement which is started with the aim of bringing the printers of the country closer together. But "Noah only remained alive and they that were with him in the ark." Remember that. And in talking about association work with your neighbor, cut out all ifs and buts. The movement is going to be a success, it *is* a success, regardless of ifs, buts and peradventures.

These associations want every intelligent master printer to come in and help them stir up things — rattle the dry bones usually the fellow who covers the eye with a 10-cent piece and thus obscures the dollar a few feet away. Bear in mind that the association is of benefit to every member in it, and that your interests will be best served by getting on the inside and striving to make every other printer see it through your glasses.

There are three elements entering into the successful running of a printing-office, whether large or small. These are: Judicious buying of stock, material and labor; economical production of the work, and selling the finished product at a proper price. It is unnecessary to say that these must dovetail into each other like an interlocking joint, else, sooner or later, it is the red bunting, with a 6 by 9 notice pinned on it, which usually means a change in the style of the firm.

No matter how carefully a man may buy, discounting his bills, nor to what advantage a good superintendent may lay



REAR VIEW OF HOSPITAL TENTS, TAKEN FROM BASEBALL GROUNDS, COLORADO SPRINGS, COLORADO.
Union Printers' Home in Background.

in printerdom. Their object is to better conditions throughout the trade generally, and whatever improvement is made will benefit you, reader, it matters not how small or how large your factory may be. In view of this, then, does it not occur to you that it is a trifle unfair, not to say unjust, to withhold your support if your local association is in a formative state, and let a dozen or two master printers shoulder all the burdens and responsibilities of getting the organization successfully launched, a perfect working machine, and then, after all the kinks are straightened out, step in and reap where you have not sowed? If you really and truly have the good of the cause at heart, join now and help elevate the business to that high plane which the fourth great industry should occupy. Then, after it is all done, you can sit back and throw bouquets at yourself with a self-satisfied "how-we-apples-float" air.

The man who gloats over the dark side of every proposition; who encourages the stinkweed of pessimism in crowding out the buoyancy of hope — and he is in every community — is out and execute his work, if the selling is done without a proper knowledge of what the work costs, the harmony that must obtain between the three elements is disturbed, and something happens — and, usually, it does not hurt the customer's pocket any, either.

It is with special reference to costs and proper price-making that these latter-day associations have been started up all over the country and education along those lines taken up. It is a self-evident fact, however, that a satisfactory price may be obtained for a piece of work and yet, by reason of carelessness in the factory, or, perhaps, ignorance, the profit on a job be turned into a positive loss. Here is a simple illustration: A printer has five thousand twenty-page pamphlets to run off, to be worked as a sixteen and a four, inset. Seven out of ten ordinary stonehands will make this up to work the first and last eights as the sixteen-page form, leaving pages 9, 10, 11 and 12 for the four-page. How does this affect the presswork? Not at all, which is probably the

reason the mistake is so often made; but follow the work into the bindery and see the result. It takes about three times as long to wire a thousand pamphlets with the four-page form on the inside. Why? Because the two center leaves when folded lie close together, and it is necessary to examine every pamphlet closely as it goes into the stitcher. On the other hand, where the small signature is on the outside, the sixteen-page, being bulky, naturally opens in the center and an expert girl can feed it into the machine at full speed, guiding her hand to the center of the pamphlet almost without following the movement with the eye.

Say you *figure* the cost of stitching at 25 cents per thousand. In this case it *actually* costs 75 cents and it does not take a mathematical genius to figure out the loss on stapling the five thousand pamphlets. Pressed-brick fronts, parenthetically, do not follow "economical production" of this sort.

The employers' associations not only educate their members in the matter of costs, but also take up the question of shop practices and economic production in all their various ramifications, and by exchange of views, practical talks and lectures, assist in the solution of many of those problems which have been vexing printers since the days of Gutenberg.

Now, just a word to the printers who run the smaller offices. Membership in such an association will be more advantageous to you than to any other class. This may not be apparent at first blush, but a little thought will show the reasonableness of the assertion. In the first place, the larger office can produce work at less cost than the small plant. This should be patent to everybody, but as there are "none so blind as those who will not see," it may be said in proof of the statement that floor space per square foot, in the business districts, usually costs the large office less; buying stock in case lots where the small office buys reams, and envelopes in carloads against the small man's cases, the larger printer gets closer prices; the big fellow, too, is usually the first to put in the labor-saving "short cuts"—folding machines, automatic feeders, rotary presses and the like. Then, again, the volume of business being larger, he can work on a closer margin of profit, and if a job has to be taken at a low price, he stands a better chance of making it up later than does the small shop that must make every edge cut—get a profit on every job turned out if it would come out whole. All these things give the larger printer an advantage, and if he wants to cut, he can go deeper, and still make a profit, than the small printer. Of course, by "small printer" is meant the legitimate small office, not the attic fellows with a secondhand jobber and a few fonts of worn-out type, and other jacklegs of that ilk, who turn out sloppy work at any price they can get, being content with a bare journeyman's per diem.

Is it not, then, largely to the small printer's advantage to have all the offices of his city tied up in a gentleman's agreement to "tote fair," as the Georgia "cracker" would say? Surely! It is the only way to get the business on a proper basis, where a man can build up a reputation for good work, fair prices, prompt delivery, and establish a clientèle that may be depended on from month to month—one that will not ask for estimates on every order of five hundred letter-heads to be given out.

It is said that only five in every hundred make a success of life—the other ninety and five fall by the wayside. If this be true, it looks like the odds are strongly against us for some reason. Mediocrity and failure abound; hard lines and poor picking are universal. Is it not, then, a fortunate thing that in the face of these discouraging facts some of the crowd are filled with the idea that better conditions may be brought about by coöperative effort and are stirring up things? And will it not be good business policy to line up with this same crowd and contribute your mite of effort toward waking up the sleepers all over your city? Yea, verily! If you are in the favored circle—one of the five—so much the better for you, but, for heaven's sake, do not imbibe the idea that you are the whole thing and therefore will not be affected one way or the other. What benefits the trade at large will help every individual printer, whether he is a length ahead to-day or among the "also rans." It is well, too, to remember that many of to-day's failures were successes of yesterday.

Ergo, identify yourself with your local association; attend its meetings; take part in the discussions; be an optimist; lend a hand to make the movement all that is hoped for it. And all this, if for no other reason than to make an intelligent competitor of the "other fellow" who is now making guess prices, and, generally, playing the dickens with the profit end of the business.

TYPOTHETÆ NOTES.

Edward F. Hamm has been elected secretary of the Chicago Typothetæ, to fill the vacancy occasioned by the resignation of Daniel C. Shelley.

The recent election of the Chicago Master Printers' Association resulted as follows: President, William C. Hollister, Hollister Brothers; vice-president, Willis J. Wells, Binner-Wells Company; recording secretary, Toby Rubovits, T. Rubovits; treasurer, O. A. Koss, Faithorn Printing Company; executive committee: Thomas M. Ball, Rogers & Co.; A. R. Barnes, A. R. Barnes & Co.; H. S. Hanson, Wagner & Hanson.

The following scale of prices for pressmen and hours of labor have been agreed upon by the Boston Typothetæ and Printing Pressmen's Union No. 67, and ratified at a meeting of the pressmen's union called for the purpose: Fifty-four hours shall constitute a week's work. Twenty dollars per week shall be the minimum scale for all cylinder pressmen. Fifteen dollars and fifty cents per week shall be the minimum scale for job pressmen. Overwork, until 12 o'clock P.M., time and a half; after midnight, Sundays and legal holidays, double time. When overtime is being worked until 9 oclock P.M., or later, one half-hour to be allowed and paid for as supper time, any part of an hour after thirty minutes to be paid as a full hour. In the case of an employment of a night force, the fifty-four hours shall be made up so as to complete the time in five nights, and the minimum rate for such work shall be $23 for cylinder and Adams pressmen, and $17.50 for job pressmen. The above scale of prices and hours for labor to be in force beginning December 5, 1904, till May 1, 1907.

NATIONAL FANCIERS' AND BREEDERS' ASSOCIATION.

Tommy Traddles used to assuage the anguish of his spiritual and bodily woes by drawing skeletons, and in somewhat the same effort the printer and the artist draw mental pictures of farms, chickens and fancy stock as the ideal balm for weariness and vexation. The ninth annual exhibition of the National Fanciers' and Breeders' Association will be held on January 23 to 29, at the Coliseum, Chicago, and promises to be one of the most notable of the series and is commended to the trade for the reasons aforesaid.

DEAD ONES.

A Missouri editor refuses to publish obituary notices of people who, while living, failed to subscribe for his paper, and gives this pointed reason: People who do not take their home paper are dead anyway, and their passing away has no news value.

EXCELS THEM ALL.

The Inland Printer is the finest and best publication of its class published anywhere. I see every printer's and publisher's journal printed here or in Europe, and your journal excels them all.—*H. W. Palmer, Passaic, New Jersey.*

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

COPPERPLATE PRINTING-PRESS.—Burt L. French, Marion, Indiana: Where can I purchase a press for printing etched or engraved plates? *Answer.*—M. M. Kelton's Son, 124 Baxter street, New York city.

THREE-COLOR PHOTOGRAPHIC PLATES.—Otto Peetz, Milwaukee, Wisconsin: Where can I obtain dry plates for three-color process photographing? *Answer.*—Address American Three-color Company, 1205 Roscoe street, Chicago.

LITHOGRAPHED FAN STOCK.—Alfred Holzman, Greenville, Mississippi: Where can I obtain lithographed fan stock for the manufacture of advertising fans? *Answer.*—From the American Colortype Company, 1205 Roscoe street, Chicago, or from the Bennett-Thomas Manufacturing Company, 334 Dearborn street, Chicago.

SUBSTITUTE FOR BENZIN.—John W. Spence, Philadelphia, Pennsylvania: I am up against the insurance rate and would like to know if we could dispense entirely with the use of benzin and find a substitute which would be satisfactory and not too expensive. *Answer.*—Tarcolin, manufactured by the Delete Chemical Company, 126 William street, New York city, makes an acceptable substitute for benzin.

MANUFACTURERS OF COPPER-PLATE PRESSES, ETC.—F. H. McClure, Detroit, Michigan: The addresses of concerns manufacturing copper-plate presses, stamping presses and supplies. *Answer.*—The following named concerns manufacture such presses: M. M. Kelton's Son, 124 Baxter street, New York city; C. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia; B. Roth Tool Company, St. Louis.

PRINTING, FOLDING, TRIMMING AND STITCHING MACHINERY.—Newton Brothers, Monticello, Indiana: We are looking for an outfit suitable for long runs of pamphlet printing, folding and wire-stitching, to handle books from 3½ by 6 up to 7 by 12, twenty-four to one hundred pages. *Answer.*—Address E. C. Fuller Company, Fisher building, Chicago; the Latham Machinery Company, 197-201 South Canal street, Chicago; T. W. & C. B. Sheridan Company, 56 Duane street, New York, and the Chambers Brothers Company, Philadelphia.

SPECIAL PRINTERS' CASE.—F. B. French, Fremont, Ohio: If there is on the market a specially arranged job compositor's case, in which everything from a six-point copper hairspace to a ten-em piece of metal furniture, quads and spaces, leads, etc., are kept; case should have a place for small galley, where small jobs could be completed before dumping on stone. *Answer.*—No such case is known to us. Hamilton Manufacturing Company, Two Rivers, Wisconsin, or Tubbs Manufacturing Company, Ludington, Michigan, can be addressed on the subject.

ZINC ETCHING.—W. W. Morrison, Detroit, Michigan: Where can articles be found, originally published in THE INLAND PRINTER, giving a complete treatise on the subject of zinc etching, and where can zinc plates be procured? *Answer.*—The articles mentioned, by H. Jenkins, were published in the June and July numbers, 1896, of THE INLAND PRINTER, as part of a series of articles on photoengraving. The series has since been published in book form under the title "A Manual of Photoengraving," price $2, sent postpaid on receipt of price by The Inland Printer Company. Any engraving house can supply zinc plates, as the following: Star Engravers' Supply Company, 81-83 Fulton street, New York city; Fuchs & Lang Manufacturing Company, 195-207 South Canal street, Chicago; F. Wesel Manufacturing Company, 82-84 Fulton street, New York city; American Steel and Copper Plate Company, 150 Nassau street, New York city.

IMITATION LINEN COVER-PAPER.—The Modern Printing Company, Montreal, Canada: Enclosed please find a sample of imitation of rough linen, printed on a common strawboard. As I wish to reproduce the same, would you be so kind as to inform me how to get the results with printing? I want to use this process for school copy-books, as I am sure it will answer well for the purpose. *Answer.*—Printing of this kind is done by gluing a strip of cloth of suitable texture to a wooden base and printing from it in the ordinary manner. An article on this subject is contained in this issue of THE INLAND PRINTER.

REGISTER ON DECKLE-EDGE PAPER.—Arthur Canary, Ithaca, New York: I have a run of four thousand impressions in three colors on a sheet of Strathmore deckle-edge, 9 by 24 inches; deckle-edge on each side, the long way of the sheet. There are to be three colors on the job, and I want a reasonably perfect register. The matter will consist of tint-blocks, half-tones and letterpress. I have searched all the back numbers of my INLAND PRINTERS and I fail to find any information on the subject. I have been a reader of THE INLAND PRINTER for seven years, but this is the first time I have not been able to solve my own problems by reading your replies to the questions of some one else. *Answer.*—The job should be run on a job press, and one corner of the stock notched out with steel rule during the first impression. This notch need not exceed a pica each way, and will give a guide for gauge pins on subsequent impressions. This notched corner will be cut away in trimming. Stock will, of course, be cut to 9 by 12.



A typo from somewhere near Butte
Went off on a glorious toot;
One snake looked like two,
So what could he do?
He couldn't tell which one to shoot.
— *From One-Type-at-a-Time.*

BOOK REVIEW

HANDBOOK OF LITHOGRAPHY.— By David Cumming, of Messrs. McLagan & Cumming, Chromolithographers, Edinburgh; First Lecturer on Lithography in Heriot-Watt College, Edinburgh, and Examiner for Lithographic Class, Technical College, Glasgow. Cloth, 243 pages, 12mo, $2. London: Adam & Charles Black. New York: The Macmillan Company.

A valuable and recent practical treatise on an interesting subject is David Cumming's "Handbook of Lithography," published in this country by the Macmillan Company. The fascinating and difficult art of lithography, as the author observes, has become dismembered by the apparently unavoidable specialization incident to modern life, so that men versed in one branch of the work are unskilled and ignorant in all others — surely a most undesirable result. To gather together the details of the various processes and to give to the lithographic draftsman and printer a comprehensive view of the methods, the materials, the scope and the possibilities of lithography has been the purpose of the author, who brings the experience of forty years to the task. To this end he has included chapters on the discovery and application of lithography; the principles of the process; the characteristics of lithographic stones, and the methods of preparing them for printing; materials and articles used in the lithographic process; transfer inks and papers; various kinds of transfers; drawing on stone; transferring work to the stone; hand-press printing; machine construction, management and printing; light and color; pigments used in lithography; chromolithographic drawing and printing; paper, varieties, qualities and printing conditions; estimating, and other important divisions of the subject, with illustrations in black and white and colored plates. The book is suitably indexed and provided with a glossary of technical terms.

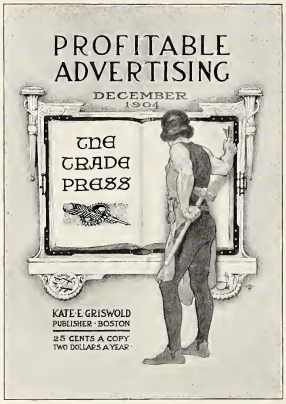
St. Nicholas magazine for December is an unusually handsome number, among the notable illustrations being several by Mr. F. Richardson, whose work has appeared from time to time in THE INLAND PRINTER.



Drawn by F. Richardson. Courtesy *St. Nicholas* Magazine.

MR. F. W. THOMAS' interesting brochure, "Buying a Press," has just been issued in a second edition by the John Thomson Press Company, 253 Broadway, New York. The popularity of the first edition of this book will in all probability be duplicated in the second.

THE December number of *Profitable Advertising* is devoted to an exhaustive consideration of trade journal advertising and has an unusually attractive cover-design, a reproduction of which is shown herewith. Miss Griswold has developed



Profitable Advertising to a high standard of efficiency and has made it perhaps the most valuable and interesting exponent of the art-science of advertising at home or abroad.

THE subject of architectural photography is exhaustively treated in the November issue of *The Practical Photographer*. Some eight different articles on various phases of the subject, by as many different authors and experts, with exquisite examples of the different styles of architecture, form a most comprehensive symposium on an important matter of artwork. There is also much other valuable information in this issue of the magazine, of which Mr. Burchett's work and his remarks on the "Art of Photography" are not the least in importance.

HISTORY OF COMPOSING MACHINES.

The *Scientific American*, in its issue of December 17, 1904, says of the "History of Composing Machines": "This book gives a good description of almost every typesetting machine of any importance which has come into practical use. Over sixty different machines and processes for setting type mechanically are illustrated and described, and the entire art of mechanical typesetting is reviewed in detail. The book will be found most valuable by all printers and others who have to do with printing, as a historical and reference book. It is completed by an accurate list of all patents, both British and American, which in any way relate to the subject. The book is extremely well illustrated with some fifty half-tone plates."

BOOKS are most acceptable gifts for the holidays. Special reductions in prices of technical books for printers have been made by The Inland Printer Company. Read the offer made on page 635.

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

EMMONS E. SNOW, Springfield, Massachusetts.— An excellent calendar idea, correctly displayed.

JOHN SANDS, Sydney, Australia.— A faultless specimen of half-tone printing by the three-color process.

"GALL'S SOUTH AUSTRALIAN SCENES," published by Hussey & Gillingham, Adelaide, is a most interesting collection of half-tone views, which is enhanced in value by the excellent presswork.

HENRY LINDENMEYR & SONS, New York city.— The new sample-book of antique wove, laid, deckle-edge and enameled papers is splendidly designed and printed. A wealth of the latest creations of the papermaker is embodied.

SOME commercial work from The Hamilton Press, Auburn, New York, is of a kind that does not offer much chance for artistic endeavor, and may be termed ordinary. The envelope slips are an exception, however, and show capability when distinction is required.

THOMAS E. ABBOTT, Watsonville, California.— The work submitted is of the highest order. Refined taste and good judgment are displayed in the composition, the selection of inks, and the paper employed in the brochure, as well as the letter-head, offered for criticism.

J. H. LIVINGSTON, Bennington, Vermont.— It is a striking incident that such an incongruous specimen as the "Oliver Scott" bill-head was allowed to associate with the variety of excellent printed stationery offered for criticism. A few modern type-faces would add an up-to-date touch.

UNION BANK NOTE COMPANY, Kansas City, Missouri.— "A Business Talk of Mutual Interest" is a strong argument for the greater effectiveness of high-grade printing for advertising purposes. The idea of illustrating the various stages in the printing of colorgravures by reproducing the plates individually is well conceived.

JOHN H. STINE, Fremont, Ohio.— It is suggested that the red color on the stationery is excessive. The panel-design is rather complex, and for that reason should be printed partly in black. A balance of red and black does not mean an equal division of the colors. Apart from this, they are good examples of stationery printing.

A BROCHURE entitled "The Bearing of Signs," issued by the Fred. S. Lang Company, printers, of Los Angeles, is a striking example of good taste and artistic printing, in which are offered a few "expressions of faith" from satisfied patrons, which are eminently convincing if the booklet is a specimen of the service rendered.

WALTER B. FROST & Co., Providence, Rhode Island.— There is room for improvement in the jewelers' magazine submitted. It is suggested that the elimination of much of the rulework and miscellaneous metal borders would add effectiveness to the advertising pages. Little appreciation of the principles governing proper emphasis is shown in the display.

ARTHUR B. WHITEHILL, Falls Creek, Pennsylvania.— An acceptable quality of commercial display shows appreciation of right type requirements. In some cases more attention to line spacing would improve the work. This is one of the little things that count. A line of large type printed as a tint must not be in a tone heavy enough to blot out the superimposed type.

GEORGE S. CHILDERS, Cœur d'Alene, Idaho.— The importance of simplicity and straightforward businesslike pointedness has been ill-considered in the November blotter. "Economy, the Mother of Wealth," a conspicuous phrase, on the ill-constructed monument made with rules, is not suggestive of its practice in the mechanical department of the Cœur d'Alene *Press*.

AN interesting and attractive souvenir of the recent Elks reunion at Cincinnati has been issued by the Scenic Pictorial Specialty Company, of that city, in the shape of a portfolio of views of the procession and other details. The half-tones are tipped in and surrounded by a tinted border of emblematical design, and altogether the work is distinguished by artistic and mechanical excellence.

THE beneficent results of manual training are exemplified in *The Indian School Journal*, a monthly magazine, printed at the World's Fair, St. Louis, by the printing department of the United States Indian School exhibit. The presswork, the arrangement of the illustrations and the disposition of the text in the specimen submitted have been governed by an appreciation of correct principles.

H. B. SYSELL, Britton, South Dakota.— It is a source of much pleasure to this department to receive such interesting specimens from printers who are far removed from the great centers of opportunity to observe. A judicious addition of powdered magnesia in the white ink used on the dark cover-paper would give greater force to the white design. Two impressions are usually required to produce a good white on dark stock.

GOTHICS are always available. They are fundamental letters and are an absolute necessity in any printing-office. Specimen pages of "Standard Gothic," a late creation of The Keystone Type Foundry, Philadelphia, illustrate the wonderful versatility of this useful face. A new booklet lately sent out to do missionary work for the John Hancock Condensed series is backed up with a strong argument of splendid letterpress designs that bids well to secure converts.

THE Coyle Press, Frankfort, Kentucky.— The "Imp" contains much suggestive advertising reading, but the argument could be sustained to a greater degree if the booklet were printed on better stock. Print-paper is so evidently cheap, even to the outsider, that such an undesirable association may be connected with the advertiser. A grade of stock should be used of good quality and varied with each issue, and a paragraph inserted describing it and its uses.

"THIN CLOTHES" is the title of a dignified booklet issued by A. B. Kirschbaum & Co., Philadelphia and New York. The arrangement of the entire contents evinces a proper conception of art as applied to the disposition of text in polite advertising literature. A unique Japanese floral design, printed in three colors, on "onion skin," forms an attractive wrapper for its delicate white cover. The title-page, reproduced, affords a study of correct type selection and arrangement.



C. D. CHADBOURNE, Lewiston, Maine.— Difficult construction is at odds with effectiveness in the blotter submitted. To over-burden composition with complex rule designs not only detracts from display, but also consumes much valuable time. Considered individually, the card in the interior panel is neatly arranged. Not so with the construction of the bill-head, however, where the faulty arrangement of "W. H. Weeks" and the association of too many faces are noticeable defects.

C. ARTHUR FISKE, Hyde Park, Massachusetts.— Literature of the kind contained in the "Hazelwood Leaflets" is far above the plane of commonplace. Such wholesome and profoundly philosophic food for thought greatly assists the assimilation of the harsher features surrounding the purely mercenary in advertising. The leaflets display much versatility in typographic arrangement, and are a clever foreword to the class of printing that emanates from "The Hazelwood Shop."

B. R. BOWMAN, Denver, Colorado.— Anything that points a way to overcome the perplexing difficulties surrounding the disposition of excessive text within a limited space is ever welcome. We reproduce

We design, write and place advertising and conduct a general printing establishment

The Wahlgreen Printing Co.

1742 to 1748 Stout Street

Uniformly, Well Printed and Attractive Stationery requires Personal Attention and Ability for shops can not do it. Large shops usually lack the latter. We give both, believing that no thoroughly business man will tolerate bad and unsightly printing

B. R. BOWMAN
Representative

Telephone 1309

an example, successfully handled without destroying equilibrium or impairing unity. Initials in the feature and rule in red — the correct proportion when red and black are used.

HAMILTON PRESS, Auburn, New York.— It is very seldom that so many eminently good and extremely bad examples of printing emanate from one office. The booklet, "Distinction and Style," is practically faultless; while the "corn cure" card is crude and "freakish." The fact that the customer saw fit to supply the words "Fire! Fire!" as a feature line is no excuse for decorating the composition with the scholastic flaming torch. Corn salve and classic ornamentation are not congruous.

Miss Nellie M. Davis, Lyndonville, Vermont.— An added interest in the "Year Book" is the fact that arrangement, composition and presswork are the work of a woman. The display is tasteful, save for a few irrelevant type ornaments scattered through the book and the use of a light-face rule on the title-page that should have been a one-point face. The presswork is uniformly good.

R. D. Wilson, Beattie, Kansas.—The invitation is entirely proper and satisfactory in arrangement. The border and use of bronze are not tasteful, but of course if so ordered, the fault is not the compositor's. It is difficult to please when dissatisfaction is expressed with a job, but no suggestion offered for its betterment. Perhaps if the name were larger it might have suited better. It is a matter of taste.

H. E. McConnell, Los Angeles, California.—The mechanical processes of reproduction have made possible the application of pure design to the uses of commercial printing by reason of their cheapness and rapidity. The two designed cards are interesting and very attractive examples of this kind of work, which should fill a large field of usefulness between pure typography on one hand and lithography and other slower and more expensive processes on the other.

Robert Grier Cooke, New York city.— "Quod Vide," a miniature *edition de luxe,* designed and issued for the Liberty National Bank of New York, is a clever departure from conventional forms of booklet printing. It is "A Little Book Telling Useful Things" — but 2¾ by 4 inches in size — bound in stiff covers, with gold-stamped title and monogram, executed in detail after the more pretentious autograph editions of the "headliners" in the literary world. It is of the kind of products that appeal.

"Yank" Meere, Lecompte, Louisiana.— The heavy, out-of-date ornaments employed in the blotter are not appropriate. The text in the right-hand panel would sound a more pleasing note if set in a size smaller, thus permitting of judicious margins. A rectangular mass of roman text without a heading lacks character and support. An appropriate initial would correct the deficiency. From the standpoint of originality in advertising it is a clever conceit. A suggestive panel is reproduced.



Walter B. Patterson, New London, Connecticut.— The announcement can be improved in two particulars. On the first page the rule under and partly around the top lines could be removed, and the rules on second and third pages should conform in style with the rule-border on the first page. The first change confers simplicity and the second consistency, two essentials of good printing. Type selection, arrangement, color and paper, with the exceptions noticed, have produced a neat and pleasing job.

Blake Printing and Paper Company, Toledo, Ohio.— The possibilities within one series of a thoroughly practical face are demonstrated in the "pulley" catalogue. Although gothic was employed in the title, the display and the headings throughout, a selection exceptionally appropriate to the subject treated, no better results could be desired. The excellent presswork and perfect joining of rules surrounding tables are in accord with the composition and general arrangement. Other specimens are equally meritorious.

F. H. Felthaus, Richmond, Virginia.— The house publication submitted could be improved upon by using lighter head rules and dashes. Good presswork and a knowledge of making overlays are not recognizable in the half-tone illustration. When specks make their appearance in the high lights, the cut should be thoroughly scrubbed out. Ether is an excellent wash for this purpose. A piece of rubber eraser will successfully remove deposits from the interstices of the plate. Use the rubber only after the cut has been thoroughly scrubbed out and dried.

W. D. Haywoth, Washington, D. C.— There are two very noticeable defects that detract materially in the brochure submitted. First, the quality and color of ink used are not a fitting choice for a booklet composed principally of text and printed on antique deckle-edge stock. The quality of the purple ink used, assisted by poor presswork, lends the appearance of rubber-stamp printing. Second, the composition would be greatly improved if the text were set in one size larger type, thus avoiding excessive leading. Straight matter lacks coherency if leaded in excess of one-sixth of the body.

"Grumbletown to Joyville," issued in behalf of "Mission Toys" by the American Type Founders Company, illustrates in a joyful mood how to captivate elusive publicity. "Do you live in Grumbletown and would you move to Joyville? Then come with us; the fare is little and the journey pleasant," is but a foreword to the cheerful afterpiece illustrated with the funny little characters. The booklet, together with accompanying specimens, is set in Pabst, one of the distinctive types of the period — truly an admirable letter for all purposes where legibility and character are paramount. Originality is a prime factor of the composition.

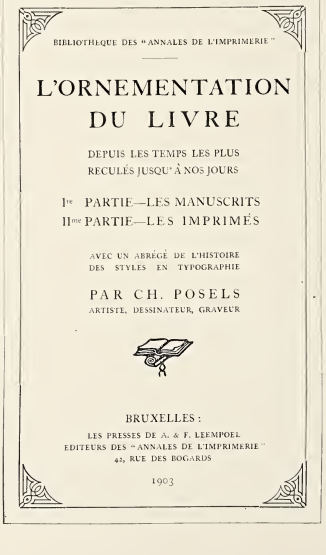
The Hughes Printing House, Toronto, Canada.— Excessive rule-work has added to the cost of composition without increasing the effectiveness of the stationery submitted. The "hotel" card would be improved upon by removing the interior panel and placing the proprietor's name close to the top line.

The Type Founder, a magazine devoted to the greater publicity of Barnhart Bros. & Spindler, is particularly interesting in its November issue. This effect is partly induced by attractive tones of paper and color use, but chiefly by some interesting displayed pages of Caslon Old Roman and Engravers' Title, two faces that would be eminently fitting and proper in any printing-office on account of their legibility and distinction. The display shows the adaptability of the two faces to the ordinary requirement of commercial work. An article interesting to pressmen is offered, entitled "Hints for Securing Register."

The twentieth anniversary number of the *Street Railway Journal,* New York, is notable for several reasons. In its three hundred and sixty pages of advertising and one hundred and ninety-seven pages of reading matter is shown much commendable energy that has found expression in attractive type display. The grouping of the advertisements under section heads, each one preceded by a half-title page giving the title of the section in large display, list of all other sections and reference to alphabetical list of advertisers, confers a high efficiency on the advertising by enabling instant reference to any special advertisement in the book.

Leo Gurssoz Ferlet, San Antonio, Texas.— In that the printed stationery was executed by a boy with but two years' experience, it is an interesting exhibit. Some of the examples possess enough merit to be classed with productions of the past masters of the art. It may be of some assistance to a young man of such limited experience to point out a few defects in some of the work. In a few instances too many faces of type are employed, while in others appearance could be improved by grouping much of the matter. It is not well to attempt to fill all the available space with type. White space assists emphasis and contrast. If final punctuation is eliminated in a few of the lines, it should be carried out in all of the display. The letter-head could be improved by placing the main line in the center, removing the ornaments and rules, and arranging the descriptive matter in one size smaller under the main line. The officers' titles should be set in small gothic type to conform with their names.

The influence of technical instruction in the graphic arts is perceptible in the products submitted from every quarter of the globe. A





"THE COW BOY"

This Paper Made by
THE CHAMPION COATED PAPER CO.
Hamilton, Ohio.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

feeling for the principles of design was never so marked as it is to-day. Only a few years ago occasional masterpieces by exceptionally skilled craftsmen were literally thrust upon a perverted public. To-day, little short of absolute perfection is *demanded* by an enlightened and critical patronage. A portfolio of examples of practical work from the printing classes of St. Bride Foundation Institute, London, England, shows the development of the English student along these lines. The specimens throughout are a forceful argument in behalf of the value of art instruction. In this superb collection of letterpress designs is a title-page composed by a student of the Practical Printing Classes for Reproduction in Brussels, Belgium. The example, reproduced, is full of dignity and tone, attained, first, by a recognition of the fitness of things in the selection of a type-face; second, by preserving harmony through the medium of a single series; third, by grouping the elements into coherent clusters; and, fourth, by preserving the balance of the whole within a symmetrical field of judicious white. "*L'Ornementation du Livre*" and title ornament in red.

MODELED DESIGNS FOR HALF-TONE REPRODUCTION.

Reproductions of designs modeled in clay, plaster of paris or wax possess many attractive features and are much in demand for cover-plates for catalogues, booklets and advertising literature. Some pleasing designs in plaster of paris made by Win Q. Tolman, of Concord Junction, Massachusetts, which show artistic treatment and are suggestive specimens of this class of work, are reproduced here. The dolphin plate is a model of the mantel of the New Bedford Yacht Clubhouse, at New Bedford, Massachusetts. Another shows a conventional design with the peony as a motif. The "Our Paper" title-page is drawn on Moorish lines, the model being the calla lily.



MODELED COVER-DESIGN.

Win Q. Tolman has been for the past ten years instructor of engraving and clay modeling in the Trades Schools at the Massachusetts Reformatory, at Concord Junction, Massachusetts. He learned his trade at the silver factory of Reed & Barton, Taunton, Massachusetts, and later was employed as designer and foreman of engraving by the Paupoint Manufacturing Company, New Bedford, Massachusetts.

PRINTERS AND THE WHITE DEATH.

Do you want still more proofs that printers, with a death rate of about thirty per cent from consumption, stand near the top of the list for all trades in that column in the country's mortuary statistics? *World's Work*, during the last year published a diagram made up by an insurance official, in which



PEONY.

printers stood only second in the death rate from consumption. The United States census of 1900 put printers as the fourth occupation for the whole country, two of those leading it being sure-death trades, in which the laborers work in poisonous materials. Finally, a bit of evidence from the November I. T. U. *Journal*. Its "death roll" for the month previous



THE DOLPHIN.

contains thirty-eight names. Of these, four were from causes not stated, and one was accidental. Of the thirty-three remaining, eleven were of consumption. Here the rate of thirty per cent was exceeded.—*New York Unionist.*

Bulfinch Oldstyle Series

A Revival

Of Simplicity in Type

There are a number of type faces that have long been in the public favor, because each was made on plain, sensible lines. Recognizing the soundness of this principle the Curtis Publishing Company owner The Ladies' Home Journal delegated William Martin Johnson to design a type devoid of oddity or freakishness, yet graceful and legible. We are enabled to place at the disposal of printers the result of his work, the Bulfinch Oldstyle Series

Made and sold by

American Type Founders Company

6 Point Size BULFINCH OLDSTYLE 24A $0.95 48a $1.65 — $2.00

DISTINCTIVE BULFINCH CHARACTERS PRODUCE CLEAN MODERN PRINTING STRIKING QUALITY WHEN CONSIDERING MERCANTILE PRINTORIAL WORK The new spirit in printing has not yet made of that calling the art it is destined to become. However, the leaven is just beginning to work; there is a very distinct and rapidly growing element in printerdom that is making for things considerably better than formerly obtained

8 Point Size BULFINCH OLDSTYLE 20A $1.15 40a $1.10 — $2.25

STRENGTH AND HARMONY PROMOTING HIGHER CONCEPTIONS OF THE PRINTING ART AMONG BENJAMIN FRANKLIN'S ADMIRERS The power of type is being somewhat better understood now, and it is most fortunate that the greatest type foundry organization in the world is yielding so cogently to this new perception of the real status of printing as a fine art

10 Point Size BULFINCH OLDSTYLE 18A $1.50 36a $1.20 — $2.50

EXTENDED NOTICE RECEIVED CONFIRMS STRONG PURPOSE AMONG PRINTERS FOR IMPROVEMENT Careful study of the products of the best modern printers will give some idea of the revolution that is in progress in printing, measured by the standards of early typographers

12 Point Size BULFINCH OLDSTYLE 16A $1.50 32a $1.45 — $2.75

INGENIOUS GRACEFUL PRINTING IMPLEMENT Extremely Appropriate for the Modern Publications and Wherever Legibility and Gracefulness are Prime Requisites, Besides also Being Mechanically Perfect

14 Point Size BULFINCH OLDSTYLE 14A $1.55 28a $1.45 — $3.00

ORIGINAL UNIQUE THOUGHT HERALD Remarkable American Printorial Characters Finest Product of World's Best Typefoundry

18 Point Size BULFINCH OLDSTYLE 10A $1.65 18a $1.60 — $3.25

MODERN ENDURING BULFINCH Designed and Cast American Line

24 Point Size BULFINCH OLDSTYLE 7A $1.80 12a $1.70 — $3.50

RENDERING PRODUCED Legible Distinctive Reading

30 Point Size BULFINCH OLDSTYLE 6A $2.35 10a $2.15 — $4.50

GRANDER MARGINS Large Complete Fonts

36 Point Size BULFINCH OLDSTYLE 5A $2.75 8a $2.25 — $5.00

AMERICAN LINE Rush Composition

42 Point Size BULFINCH OLDSTYLE 4A $3.30 7a $2.95 — $6.25

HARMONIOUS BULFINCH
Business Dividend Increase

48 Point Size BULFINCH OLDSTYLE 4A $3.85 7a $3.55 — $7.50

UNIQUE $609 SIGNED
Bulfinch Oldstyle Series

60 Point Size BULFINCH OLDSTYLE 3A $5.50 5a $4.10 — $10.00

MODERN CREDIT
Latest Plain Design

72 Point Size BULFINCH OLDSTYLE 3A $8.20 4a $4.80 — $13.00

HARD & BOLD
Uniform Original

BULFINCH OLDSTYLE IS DESIGNED, CUT AND CAST AMERICAN LINE. PATENT AND REGISTRATION APPLIED FOR, NINETEEN HUNDRED AND FOUR, BY MANUFACTURERS

AMERICAN TYPE
FOUNDERS COMPANY, U. S. A.

LECTURES FOR APPRENTICES.

NO. V.— BY E. L. WILSON.

SEVERAL months ago Chicago Typographical Union, No. 16, authorized a series of lectures to apprentices. As in all new movements, the committee in charge found it necessary to experiment along several lines, seeking a means to impart the rudimentary knowledge of the trade in such a manner as would interest the boys and instil in their minds a desire for its complete mastery.

The different ages and degrees of advancement of the apprentices was one of the greatest difficulties encountered. This necessitated starting in the middle of the trade instead of at the beginning and a careful advancement, year by year, through the probationary period, or until the graduation of the boy as a journeyman and a member of the union. It would be an easy matter to deliver a series of addresses on modern work and labor-saving appliances as handled by the journeymen. It would be a simple matter and a pleasure to illustrate a lecture with samples of the highest attainments of the art and to throw perfect pieces of work on the screen. Intricate stonework, beautiful combinations of type and blendings of colors, and artistic and difficult lantern slides would prove of interest, but would be of no immediate benefit to the boys. In fact, it might easily be a detriment.

The committee has studiously avoided work not handled by apprentices above the third year. At the last lecture manuscript copy for a card was given the boys. The job is to be set by the boys on their own time and in their own way, without instruction. The chairman of the office must certify to the genuineness of the work. Three prizes will be offered—$5, $3 and $2. Age and experience will be considered in making the awards and a fairly good piece of work by a junior apprentice will receive the same rating as a better piece of work by a senior. The awards will be made at the next lecture, early in January. The prize-winning cards will be thrown on the screen.

It is also the purpose of the committee to attempt the explanation of the value of the kindred trades. It is their belief that an understanding of the methods employed in the plate foundry, the pressroom, the cut-making and illustrating department, the bindery and the various other branches of the modern printing-office will be of interest to apprentice and journeyman alike.

The lectures have been very successful in point of attendance. An average of about one hundred boys and a liberal sprinkling of journeymen have been present. The lecturers, Messrs. Clark, Berry, Butler, Harrison and Wilson, are thorough masters of the trade and have dealt largely with specialties. Messrs. Chirpie and Wehrum will deliver the next two, the first on "Lost Time and Effort," and the second on "Job Composition." Like their predecessors, their ability is so well known in the trade as to render introduction superfluous.

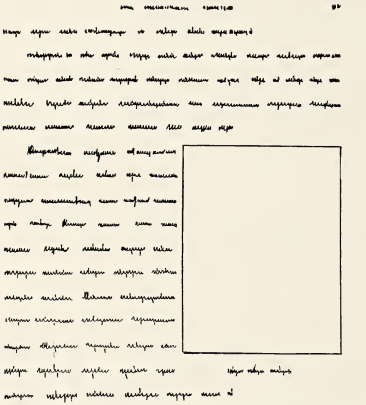
The union is trying to meet a condition arising from the practice of breaking an apprentice into one line of work and making a specialist of him, hence the value of lectures by specialists in other branches. Under present conditions the journeymen have little time to spare to properly instruct the boys, but the union hopes through its lectures to awaken the boys to a realization of the possibilities of their trade and the necessity of study after the completion of the day's work. Through the lecture course it is hoped to evolve a valuable text-book for the trade, and to gain the coöperation of the employers in advancing the standard of craftsmanship. The first three lectures have already been printed in pamphlet form and placed on sale by The Inland Printer Company. The lantern slides used in illustrating these lectures can be rented by organizations wishing to reproduce the lectures.

The fifth lecture was delivered by Edwin L. Wilson, foreman of the Henneberry Company, on the subject of "Make-up and Lock-up." Mr. Wilson said:

"If there is any one reason why the printing trade has always awakened an interest in and drawn to its ranks the brightest and most intelligent minds, it may be found in the unlimited scope the trade offers for originality and the diversity of treatment that may be applied in any of its various branches.

"Rarely do two printers get like results in traveling the same route. Originality creeps in everywhere, from the much-abused milk ticket to the three-sheet poster; if you will notice, even the boy who has advanced only to the point of putting away slugs divides his time equally between devising a means of getting them out of sight in a hurry and originating new methods of working the journeymen for nickels.

"Originality is a mighty good thing to cultivate, no matter where it is to be applied, but in the printing business particularly it constitutes by far the longest joint in the pole that knocks the most persimmons. Learn the old method of doing things, but never relax in your effort to improve on it. Stamp the work with your personality.



All these break-lines fall in wrong places. Space around cut is very faulty. By taking a line from preceding page and running the last two words of the last paragraph back, all the bad breaks will be corrected.

"The best way is that which produces perfect work in the shortest possible time. Perfect work is the first essential—then speed. 'Whatever is worth doing is worth well doing' is an old maxim that never applied with more force to anything than it does to the printing business. Do not be the 'that's-good-enough' kind of printer. None of us is perfect, but let perfection be the mark at which you aim. In this day of close competition nothing but the best is good enough.

"The printing trade is apparently divided into several branches, but let me assure you that while you may follow one branch to the exclusion of all others, it is just as essential that you know all branches as it is for a physician to know the

anatomy of the whole body, even though he subsequently develops into an eye or ear specialist.

"I have chosen as the main topic of my talk to-night that of make-up and lock-up, and while I shall endeavor to keep within the circumscribed limits of work that the apprentice may be called upon to do, the title of the lecture gives us liberty to wander into by-paths in search of little nuggets of information which we can roll into a sort of introduction to the many helpful lectures which will follow during the winter months.

"Let us start by taking a galley of straight matter that is to be made into pages, and, for reasons which will develop later, we will run a cut into the outside at the center of the page. Some of you may never be called upon to do this work, but let me impress upon you the advisability of knowing how. Know how to do as many things as you possibly can. Know how even if you have to sit up nights to study it out. This is the only way to fortify yourself against the humiliation in later years of having to acknowledge to the foreman that you do not know how, or, to conceal your ignorance, make an attempt and botch the job.

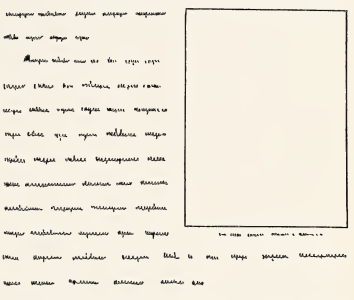
"You must first know the size of the page. This will, no doubt, be given you as so many picas, including the running head. As a cut is to be put on the outside of the page, you would better set your head first and then, by putting the cut on the folio side, there will be no chance of getting it wrong.

"Now, do not set your stick with slugs or leads, with a cardboard for squeeze — this method is a relic of the dark ages. If the matter you are to make up has been carefully justified, you can use as much as will almost fill the stick, but you will find it difficult to hold the stick close enough while it is being clamped to insure its being perfect. It is much better to get into the habit of using pica quads, closing the stick gently upon them — not so tight, however, that you will have to use force in getting them out.

"Center your running head regardless of folio; that is, the folio should be reckoned as a quad when making the count for center. Place the running head on the galley with the proper space below it, which should never be less than one line of the body and the space between lines; that is, if your matter is brevier leaded, at least five leads should be placed under the running head. Now for the cut. Place it in your stick and find how many picas' space is left for running in type. Do this as in setting the stick — with quads. Let us suppose that after an even number of picas are in, it still requires a lead to justify them; place this lead at the side of the cut. You now have the measure of the space at the side of the cut, and, while determining this, you have built your cut to even ems by putting in a lead. Close the stick on the cut and lead and you have the measure for your line under the cut. The space between the line and the cut is, in a measure, determined by the whole space to be left around the latter, but for neat work the space between the line and the body matter should always be at least three times that between the line and the cut. Running heads, unless very long or with a rule under them, are not included in making the margins for a trimmed book, consequently cuts that are to be centered on the page must likewise be placed without taking the running head into consideration.

"You have the cut justified and the caption set. Next, determine how much white space is to be left at the top of the cut. This must in all cases equal that to be left at the side on which type is run, say, in this instance, one and one-half picas. After the proper space is placed above and below the cut, the next step is to find how many full lines must be at top and bottom to throw the illustration in the center of the page. This is most easily determined by putting the cut with the proper space at top and bottom, directly under the head line and its space, and adding enough full lines at bottom to bring it to the gauge. Count the lines, and if there is an even number place half of them above the cut — if there is an odd number, as a general rule, you will make no mistake by putting the odd line above. We are now ready to take care of the matter to be run over narrow measure.

"It has been decided to hold the matter a pica and a half away from the cut. Perhaps some of you have already cal-



After taking a line from preceding page, running back last paragraph and making spacing around cut symmetical, the pages will look like this.

culated that this is going to make the short lines a bastard measure, which will necessitate cutting leads. It is a pardonable mistake in the apprenticeship stage, the more so since I have witnessed numerous cases where journeymen have cut leads to half ems, and, in addition to spoiling material, have consumed valuable time doing something entirely unnecessary.

"If there is any one heinous crime in a printing-office it is recklessly working the jaws of a lead-cutter at 36 1-9 cents per hour, when there is absolutely no occasion for it. Let me caution you against this. Occasions are rare, outside of tabular matter, where leads and slugs of even ems length can not be used, and if you will, as an apprentice, bring yourselves to realize that standing over a lead-cutter is in most cases an evidence of a poor workman, you will more readily get into the habit of making your calculations on a pica basis.

"The measure at the side of the cut is, if you remember, even ems, and the type is to be held away one and one-half picas. Put two nonpareil slugs the full length of the space to be occupied by the short lines at the side of the cut. This will give a nice, even surface for the type to rest against. Now, in running the type over, indent each line at the end six points, and you have your lines even picas, with the type one and one-half picas from cut. Before running the matter over, it will be well for you to look ahead and make a mental calculation as to how it is going to break. If there are no

paragraphs close, it is easy sailing. If the matter has many paragraphs, you have to use some of the ingenuity that makes good printers to avoid having a break-line come where you do not want it, and when you will not discover it until all the running over is completed. It does not look well to have a break-line either at the beginning or end of the short matter or the full measure preceding or following it. You can sometimes get out of a bad mess by raising or lowering the cut a line or by selecting a paragraph that is nearly full and respacing it, so as to gain a line; that is, have a few words run into and form a new line.

"While speaking of paragraphs, let me caution you to watch that your page is not going to break so as to leave you with a partially filled line for the beginning of the next page. To avoid an occurrence of this nature you must be continually measuring ahead, either over the matter itself or the proof, to determine where your pages are going to break and give you time to make preparation for bad divisions.

"After running your lines down the side of the cut you must note if your last short line comes flush with the space at the bottom of the caption, for, in work of this nature, you must neither begin nor end with a short lead — conforming to the first law of good justification to give as uniform a surface for type to squeeze against as possible when locked up. If the lines and cut do not come out even you must, after considering the nature of the cut, decide whether it will be better to add a lead or two at top and bottom of cut and run in another short line or reduce the space in the same place and bring it back to conform with the number of lines already run over. No great skill is required to settle this point, as it is rarely more than a lead or two either way; though if you have already reduced the space and the cut is still too long and to add another line will cause a bad break, then the cut must either be trimmed, you must run the matter over and gain a line or increase the space between the short lines one-half point, which is usually not noticeable to the untrained eye.

"The page is now made up. Let us pass over that portion of the work — tying up, proving and correcting — and proceed to get it into the foundry for plating.

"The prevailing opinion among printers is that locking up a page for foundry is a simple matter that requires little or no skill, and without libeling the craft I want to remark that much of the work with which I have come in contact was evidently prepared for foundry by that class of men. Perhaps a majority of you boys have never been in a foundry and watched the process of plate-making. If you have not and the opportunity presents itself, you will never spend an hour or two more profitably. Improve every opportunity to learn all you can about any of the allied trades. It is information that will make more intelligent and better printers of you. If you can not get practical knowledge, get it theoretically — read everything you can get about your own or any of the many other branches — electrotyping, stereotyping, bookbinding, zinc etching, photoengraving or presswork. Subscribe for your trade papers and read them. I am not a trade-journal solicitor, but let me commend something to you which will add to your store of general knowledge in a most practical way — that is, the different departments found in THE INLAND PRINTER each month. These departments, while designed especially for those following that especial branch, are nevertheless a means by which each may gain many little useful points that will be of material assistance in your own work. Read all the departments; keep your eyes open; know things; think; and if you strike a real knotty problem you can always find some one, even in this busy town, to explain it to you.

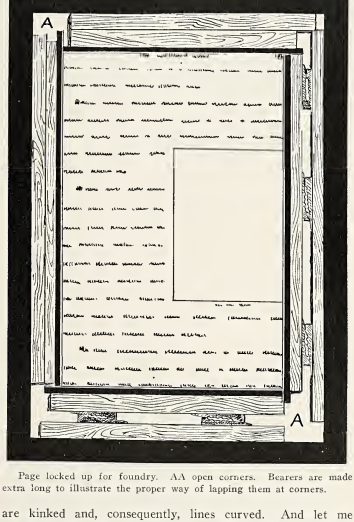
"But let us send this page to the foundry. The chase you are all familiar with. Ten or fifteen years ago it would have been necessary for me to caution you to look for a mark indicating the square corner of the chase to which you were to squeeze your page, but now, with few exceptions, the chases have four fairly accurate corners. In selecting bearers, if you can get two that are three picas longer than the page and two that are three picas longer than the width of page they will answer the purpose better than four the exact size of the page. In placing them against the page, put the beveled side next the type, otherwise, as the bearers are type-high, it will be almost impossible to trim the finished plate. These bearers are, as their name would indicate, for the purpose of bearing the weight of the form and preventing the wax from closing in on the edges of the type, thus making it possible to get a good impression. Let your bearers lap at the corners. This will completely surround your page, leaving no open spaces, and still allow you to lock your form both ways without binding. Open spaces in the bearers give the molder trouble. They allow the wax to squeeze into them, and when an attempt is made to pull the form off it refuses to yield or a part of the case must come with it. Place your page as near the center of the chase as possible and see that your wood furniture is of a length so it will at least give you two open corners, one at each end and on opposite sides, like the upper left hand and the lower right hand. This is not absolutely necessary in large type forms, but in small forms, where the molder wishes to make several impressions on the same case or sheet of wax, and in forms containing half-tones where it must be pressed on the wax twice and the second time register into the first impression, this is necessary, as the molder must be able to see through to the wax when placing the form for the second mold.

"Select as good furniture as you can find for the two sides opposite the quoins. This will aid materially in giving a square page. Before tightening the quoins, have a last look over the page to see that no type has slipped and that nothing is binding. Now shove the quoins together as tightly as possible with the fingers and lift one end of the chase from the stone, just high enough to allow anything that is loose to drop down but not out of the form. This will enable you to tell whether the justification is perfect, for your form, unless a very large one, should bear this test without using a key on the quoins. It is very likely in this instance that you will find the ends of the short lines next the cut are loose, indicating that the cut is bearing the weight of the lock-up on account of being a trifle longer than the lines at the side, or the caption of the cut loose for exactly the opposite reason. When you see something that is wrong, locate the trouble and the cause before you attempt to fix it. If your page is loose, do not imagine that an extra twist of the quoins will remedy the defect; you will only succeed in bending the leads and finally getting a plate so crooked that the stoneman will lose his chance of getting to heaven when he tries to twist it into register on the press.

"When you think your page is perfect — before using the key on the quoins — plane it down. Examine your planer to see that no foreign substance is adhering to it, place it on the form and tap it gently. Do not maul it as though you were trying to drive it through the stone. Of course, slapping the planer down on the type with a loud noise and banging it with the force of a gold beater will let the foreman know that you have another page about ready to go out; it will also indicate to him that there is an important branch of the printing business of which you are densely ignorant, namely, the proper care of material. A printer shows his breeding in the use of the planer, and ninety-nine times out of a hundred the ungodly din stamps the maker as one of the 'that's-good-enough' kind.

"When your page finally lifts, see that it is perfectly square. A try-square is not always necessary for this; in some instances it can be detected with the eye or by measuring with a cardboard from the outside of the bearer to the inside edge of the chase. If the distance is the same from both ends of

the bearer you can safely bet that your page is square. Each office has its rules for proving up a page. Generally a proof is pulled as soon after the bearers are in place as possible, though it is rather a risky thing to not pull at least one proof after it is ready to take from the stone, that some one may have a final look to see that no letters have slipped and that everything is straight and square. When pages contain rule, this is the only safe plan, as nine times out of ten when the quoins are tightened you will find corners do not join, rules



Page locked up for foundry. AA open corners. Bearers are made extra long to illustrate the proper way of lapping them at corners.

are kinked and, consequently, lines curved. And let me assure you, boys, that when you can lock up and get ready for molding a page containing rule and do it right you have accomplished one of the most difficult feats in the composing-room, and when I say this I am not excepting the hair-splitting methods of spacing a job nor the philosophical determination of margins in a sixty-four-page form. A good, trustworthy, foundry lock-up is a valuable man, and if you can master it thoroughly, you will have laid a mighty solid foundation for a good workman. When you have to wrestle with a few pages of bad justification, trying to get it to hold together long enough to make a mold, you will ever after be careful of your own work, if for no other reason than you might be called upon to lock it up for foundry.

"Conscientious study and careful work will, if builded on a proper foundation, result in a good printer. Put plenty of powder behind the bullet of ambition; aim high, and if you fall short of the mark, you will have no cause to reproach yourself. Money is what you are working for, but do not sacrifice an opportunity to learn your trade in a good place because some dollar-a-thousand-printed-on-both-sides concern offers you a slight advance, and then shuts you up in a place where ideas are as scarce as snowballs in the nether regions and the chance of carrying out one, even if you should stumble on it, about one in a million."

ECCENTRICITIES OF THE LONDON TIMES.

The traditionally staid *Times* has been astonishing us all of late years by its eccentricities, which at one time led to the booming of an atlas and at another to the scattering broadcast over the land of a somewhat bulky encyclopedia, and then to a reduction in price for taking the paper in quantities, as it were.

Now the proprietor's latest move is to invite the public to make suggestions for the improvement of the "Thunderer," and in a circular issued the other day are found the following passages:

"You have perhaps felt that the paper might be more serviceable to you or to the members of your family if we varied, in one or other respect, the share of our space which we allot to any one class of news.

"The arrangement of our pages, the various types employed, the form and contents of the literary supplement and the financial and commercial supplement are, again, matters of taste rather than of fundamental principle. If any suggestion has presented itself to your mind, I should be very glad to hear from you. I do not, of course, invite observations dealing with our editorial policy in general. The opinions of the *Times* upon political, economic, artistic and literary subjects could not be discussed by individual subscribers with advantage — and it may be assumed, I think, that the general lines upon which the paper is conducted are approved by its readers — but in respect of such details as those which I have already indicated, any recommendation which you are good enough to send to me will be received with pleasure, and examined with the closest attention."

THE PUBLISHER CROSS-EXAMINED.

"Do purchasers of books of fiction require to know something of what the story is about before they will buy a book?" a man was asked the other day by a visitor to Harper & Brothers in New York. "And is that why you publishers give brief synopses of stories in your advertisements? For my part, I don't like it. I like my fiction to be a secret which I discover for myself when I read it. Why don't you confine your descriptions to telling the size of the volume, how it is bound, etc.?"

The man at the publishers' replied with a counter question: "If you were buying some potted chicken or ham, or a barrel of flour at your grocer's, would you be attracted to the purchase if the manufacturer's and grocer's notices read like this: 'A charming can of something to eat, concealed in the finest tin can, with beautiful paper labels.' 'A delightful barrel of food. The barrel is made of the best wood procurable for this purpose, light and easily handled.' Wouldn't you," he added, "prefer to know if the barrel contained buckwheat or salted herring?"

"Ah, there you are," said the other man. "You publishers only tell us it's buckwheat or salted herring. You don't mention it if the goods are not as digestible for us as they should be, so what's the good of your notices?"

"Well," laughed the man at the publishers', "we can't guarantee your digestions. That, as the boys say, is up to you."

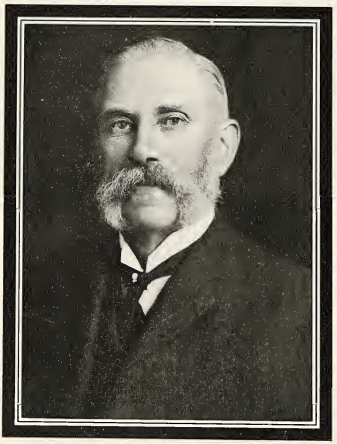
PAPYRUS.

As the forerunner of paper as we now know it, the papyrus holds a historical place in the history of writing materials. Most people look upon it as a thing of the distant past, that served its purpose and then died out, as many other useful materials have done. It is quite interesting to learn from the *Pall Mall Gazette* that Italy possesses a small forest of papyrus trees, which grow on the banks of the River Anapus, near Syracuse. The curious thing about the papyrus is that it can only live by the waters of the Nile, the Ciane and this insignificant river at Syracuse.

OBITUARY

WILLIAM H. WOODWARD.

The news of the sudden death of William H. Woodward, of St. Louis, president of the Woodward & Tiernan Printing Company, comes as a painful surprise to the members of the craft at large. When his death occurred, on the evening of November 30, Mr. Woodward was in attendance at a meeting of the prominent citizens of St. Louis for the purpose of advancing the welfare of the municipality in which he had so large an interest. Mr. Woodward was born at Coventry, England, on December 11, 1834. His father, the Rev. William Hawkins Woodward, was an eloquent and able English divine, who came to this country in 1845 and became the rector of a Protestant Episcopal church in Philadelphia and a professor of natural science in several institutions. William Henry



WILLIAM H. WOODWARD.

Woodward, the future printer, began the study of his art at Madison, Wisconsin, in the office of Atwood & Buck, in 1850. In 1852 he went to St. Louis, where he worked for a while under instructions in the job office of the *Republican*. He continued there as journeyman and foreman until 1865, when he bought out a small business — that of George Hanson. He carried on business by himself for two years and then entered into partnership with James Tiernan, a very well-known man in St. Louis, who afterward attained much distinction. This relation continued until the death of Mr. Tiernan, in 1887, when a joint stock company was made of the business, every stockholder except one being engaged in its labors. It has been signally successful, and is the largest establishment of its kind in the United States west of Cincinnati and south of Chicago.

Mr. Woodward was interested in several financial institutions, and very prominent in the Fall Festivities Association, which is composed of the most prominent business men of St. Louis. One of the original members of the Typothetæ of his own city, Mr. Woodward was one of the founders as well of the United Typothetæ of America, had the honor of being elected seventh president of that organization in 1892, presided at the convention held in Chicago in 1893 during the period of the Columbian Exposition, was a regular attendant at annual conventions, and whenever called upon to do so cheerfully and efficiently gave his advice and active service.

His death is a serious loss to the United Typothetæ of America and the business world of St. Louis, as well as to the Woodward & Tiernan Printing Company.

HENRY D. ARNOLD.

Henry D. Arnold, for many years engaged in the printing business in Three Rivers, Michigan, died at his home November 19, 1904, from the effect of cancer. Mr. Arnold was widely known throughout Michigan, having at one time been a traveling salesman for Bradner Smith & Co., of Chicago.

He was a man of unusual mental attainments, a close observer of men, and capable at all times of exerting an unconscious influence over all with whom he came in contact. His shop produced a class of work seldom found in the smaller cities, consisting of booklets, catalogues and fine stationery.

The business has passed into the hands of Arthur Avery, who recently ranked among the highest in THE INLAND PRINTER's ad.-setting contest.

WILLIAM KENNEDY.

William Kennedy, foreman of the *Inter Ocean* composing-room for thirty-one years, was found dead in bed at his home, in Chicago, November 25. His wife died a year ago and two daughters and a son survive him.

Mr. Kennedy was born in Oswego, New York, in 1842. He entered the printing business at an early age. When the Civil War broke out he tried to enlist, but was rejected because of a broken arm. He then secured the position of quartermaster, which he held until the war ended. He came to Chicago in 1867 and secured employment with the old Chicago *Times* and *Evening Journal*. In 1872 he entered the service of the *Inter Ocean*.

Mr. Kennedy was twice elected a delegate to the international convention of the typographical union, and was well known to all connected with the printing trade throughout the country because of the active interest he took in the affairs of the union. He was once a vice-president of the international organization. At the time of his death Mr. Kennedy was agent for the Union Printers' Home at Colorado Springs, Colorado, having been reëlected to that position last March without opposition.

WORLD TOUR OF MR. E. R. PEACOCK.

Last year THE INLAND PRINTER had the pleasure of a visit frm Mr. E. R. Peacock, of E. R. Peacock & Sons, printers, etc., Melbourne, Australia, on his return from a tour of the world. As a memorial and token of the Christmas season, Mr. Peacock has mailed to his friends a pretty card conveying his good wishes and remembrance. The tour embraced Ceylon, Egypt, Italy, Riviera, Monaco, Switzerland, Germany, Bohemia, Holland, Belgium, France, Great Britain (England, Scotland, Ireland and Wales), United States of America, Canada, Hawaii, Japan, Korea, Manchuria, North China, South China and the Philippines. As THE INLAND PRINTER finds subscribers in all these countries, it takes occasion to assure Mr. Peacock of its most profound consideration and reciprocation in his felicitations.

SUITS THE REQUIREMENTS.

To my mind there is no publication that is so well designed and so admirably edited to suit the requirements of printerdom as THE INLAND PRINTER.— *Fred E. Garrard, Melbourne, Australia.*

TRADE NOTES

THE Typothetæ, of Detroit, Fellowcraft Club gives its seventh annual banquet on January 18, 1905.

THE Morrison Perfection Wire Stitchers were awarded the gold medal at the Louisiana Purchase Exposition, St. Louis, Missouri.

THE Marine National Bank, of Buffalo, issues a calendar showing the twelve months on a card printed in red, black and green. New York State paper due on dates in red figures is payable on the following dates in green figures, which is another point in adding to the value of time-honored calendar advertising.

THE firm of Fleming & Carnrick, printers, at 520 Broadway, New York, has been dissolved, Mr. E. M. Carnrick retiring. The business will be continued, under the style of The Fleming Press, by Mr. Frank Fleming and Mr. E. G. Burgers, Jr., partners in the former firm, and Mr. Frank H. Searls, long in charge of the counting-room.

THE Spencer & Hall Company, Ashland avenue and McKim street, Baltimore, Maryland, has been incorporated, with the following officers: George P. Bartges, president; Samuel M. Hall, vice-president; John H. Hall, treasurer; W. L. Spencer, secretary. The new company will take over the business of Spencer & Hall and engage in the business of electrotyping and typefounding, a plant for that purpose having been already installed.

W. H. GRACIE, who has been manager of the Philadelphia house of Golding & Co. for the last five years, severed his connection with that concern in December and is now representing the F. Wesel Manufacturing Company, of New York, in Pennsylvania, New Jersey and the Southern States, with offices in Philadelphia. Mr. Gracie was born in Pennsylvania forty-two years ago, and when a little more than fourteen started in to acquire a knowledge of the printing trade. Shortly after the expiration of his "time," he entered the mercantile field, and for the last sixteen years has been catering to the wants of the trade in such a manner as practically to build up the business of several houses with which he has been connected. A strong and pleasing personality, ability to grasp quickly and thoroughly the salient and "selling" points of any line of goods, tact and persuasive qualities of no mean order, combined with an intimate understanding of the needs of printers and members of allied trades, has spelled success for Mr. Gracie in whatever line he has undertaken to exploit. The Chicago branch of the F. Wesel Manufacturing Company, located at 310 Dearborn street, has been placed under the managership of George W. Cross. Mr. Cross is a native of Massachusetts and served his apprenticeship in the country newspaper offices of that State. In 1894 he entered the employ of the Golding Manufacturing Company, of Boston, remaining with them for five years. In 1899 he entered the employ of the F. Wesel Manufacturing Company at the head salesroom in New York city. When the Chicago branch of the Wesel Company was opened, he was transferred to that city, and his present appointment as manager of the branch is made as a substantial recognition of valuable services rendered the house in the past. Mr. Cross is exceptionally well posted as regards the needs of the electrotyper, stereotyper and photo-engraver, and his practical knowledge of the printing trade places him in a position where his services are not only of great value to the Wesel Company, but will be even of more value to the Western customers of that house. The success of the Chicago branch of the Wesel Company has been due in a large measure to Mr. Cross' faithful and unremitting labor, and his present advancement will undoubtedly result in a large and increased business for the branch.



W. H. GRACIE.



GEORGE W. CROSS.

GERALD A. LOUGH, of Plainfield, New Jersey, has secured United States and Canadian patents on a novelty which is particularly adaptable to one branch of the printing trade — the convenient arrangement of samples of cardboard and other stiff papers. By an ingenious split eyelet which binds the sheets together, the turning of each sheet to the right places it behind all the others, presenting the second to the vision. There is undoubtedly a large field for exploitation of this idea among manufacturers of advertising novelties, calculation tablets, samples of sheet material, etc.

THE well-known firm of Henry T. Coates & Co., Philadelphia, Pennsylvania, has sold to the John C. Winston Company, publishers, its entire wholesale publishing business. The sale includes the plates and copyrights of the entire Coates' line, embracing over one thousand volumes of standard works. The magazine *House and Garden* is also included in the transfer. Mr. Coates will become a stockholder of the Winston Company and go upon the board of managers, where his long experience and his literary taste will be much appreciated. Mr. Coates' only object in selling his business is to secure more leisure in his advancing years.

THE *Decorah Posten*, Decorah, Iowa, celebrated its thirtieth anniversary with a banquet and other festivities August 23 last. It marks the holiday season by a handsome booklet illustrative and descriptive of its history and its various departments, accompanied by a unique wall decoration in burnt leather bearing Ella Wheeler Wilcox's well-known verse:

'Tis easy enough to be pleasant,
When life goes by like a song;
But the man worth while
Is the man with a smile,
When everything goes dead wrong.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

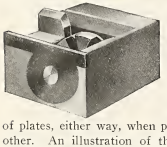
THE Coy Printing Press Company has established an office and salesroom at 358 Dearborn street, Chicago, where their versatile rotary flat-bed presses may be seen. Their latest achievement, a 12 by 36 inch press, is shown on page 609.

THE Hamilton Manufacturing Company has lately completed and moved its Eastern branch into a new and commodious warehouse at Rahway, New Jersey. This will enable the company to serve its patrons in that section of the country with even greater promptness than in the past.

BINNEY & SMITH COMPANY, manufacturers of hydrocarbon gas blacks, and sole agents for the Peerless Carbon Black Company, Pittsburg, Pennsylvania, with offices in New York, London, Paris and Hamburg, have received the gold medal at the Louisiana Purchase Exposition, an honor likewise accorded at the Paris Exposition and later at the Pan-American Exposition at Buffalo, where a silver medal was awarded.

A WORD with regard to engraving firms. The Chemical Engraving Company, 18 to 20 Oak street, New York, is perhaps new to the trade. Starting two years ago, it can now be numbered among the leading concerns in this field, its constant aim having been for quality. Many others are working along similar lines, and their success is largely due to this example. With such firms at command, good work can easily be secured, and will ultimately be found the cheapest.

A NEW register hook is about to be placed on the market by the Challenge Machinery Company, of Grand Haven, Michigan, under the name of the Kyle register hook. It is claimed for the new hook that it will fill every requirement for exact register for the very narrowest margins, as small as eight point between plates when necessary, and also permits the adjustment of plates, either way, when placed within eight points of each other. An illustration of the hook is shown herewith, and further information may be obtained from the manufacturers.



MR. FRANK HOLMES, one of the most skilful and efficient workmen in the country, is open for engagement as pressroom foreman after February 1. He lives at 1068 Seminary avenue, Chicago. He was first to take charge when colortype came into prominence, in the year 1894, with the Photo Colortype Company, and remained with them until 1895, when he accepted the position as foreman of the pressroom of the Chicago Colortype Company, which was just starting out, where his duties were performed most efficiently and faithfully. When the Chicago, National, Osgood and American Three-Color Company combined under the name of the American Colortype Company, he was placed in charge of the mammoth pressroom. He has been with them ten years, and a more thorough, skilful and steady man could not be found. He is very capable at figuring on the cost and output of work. He is thirty-four years of age, and has resigned because of purely personal reasons and with the best wishes of his employers.

TEST OF WESTINGHOUSE GENERATORS.

Three Westinghouse 62½ kilowatt engine-type generators which have been in service in the basement of the New England building, in Cleveland, Ohio, have recently been subjected to a test which shows up Westinghouse construction in a very good light. A fire occurred in the basement where the generators were installed, and completely burned away the insulation on the outside of the field coils; the fire department played upon these machines with six lines of hose for one hour. Within one hour from the time the water was turned off the machines, one of them was in operation and carrying its full rated load. The second machine was put in operation later and carried its full rate load, and at the present time two of these machines are operating under the load normally carried by all three of them.

The fireproof insulation of the field coils withstood the fire perfectly, even though the outer protecting coverings were entirely consumed, and the heat was so intense as to burn and blister the finish on the frames. Electrical machinery as usually constructed is scarcely expected to stand a fire and water test, but it appears that such a guarantee might have been made on these generators.

"OVER A MILLION OF MONEY IN MONOTYPES."

The Monotype insert that appears in this issue of THE INLAND PRINTER shows in a striking manner the phenomenal success the machine has met with since the selling agency was placed in the hands of the Wood & Nathan Company. There are two apparent and very good reasons for the Monotype's rapid advance in popular favor. One is the great merit of the machine as a mechanical compositor and typecaster; the other, the intelligent push and energy of the Wood & Nathan Company in bringing the machine to the attention of the printing trade. The Wood & Nathan Company realized at the start that the greatest medium for publicity, so far as printers are concerned, is the trade press, and their advertising has set a pace that has seldom been equaled in lucidity of statement, forceful presentation of advantages, and beauty of workmanship, while the space taken has averaged the largest of any regularly used by the patrons of the printers' journals. That it has paid is shown by the fact that in this short time they are able to show "over a million of money in Monotypes." We are quite sure that, great as the Wood & Nathan Company's success has been so far, future periods of equal duration will throw it far in the shade.

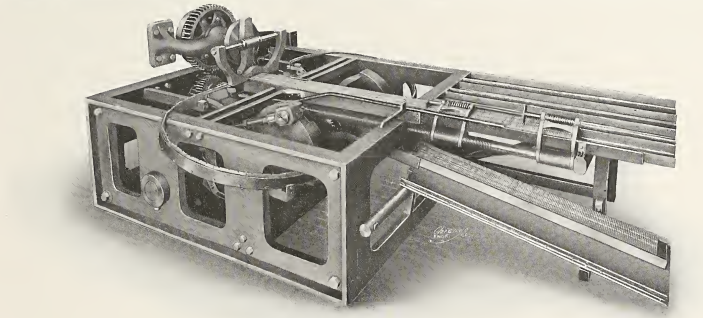
AUTOMATIC SHEET-FEED PLATEN.

An automatic sheet-feed platen press that could be operated on short runs as economically as on long is something the trade has always wanted, but up to quite recently no pressbuilder was able to produce a satisfactory machine. Now, however, such a press is to be had, the Wood & Nathan Company, No. 1 Madison avenue, New York, announcing that it is taking orders for the American Automatic Press for early delivery.

The new press automatically feeds and delivers single sheets of any weight of stock from French folio to 120 cardboard, and handles any size from 5 by 6 to 12 by 18 inches. Its speed is guaranteed to be thirty-five hundred impressions per hour, and samples of work done on it show that the register is exact. The feeding mechanism in no way interferes with make-ready, and as this work is done as readily and as quickly as on the ordinary platen, it is clear that short runs can be handled as economically as long ones. No curved plates are required, nor is there any difficulty in running numbering machines. In fact, the American Automatic Jobber does everything any platen can do at from three to four times the speed of the ordinary hand-fed press.

A NEW ADDRESSING MACHINE.

The half-tone cut printed herewith represents the new automatic newspaper addressing press invented and patented by A. B. Hunkins, of Austin, Minnesota. This machine has now reached sufficient perfection to warrant the formation of a large manufacturing company to place the machine on the market, says the inventor. The device has been thoroughly tested out and proven mechanically practicable. It is protected by several domestic and foreign patents, in which the inventor is allowed broad claims on its many novel devices.



HUNKINS' ADDRESSING MACHINE.

In the construction of this addressing press, the inventor has departed from the usual course of inventors in their efforts to produce a high-speed addressing machine for newspapers. Most of the efforts in the past have been directed to producing a device for addressing the papers after they are folded. Mr. Hunkins' machine is attached to the printing-press and prints directly on the web of paper before it enters the folder. It is geared with the press so that it coöperates to impress the name and address at such intervals on the web that when the paper is cut and folded they will appear just above the heading on each paper. Adjustments are provided for correctly timing all its movements, so that both machines work together in perfect unison. An automatic friction clutch is attached to the drive shaft of the addressing machine, which disconnects it from the press in case of clogging and protects the smaller machine from damage in case of stoppage.

The printing is done upon an impression roller or cylinder, over which the web runs, by a printing wheel having four slug holders in its periphery. This wheel operates intermittently instead of continuously, as do the printing cylinders. During its period of rest the new slug is inserted in the type holder and the used slug ejected automatically. All the operations of the machine are automatic, an operator being required only to place the galleys of Linotype slugs in operative position on the press and remove the galleys when refilled.

The machine illustrated is known as the "universal type." It is really two machines in one, and both or one may be operated at one time according to the demands of the printing-press. On days when the press is using duplicate plates and printing two small papers at each revolution, both type wheels are in operation. By a change requiring three minutes, the one side can be detached, the feed of slugs reduced one-half and a large paper, the full capacity of the press, can be addressed. This prompt change makes the machine very adaptable to all uses, and will commend itself to operators as well as publishers.

This machine is now receiving its final demonstration upon one of the quadruple presses of the Minneapolis *Journal*. The capacity is from eighteen thousand to twenty-four thousand different addresses per hour. Mr. Hunkins claims he will be able to construct a machine of the same type, using two light aluminum printing wheels, which will successfully handle the printing slugs at more than thirty thousand per hour if the slugs can be supplied to it. The machine itself is speedy enough for the fastest web press built, but it simply becomes a question of taking care of the slugs at highest speed.

DISSIPATING STATIC ELECTRICITY IN PAPER

The new static electricity dissipator, discovered by Mr. William H. Chapman, chief electrician of the Portland Company, of Portland, Maine, which was described in the October number of THE INLAND PRINTER, is meeting with overwhelming success. Three patents have been granted this company, completely covering all the vital points, and they have applied for patents in every one of the more important foreign countries. As an example of its popularity, the instance of Harper & Brothers is cited. An installation was made on five of their presses, one web and four flat-bed, and they were to have a two months' trial of same. At the end of about ten days they announced themselves satisfied and immediately placed an order for equipping their whole plant of forty-two presses, and they are now as enthusiastic as the inventor himself.

Another large printing-house was somewhat skeptical when approached by a representative of the Portland Company and advised to call at Harper & Brothers. The manager did this and the next morning the Portland Company received an order for equipping their plant. Calling his foreman into the office, the manager told of his experience at Harper's, where he had seen sheets a good deal larger than the ones they used, that had just been delivered from a flat-bed press with every particle of static electricity removed, and that he took them by the corner between his thumb and finger and could move the sheet in all directions. Also the delivery pile was jogged up as square as when taken from original package. The parties owning this new device do not claim to have a

remedy that will help, but a positive cure, and absolutely guarantee to remove every particle of trouble caused by static electricity.

Their experience at the American Lithograph Company was extremely gratifying. This company had been experimenting for years, trying every device to remove this prime annoyance to printers. Along came the Portland Company. "Can we put our device in on trial?" "Certainly, go ahead." The trial was made with complete success and Mr. Pancoast, mechanical superintendent of the American Lithograph Company, said that if any one had a doubt as to the working of this apparatus, to refer them to him.

The electricians of the Portland Company are now putting the device on the fourteen-color press of the New York *World;* also at the Trow Publishing Company. As soon as possible, the complete plant of R. R. Donnelley & Sons Company, of Chicago, will be equipped, the contract having been placed.

The Curtis Publishing Company, of Philadelphia, is another of the large concerns to try this new process.

At the plant of the Continental Paper Bag Company, Rumford Falls, an outfit was placed on ten bag machines with the result that where they were only getting a production of 150 bags a minute per machine, after applying the static remover they were able to run their machines fast enough to give them three hundred bags a minute.

The Portland Company says that so far it has never had a machine taken out or has failed in doing exactly as it represented. Besides printing-presses, there is a large field for this apparatus in paper, cotton, woolen, plush and blanket mills; in fact, any place where this annoyance occurs.

NEW MACHINERY FOR ELECTROTYPERS.

Among all the many improved machines brought out by the F. Wesel Manufacturing Company during the past few years, there is nothing which will be more thoroughly appreciated than the molding presses illustrated in their advertisements on pages 612 and 613. The Toggle Molding Press is equipped with a simple and efficient electric motor drive, which not only reduces the time for making an impression, but is also very economical as to cost of operation. The power from the motor is transmitted to the toggle by means of a silent chain worm gear and link chain, as shown in the illustration, which arrangement gives a maximum amount of pressure with a minimum amount of power, the motor consuming current only when the machine is doing work. The press is under absolute control of the operator, as the controller used in connection with the motor is equipped with a number of automatic features, which makes it practically foolproof. In connection with the controller there is a limit switch, operated by the worm gear, which is electrically connected with the circuit breaker in the controller in such a manner that when the press reaches its limit of travel, both in the upward and downward direction, the current is automatically cut off, thereby bringing the motor to a standstill. Directly beneath the depth gauge, in front of the machine, is located a push-button, the manipulation of which permits the operator to stop the machine instantly when the desired impression in the case, as indicated by the gauge, has been obtained; thus it is possible to secure extremely accurate impressions which can be regulated within one-thousandth of an inch with any size cut, from the smallest to the largest. The Government Printing-office, Washington, D. C., and the Johnston Electrotype Company, East Twenty-third street, New York city, are two of the progressive establishments which are deriving the benefits of this modern device.

The design of the Hydraulic Molding Press has eliminated all those unsatisfactory features which have restricted the sale of this style molding press in the past. The pumps, by their arrangement, guarantee a constant pressure throughout the movement of the platen, and their control being centered in a single lever, places the machine on the highest pinnacle of efficiency ever attained by a hydraulic press. A depth gauge and electric annunciator are provided, and the control of the pumps being instantaneous in its action, a uniform depth of mold can be secured at all times. There is one feature regarding this press which we wish to call especial atttention to, and that is the fact that the main cylinder, the head and the sides of the press proper are in one piece of steel casting, guaranteeing absolute rigidity and perfectly parallel surfaces between the faces of the platen and head. No other hydraulic molding press has this advantage. In practice all presses in which the platen and head are held in position by upright steel bars are subject to be drawn out of parallel by unequal pressure; and on such presses the strength of the device used for holding the bars, head and platen together (and not the bars) fixes the limit of strain. The above are only a few of the more important features which stamp the Wesel Hydraulic Molding Press the very best machine of its kind, but they are sufficient to cause the practical electrotyper to pause and thoroughly investigate the press. The Wesel Manufacturing Company is to be congratulated on having obtained such satisfactory results as are evidenced by this press.

PRINTERS' WOOD TYPE AND WOOD FURNITURE.

In the December issue of THE INLAND PRINTER the reorganized Tubbs Manufacturing Company, of Ludington, Michigan, made its début to the printing trade. The company is composed of practical men, none of whom have had less than twenty years' experience and constant service in their respective lines. They state: "Our type designer is responsible for every solitary new face put on the market during the past fourteen years. Mr. Kaufmann, our superintendent, is an inventor of ability, and for nearly twenty years was a foreman of the Hamilton Manufacturing Company. Our Mr. Kurtz, who was a foreman with the Hamilton Manufacturing Company for twenty-three years, has charge of our case department, while the general manager, Mr. F. M. Bashelier, has extensive experience as a salesman and in other directions for twenty-seven years, and recently with Messrs. Barnhart Brothers & Spindler. With this staff, together with four other practical men, we propose turning out the highest quality of wood type and printers' wood furniture which it is possible to make. We are spending something like $7,000 for one catalogue, which will be made up solely of wash drawings, and we are also preparing a new wood-type catalogue. We bought out the old wood-type concern of Tubbs & Co., at South Windham, Connecticut, and removed it to Ludington, Michigan, where we have erected a building as illustrated in the December number of THE INLAND PRINTER, and have installed over $40,000 worth of new, modern machinery. We propose to give to the trade the very best results our ripe experience and perfected organization can produce."

SAMPLE BOOK OF UNION CARD & PAPER COMPANY.

The sample book of ruled headings just issued by the Union Card & Paper Company, 27 Beekman street, New York, contains one of the finest assortments of ruled headings in the market. Various grades are represented, many with envelopes to match, and there is enough variety to suit any taste or purpose. The line of colored bond headings in their Royal Bank bond, with envelopes to match, is a novelty that will be appreciated by all printers, the colors selected being the latest and brightest made, and such as lend themselves readily to any color arrangement. The Old Vermont bond, white and blue, regular and cloth finish, with envelopes to

match, has that appearance of richness and elegance so much sought for by the better class of trade. One of the lines — Kingscourt — is also ruled with a larger heading than usual, and, being ruled in black ink, when printed with engravings produces that appearance of lithographing preferred by many. The Deerlake Mills has a beautiful color and finish, the color being specially bright. The arrangement of the book is unique and very handy for reference, and, all around, it will be found a welcome addition to any progressive printing-office. With the book is sent their new price-list, made up in the most convenient shape, full of prices of their "Best Value Papers," their motto. With this list, their samples and the help of Uncle Sam, printers have practically the vast stock of the Union Card & Paper Company at their very doors, wherever situated. Promptness in filling mail orders is one of the features of the house.

A LINOTYPE SCARF PIN.

One of the neatest and most attractive of emblematic pins has been placed on the market by Major John L. Ransom, 21 Van Buren street, Chicago. It is in the form of a miniature solid gold Linotype matrix, and is highly appreciated by Linotype machinists and operators. The price is $2, and special terms are allowed to agents.

INK DIRECT FROM MILL TO USERS.

On page 601 our readers will find an advertisement relating to a one-profit plan of selling printing-inks originated by the well-known printing-ink manufacturers, Albert Nathan & Co., 148 Worth street, New York. Through a disagreement, Mr. Nathan lost almost all his wholesale business in one day, and he now appeals direct to the users.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A NEW EDITION of the STYLEBOOK OF THE CHICAGO SOCIETY OF PROOFREADERS is out, much enlarged and improved. 64 pp. Price, 30 cents. CONTENTS — STYLEBOOK: Abbreviate; Accents; Capitalize; Citations; Compound Words; Dates; Division of Words, with Additions; Figures; Italic; Lower-case; One Word; Punctuation; Quotations; Spelling; Spell Out; Special; Miscellaneous. ADDENDA: Points for Proofreaders and Writers (six pages); Hints to Copyholders, with additions; Suggestions for Readers and Revisers; Capitalization of Scientific Terms, by Samuel Willard, A.M., M.D., LL.D.; List of Words Ending in -ize; List of Words Ending in -ize; Compound Words, by Henry R. Boss; How to Prepare Copy, by Miss Susan S. Losee; the Apostrophe S; Chemical Terms, their Spelling and Pronunciation; Rules of the Chicago Society of Proofreaders. THE BEN FRANKLIN COMPANY, 232 Irving Ave., Chicago.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches; cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley, just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¼ by 9¾; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY FOR SALE — A complete job bindery located in a Western town of 1,600 inhabitants; only bindery in the city, has a well-established business, big field for increase of business; bindery will inventory about $1,500; will sell for this amount cash. J 38.

CELLULOID EXPERT will teach by correspondence the business of celluloid advertising novelties, printing on celluloid, covering buttons and formulæ for cements and liquids for advertising signs, etc. J 47.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engravings; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor only reason for selling; will stand closest investigation; only parties meaning business need apply. J 32.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE — AUTOMATIC — GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $80, 32-in. $55, 38-in, $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Monotype office in manufacturing town of 60,000; complete equipment, everything new, in use 6 months; value $8,000; will sell without Monotype. ANNA D. ATKINSON, Administratrix, Erie, Pa.

ONLY REPUBLICAN PAPER in West Virginia county of 30,000 population, city 5,000, in coal, oil, gas and timber belt; a business opportunity that stands investigation. LOCK BOX 224, Marietta, Ohio.

PRINTER — An exceptional opportunity is offered in manufacturing suburban city, near New York, 60,000 live progressive inhabitants; will sell whole or part interest upon very liberal terms. J 24.

WANTED — Active, energetic man with $5,000, capable of managing a printing business with an annual capacity of $60,000, or one who is a good solicitor and will take outside work. J 25.

$3,000 buys half the stock in printing plant, incorporated company, Los Angeles, best town in United States; chance of a lifetime to good hustler. J 57.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A WEB PERFECTING PRESS for $700; perfect order, now printing 7-column 8-page paper; must be sold in 10 days to make room for larger machine. NEWS, 4708 Third ave., Brooklyn, N. Y.

FOR SALE — A Simplex typesetting machine, adjustable to 30 picas measure, in first-class condition, with or without about 1,000 lbs. aluminum alloy 10-point type; will make an attractive price on easy terms. J 26.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Complete bindery outfit or any part of same; details on application. R. C. MAST, Superior, Wis.

FOR SALE — One 36-inch Piper feint-line ruling machine, with power attachment; used very little and will sell cheap. KOCH BROS., Des Moines, Iowa.

FOR SALE — Paying Democratic weekly newspaper and job office in Oklahoma town of 5,000. "D. R. T.," care Western Newspaper Union, Oklahoma City, O. T.

FOR SALE — 3 Simplex typesetting machines in first-class condition; price reasonable; about 1,200 lbs. of type with the 11-point machine and 800 lbs. with the 2 9-point machines; equipped to set up foreign languages. Write to P. V. ROVNIANEK & CO., 612 Grant st., Pittsburg, Pa.

FOR SALE — 7 Mergenthaler Linotype machines; 1 Potter web perfecting press, 16 pages. A. J. ROSS, Erie County Bank building, Buffalo, N. Y.

NEARLY NEW HARRIS AUTOMATIC PRESS, No. 1350, S. I., printing size of cylinder, 15 by 18 inches; 4 form rollers, envelope and paper attachments; 3 Stuff & Co. (Rhinebeck) wheel numbering machine for foot and power; lot of 3/5 and 3/4 size news cases at 30 cents per pair in good condition; 10 by 15 O. S. Gordon job press. J. D. MALLORY & CO., 410-420 E. Cross st., Baltimore, Md.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 11; Linotype operators, 4; machinist-operators, 6; Linotype machinist, 1; foremen, 10; superintendent, 1; all-round men, 5; paper-ruler, 1; solicitors, estimators, salesmen, 4; stoneman, 1; ad-man, 1; mechanical artist, 1; pressmen, 10; proofreader, 1; stereotyper, 1. Vacancies on file not yet filled: Ruler and forwarder, 1; bookbinder and ruler, 1; all-round bookbinder, 1; all-round electrotyper and stereotyper, 1; diemaker (wood and metal), 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

All-round Men.

WANTED — A young man, single, who is a good all-round printer, to take charge of a printing-office in a school for boys; references as to character required. JOHN A. PARKER, George Junior Republic, Freeville, N. Y.

Artists and Designers.

ARTIST — A high-grade man wanted by Western printing-house to originate plans and make sketches and drawings for booklets, catalogues and other printed matter; give particulars as to ability and experience. J 34.

WANTED — First-class commercial artist to go South; one familiar with all classes of high-grade work; good salary. J 6.

WANTED — Commercial artist; a good position for a first-class all-round man; state full particulars in first letter. J 75.

Compositors.

ASSISTANT FOREMAN — Position open to man of ability on proof-reading, and all-round work in composing-room; first-class house in New England; also want a job compositor. J 3.

JOB PRINTER — All-round, ambitious young man; send samples of work and give experience; no booze; need apply; good position for right party. GEORGE C. MARSH, New Philadelphia, Ohio.

Miscellaneous.

WANTED — General manager for monthly magazine; must have thorough knowledge of business and furnish satisfactory reference; state age and business experience. WM. A. RADFORD, 192 W. 22d st., Chicago.

Pressmen.

CYLINDER AND JOB PRESSMAN: must be first-class on all grades of work. MEYER & THALHEIMER, Baltimore, Md.

CYLINDER PRESSMAN WANTED in first-class, medium-size, thoroughly modern office in Pennsylvania, doing cut, color, catalogue and other fine work; state experience, age, salary and full particulars in first letter; desirable opportunity; permanent; union. J 48.

WORKING FOREMAN for printing department of concern doing printing, lithographing and blank book manufacturing; good salary and opportunity for advancement to the right man. J 69.

WANTED — A first-class pressman to take charge of pressroom with 4 cylinders and 4 jobbers; steady work for sober, competent man who is a pusher; northern Mississippi Valley. J 74.

Proofreaders.

PROOFREADER, who can set ordinary job work and act as distributer when not busy, can find excellent opportunity to associate himself with a sound and flourishing house in Denver if he can invest $1,000 cash; scale is $20 per week, 8 hours; must give reference as to a congenial personality; this is an old establishment and will permit close investigation if our requirements are met. J 36.

Salesmen.

AN OLD ESTABLISHED INK HOUSE, selling the best concerns in New York city, wishes to hire one or two traveling salesmen who have an established trade; state territory covered, amount of annual sales and salary expected; none but the best need apply, as it will be a good opening for the right party. INK MAN, care Inland Printer Company, 116 Nassau st., New York city.

Solicitors.

WANTED — By a high-grade printing-house in a large Western city a first-class solicitor; the right man can earn from $30 to $50 a week. Address, giving references, J 59.

Writers.

WANTED — Technical writer by large manufacturing company; must have experience in writing for publication and a general knowledge of electrical apparatus; state age and salary; give references and submit specimens. J 49.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Job printers, 7; Linotype operators, 16; machinist-operators, 19; Linotype machinists, 6; superintendents and foremen, 20; all-round men, 4; bookbinders, 2; pressmen, 23; proofreaders, 8; make-ups, 6; ad-men, 10; stereotypers, 3; solicitors, estimators, salesmen, 5; artist and cartoonist, 1; photo-engravers, 3; editors, 2; reporter, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists and Designers.

ALL-ROUND COMMERCIAL ARTIST AND DESIGNER, with some experience photo-retouching, seeks position in publication department of manufacturing concern or with reliable engraving house. J 54.

Bookbinders.

A FOREMAN OF BINDERY, practical, all-round bookbinder, with good reference and 20 years' experience; salary $25 to $30. J 22, care New York Office INLAND PRINTER.

SITUATION WANTED — By all-round bookbinder as foreman in first-class shop in Western country; can solicit binding and printing; experienced on the road for blank book house; good wages and steady job wanted by first of January, 1905; can furnish references. J 2.

Compositors.

A PROGRESSIVE FOREMAN of composing-room, with unqualified experience, desires to connect himself with a first-class New York house. PRACTICAL, care New York Office INLAND PRINTER.

FIRST-CLASS JOB-PRINTER, all classes of work, union, desires steady position; young, sober, reliable. J 65.

TYPOGRAPHICAL EXPERT, 18 years' experience in high-grade establishments, for last 3 years in present position with the largest catalogue building house in the country, thoroughly competent to "lay out" and supervise the execution of high-grade catalogue and commercial work, wants position as forcman with first-class and progressive printing-house; can furnish the very best references. J 46.

WANTED — Position on high-grade ad.-work, magazine or periodical, by first-class compositor; best references. J 66.

WANTED — Situation by a compositor, 12 years' experience in book and job offices; 3,500 ems an hour on Linotype; strictly temperate; union J 84.

WANTED — Steady position by job compositor, age 28, experienced in blank and manifold work; best references; Kentucky or Tennessee preferred; write at once. ORA S. TAYLOR, Buchanan, Mich.

Electrotypers and Stereotypers.

WANTED — Young man wants position as stereotyper on daily paper; can give best of reference. J 61.

STEREOTYPER, first-class job, news and half-tone; reliable; references. J 73.

"LEST (YOU) FORGET"

Pirie's Gum'd Papers lie flatter on the press than any other Gum'd Papers made

Try them and see.

MILLS—ABERDEEN, SCOTLAND.

U. S. Branch—ALEX. PIRIE & SONS, Ltd
33 Rose Street, New York.

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES
81-83 FULTON ST., NEW YORK CITY. U.S.A.

WHITFIELD CARBON PAPER WORKS
We will mail GRATIS 20 sample sheets 8 x 12
WHITFIELD'S NON-SMUTTING CARBON PAPER
With Price List and Discounts
Assortment of
PEN BLUE
PENCIL BLACK
TYPEWRITER PURPLE
STYLUS GREEN
COATED DOUBLE RED
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123 LIBERTY STREET NEW YORK CITY

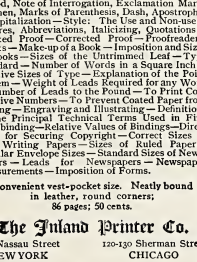
Practical Guide to Embossing
TELLS ALL ABOUT EMBOSSING
HOW TO DO IT ON AN ORDINARY JOB PRESS
The best work yet published. You should have one.
The above is the title of a new edition of "A Practical Guide to Embossing," just published. The work is a 32-page pamphlet, with full directions for making dies and doing embossing on job presses. Besides samples of embossing on both inside and outside of cover, it has two pages in the center of various kinds of embossed work in gold, red and blue. No printer should fail to have one of these books. Country printers are especially asked to examine it. Price, 75 cents, postpaid.
116 Nassau Street New York. The Inland Printer Co. 130 Sherman St. Chicago.

Vest-Pocket Manual of Printing
A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons.
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Convenient vest-pocket size. Neatly bound in leather, round corners; 86 pages; 50 cents.
The Inland Printer Co.
116 Nassau Street NEW YORK 120-130 Sherman Street CHICAGO

Paper will not Pull, Pick or Peel when
Acme Ink Reducer
is used in your ink.
JUST ONE TRIAL IS ENOUGH
to demonstrate the extra quality of *finish* which is produced thereby.
The ACME kind is especially adapted for solid cut work. It prevents "picking of paper," "filling up" of fine-line cuts, and dries with a bright and perfect impression.
We say to you: *IT IS THE BEST!* Try it.
Sample free. Postpaid.
ACME COMPOUND COMPANY, Elkhart, Ind.
Eastern Agent—YALE PRINTERS' SUPPLY CO. New Haven, Conn.

The Government
Uses Blatchford Linotype and Monotype in its
Printing Office
E. W. Blatchford Co.
CHICAGO, U. S. A.

CONCERNING TYPE
A HANDBOOK FOR USERS OF PRINTING
64 pages—Flexible Cover—8 x 6 inches—a size and shape most convenient for pocket or desk use.
A CYCLOPEDIA OF EVERY-DAY INFORMATION FOR THE NON-PRINTER ADVERTISING MAN
Ever feel the lack of technical printing knowledge? "Concerning Type" tells all about type, how it is divided into text and display faces, explains the point system, shows eighteen kinds of type—each in seven sizes; contains valuable information about engravings, composition, proofreading, paper, presswork, binding, estimating, a complete dictionary of printing terms and a hundred other things you should know—but probably don't. Endorsed by every one who knows a good thing when they see it.
Price, 50 Cents, postpaid.
THE INLAND PRINTER CO.
116 NASSAU ST. NEW YORK 130 SHERMAN ST. CHICAGO


Machines "Krause"
for
Printers and Lithographers
always in stock
LOUIS DEJONGE & CO.
69, 71–73 Duane Street
NEW YORK.

Reducol Compound
The Greatest Ink Reducer now on the market.
Compare it with the article you are using at the present time.
We offer $50.00 to any person that can give us a satisfactory reason for not using Reducol Compound as a general remedy for all troubles in the pressroom. Sample free—postpaid.
INDIANA CHEMICAL COMPANY
INDIANAPOLIS, INDIANA
Branch: JOHN A. TREHER, 109 S. Broadway Los Angeles, Cal.

THE INLAND PRINTER—JANUARY, 1905.

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EAST SIDE LONDON TYPE.

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The INLAND PRINTER

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1906

A NAIF TYPOGRAPHER.

BY GELETT BURGESS.

TO the Worshipful Sir Christopher Wren, Knight, Surveyor of His Majesty's Buildings, his Most Humble Servant, Joseph Moxon (Hydrographer to the King's most Excellent Majesty), thus dedicates his work —"Regulae Trium Ordinum Literarum Typographicarum: or the Rules of the Three Orders of Print Letters"— in the year 1676:

"Sir,

To You as to a Lover of Rule and Proportion *I humbly dedicate these my Observations upon Letters: If they prove Acceptable to you I have my whole Wish, and shall be careless of the Sleightings or Censures of the Ignorant Contemners of* Order and Symetrie."

History says nothing anent Sir Christopher's opinion of his friend's analyses, but it will not matter, perhaps, if, after three hundred years, we permit ourselves to smile at this eminent Typographer's childish pedantry and scientific *naiveté*. It was the fashion in those days never to use one word where two would do, and Moxon's opening sentence is as delicious a piece of euphuistic platitude as could be wished.

"Among the many curious Inventions of Humane Wit, the communicating Conceptions by the Complication of Characters is worthily accounted the most Ingenious, most Necessary, and most Admirable, that an High-flown Fancy in its greatest Sublimity could have produced into the World." In other words, the author heartily approves of the invention of the alphabet. But Moxon is not always pompous, as the following delicious phrase, apropos of the Dutch letters of the time —"the commodious Fatness they have beyond other Letters . . . . as also the true placing of their Fats and their Leans, with the sweet driving them into one another."

Joseph Moxon is at great pains to apologize for the seriousness with which he has studied the "three Orders of Print Letters," and seemed to foresee criticism, which it is doubtful if any one even in those leisurely days had time to give to his work. "It is possible," he says, "my Pains and Endeavors may lie under the Censure of Detracting *Momes*, who neither know, or are capable to learn the Excellency of Rule and Proportion; and account those Fantasticks that either prescribe or follow them:" and, later, in his "Mechanick Exercises, or, the Doctrine of Handy-Works Applied to the Art of Printing," he offers in further extenuation the following:

"I confess this piece of Judgement, *viz.* knowing of true Shape may admit of some controversy, because neither the ancients whom we received the knowledge of these *Letters* from, nor any other authentick Authority have delivered us Rules, either to make or know true shape by: And therefore it may be objected that every one that makes *Letters* but tolerably like *Romain, Italic, &c.* may pretend his to be true shap'd."

"To this I answer, that though we can plead no Ancient Authority for the shape of *Letters,* yet doubtless (if we judge rationally) we must conclude that the *Romain Letters* were Originally invented and contrived to be made and consist of Circles, Arches of Circles, and straight Lines; and therefore those Letters that have these Figures, either entire, or else properly mixt, so as the Course and Progress of the Pen may best admit, may deserve the name of true Shape, rather than those that have not."

"Besides, Since the late made *Dutch-Letters* are so generally, and indeed most deservedly accounted the best, as for their Shape, consisting so exactly of Mathematical Regular Figures as aforesaid, And for the commodious Fatness they have beyond other *Letters,* which easing the Eyes in Reading, renders them more Legible; As also the true placing their Fats and their Leans, with the sweet driving them into one another, and indeed all the accomplishments that can render *Letter* regular and beautiful, do more visibly appear in them than in any *Letters* Cut by any other People:

And therefore I think we may account the Rules they were made by, to be the Rules of true shap'd *Letters.*"

"For my own part, I liked their *Letters* so well, especially those that were Cut by *Christophel Van Dijk of Amsterdam,* that I set myself to examine the Proportions of all and every the parts and Members of every *Letter,* and was so well pleased with the Harmony and Decorum of their Symetrie, and found so much Regularity in every part, and so good reason for his Order and Method, that . . . . I collected my Observations into a Book, which I have inserted in my *Exercises* on *Letter Cutting.* For therein I have exhibited to the World the true Shape of *Christophel Van Dijck's* aforesaid *Letters,* largely Engraven in Copper Plates."

Moxon's alphabet, therefore, is but a sort of translation or analysis of one by Van Dijck, of whom he says, "When the Stadthouse at *Amsterdam* was finishing; such was the Curiosity of the Lords that were the Overseers of the Building, that they offered C. Van Dijck aforesaid 80 Pounds Sterling (as himself told me) onely for drawing in Paper the Names of the several Offices that were to be painted over the Doors, for the painter to paint by." Moxon, however, like a chemist who analyzes a secret compound, betrayed his friend, one would say, most unscrupulously, for, he adds—"Now had these (Moxon's) Rules been published in that time, every Painter might indeed have done them as well as *Van Dijck* himself."

Moxon considered Albrecht Durer's letter too thin for type, dismissing that alphabet (one of the few that had, at that time, been analyzed as "compounded of Geometric Figures and mostly made by Rule and Compass") in these words:

"The *Roman* Capitals have already been treated of by *Albert Durer;* but he medled neither with the Small Leters nor Italicks. Nor were these Proportions in mode in his time; for he makes his Stem one tenth of the Length, when-as now the stem is made much fatter, for it is one sixth part of the length, which does not onely adde a great Grace to the Letter, but renders it more easie to the Eyes in Reading, and more durable either for Inscriptions or Records."

Before analyzing the letters of the alphabet in detail, Moxon gives the general rules of "Harmony, Decorum and Symetrie" in the proportions of type letters. He divides the whole length or height of the type-body into 42 parts. From the bottom to the foot (base of lower case "a") is 12 parts in Roman and Italics, and in English, 9 parts. From the bottom to the head-line (or top of lower case "a") is 30 parts, and, in English, 33 parts. The three vertical divisions, therefore, (of which lower case "a" occupies the central zone) are proportioned, from top to bottom, thus: 12:18:12, in Roman, and 9:24:9 in English.

As to the thickness of strokes, he gives, "The *Stem* and other *Fat* strokes of *Capitals Roman* is 5 parts . . . . of *Capitals Italick,* 4 parts . . . . of *Small Roman,* 3½ parts . . . . of *Small Italick,* 3 parts . . . . of *English Capitals,* 6 parts . . . . of *English Small Letters,* 4 parts."

It is when our distinguished Typographer embarks upon the detailed descriptions of the individual letters and the directions for drawing them that his indomitable patience with little things is shown. Although he admits that "after an Artificer hath implanted these General Rules in his Memory, and used his Hand to the making of these Letters, he may be able to perform this Work very well without running over all these Prescriptions." Yet his verbal explication of the different shapes fills thirty-five pages! The process may be well illustrated by his recipe for draughting the letter "B"; the mere reading is painful enough, but the endeavor to follow out these instructions must be maddening:

"Divide the whole Depth into 42, as afore in A. The Topping and Footing is 5 Erects and the Stem 5 more. Set your Compasses to 7, and placing one Foot in Parallel 34½ on the right hand Side of the Stem, describe with the other the inner Arch of the upper belly of B. Remove one Foot of your Compasses to Erect 15 in the same Parallel, and with the other describe an Arch for the outer bounds of the upper belly of B: Set your Compasses to 7½, and placing one Foot in Parallel 20, Erect 12, describe with the other Foot the Arch for the inner bounds of the lower belly of B. Remove one Foot of your Compasses in the same Parallel to Erect 17, and with the other describe the outer Arch of the lower belly of B. Set your Compasses to 15, and placing one Foot in Parallel 27, Erect O, with the other describe the Arches for Topping and Footing. Joyn the Arches of the Bellies Arches to the Stem at the Top, Middle and Foot, by Hand (as you see in the Projection) by strokes of half a part broad, but so as the lower belly have nothing of the stroke fall in it, because it must be half a part bigger than the upper belly."

For absolute rule-of-thumb stupidity his directions are usually inimitable. You see in the above, he shirks his task toward the end, and permits himself to add the finishing touches "by Hand." It is the work of a painstaking fool without the slightest feeling for design, who has divided the gentle Van Dijck's letters into microscopic squares, and, by elaborate blundering, attempted to discover the centers for an artist's sympathetic curves. The result, as shown in his plates, is almost comic.

Of the character "&" he says, "of all the Characters yet made this is the most troublesom, having no less than ten Centres in it, and consequently as many Arches. But thus it is made:" His pathetic long breath before he plunges into the description might almost be heard!

Later, his patience oozes away and he leaves the industrious disciple (if he ever had one) to do what he can with the plates unaided. "I think it needless to give you Copious Rules," he says, "upon the Italick or English Letters, the Paterns being so large that every

Member in them are distinct and intelligent and the Manual Operations so much the same in all, that the Scales down the Side and in the Bottom-line serve for an ample Discourse upon every one of them." One might expect from this at least generously-sized letters as exemplars of his scientific alphabet, but, in point of fact, those upon his copper plates are but three-quarters of an inch in height!

The following paragraphs from his general rules for Italics, are, however, if a bit baffling to the neophyte desirous of learning to letter, at least amusing reading:

"Those Letters that have Bellies, as *a, b, c, d, e, q,* have the inside of their Bellies Ovals, whose greatest Diameter is 18 parts, *viz.,* the whole length of a Small Letter, and its least Diameter 6 parts; which Oval is so set aslope, that half a part lies below the head-line, and ⅔ parts above the Foot-line; so that working above the Oval into the Head-line, and below the Oval into the Foot-line, you may make the Fatness of the Head and Foot of the Belly; but how the Belly fattens downward, you may best see by the Patterns themselves." (!) also,

"The Nose of Small Letters project also 3 parts . . . . the Tails are made just like the Beaks, if you imagine the Foot were turned into the Head-line."

Our doting friend has so far maintained a certain assumption of method, but, confronted with the analysis of the English letter, he frankly throws up his hands in this ingenuous statement:

"Although the most parts of these Letters, but especially the Small, are straight lines, which are to be drawn by the Side of a Ruler, yet are few of the Arches of the Capital Letters Arches of Circles, and therefore cannot well be described with Compasses, but are made without Geometrical Considerations, onely by Judgement and good Command of Hand; because the Inventers contented themselves to be directed rather by the Humours of the Pen (which oft differs according to the temper of the Quill and shape of the Nib, and a Traditional Observance, which cannot be equal in all Hands or Wits) than those nice Symmetrical Proportions which would have preserved them in all Ages in the Same Youth and Beauty they were in at the first . . . ."

"Therefore it is that these Paterns cannot be exactly agreeable with all English Letters; yet have I elected them which are now most in mode, and in my Judgement the best. Onely I have in some few parts (where I think all ingenious Contrivers would acknowledge Error) corrected them."

"The Fatnings, Returnings of Angles, Distances of Joynings, and other niceties, are better seen by the Paterns, than learnt by many words of descriptions on them."

All this would not be so humorous, perhaps, if the doddering old instructor had not in his "Mechanick Exercises," prated thus:

"*I find that a* Typographer *ought to be equally qualified with all the Sciences that becomes an* Architect, *and then I think no doubt remains that* Typography *is not also a Mathematical Science.*"

Well, Science was in its infancy then, no doubt, and all this was before the era of common sense — before the sense of humor ran rampant, at least. Did apprentices and journeymen typecutters take such aimlessness seriously, even then? His science was all bogus, his methods absurd, his work was all done backward. The climax of his nonsense comes in this ludicrous paragraph, which formulates fairly well the creed of the modern technical critic, who, having never practiced, furnishes theories for the artist who does create — How to Do it, by one who has Never Tried—

"If these following Precepts do not exactly agree with all Present Practice, yet will I not determine whether Practice ought or no to give way and comply with these Precepts and Paterns; since 'tis plain that these Letters were originally contrived under these or some such Rules." !!!

So much for Joseph Moxon, Hydrographer to the King, and who besides having published a monthly magazine of "Mechanick Exercises" devoted to The Printing Art, in 1683-5, taught, in illustrated pamphlets, joiners how to join, and smiths, house-carpenters and locksmiths their own trades. Of his proficiency in these directions I am not competent to judge, but his alphabets speak for themselves. Had they been the work of one less dogmatic, they might be interesting, but they have not even the rude dignity of honest free-hand. And these letters are the work of one who writes, vainly enough,

"For indeed, by the appearance of some Work done, a judicious Eye may doubt whether they go by any Rule at all, though Geometrick Rules in no practice whatever, ought to be more nicely or more exactly observed than in this."

OLD PRINTERY FRIENDS.

Where's the joke about the office cat?
Can't we laugh at it some more?
Where's the joke about the greasy phat?
Trot it out and let us roar.

Where's the joke about the "argus eye"
That met the typo's fist?
Where's the joke about the "printers' pi"?
Surely that one can't be missed.

Where's the joke about the make-up dub
Who made the first page last?
Where's the joke about the devil cub,
Whose pace was always fast?

Where's the joke about the foreman's plight?
Come off! That's never told
Except it's at the dead of night,
By the bravest of the bold.

— *New York Unionist.*

FROM A PRINTER'S VIEW-POINT.

THE INLAND is the gem of printing science, being the most artistic and helpful printing journal published from a printer's point of view. I feel that I am indebted for my knowledge to its resourceful suggestions. I think an ambitious printer can not reach the standard without it.— *David C. Silve, New Orleans, Louisiana.*

Written for THE INLAND PRINTER.

PRACTICAL PLATEN PRESSWORK.*

BY EUGENE ST. JOHN.

NO. III.— REQUISITES IN COLOR PRINTING.

COLOR printing requires extra impression and supply of ink, because colored inks are coarser and more frequent washing of form and rollers will be necessary. Cleanliness is most important and register highly desirable. The principal causes of faulty register are: (1) Great variations of temperature, causing stock to shrink or expand; (2) an insecurely placed form and chase; (3) an insecurely fastened tympan; (4) grippers not striking sheet at the same instant; (5) and inexact feeding, whether due to inability or condition of stock. In working colored forms it is well to prove up the entire lot and run a number of sheets in each color after securing register. These may be fed to gauges occasionally during the run of each color so as to verify register.

The most satisfactory gauge for careful feeding is the metal quad. It must be fastened securely to the tympan, and so that sheets can not slip under it. If this is not done feeding is difficult, and the feeder will surely notice the trouble. The two great drawbacks with most of the patent pin-gauges are (1) they will answer often without being securely fastened and then carelessness is induced, and (2) they often slip on heavy forms with considerable packing when they are apparently secure, but do not slip enough to attract the feeder's notice, yet enough to spoil register. Gauges and quoins on register forms, when practicable, should be placed in same position for each form.

In mixing colors, maintain cleanliness, and add the darker color to the lighter one in small quantities, and remember the mixture will appear lighter on the impression than it appears on the ink slab. If you have not access to books on color printing, take nature for your guide in proper color combinations. She never errs and affords an endless variety. To give warmth to a mixture, add red; to dull and deepen the effect, add blue. A little bronze-blue will improve some white inks and all blacks that are not nearly blue-black. A little red will pull yellow with a greenish tinge back to color, etc. Where you have an occasional job of mixing to do, try it yourself for the educational value of the experiment; but on long and frequent runs it is better to buy your inks ready mixed. When the best possible effects are desired in color printing, electrotypes and brass rules for red, ultramarine and French blue should be nickeled. Nickeled plates should also be used for buff and pink tints. In printing one color over another the lower should be dry, or else a more rapid drier used in the following color.

Here is a short list of inks necessary in any print-shop. With them you can mix an infinite number of colors, tints and shades. In reds, vermilion, scarlet lake and crimson or jacqueminot lake; in blues, bronze and ultramarine; a lemon and Naples yellow; purple lake B; a full-bodied zinc and a gloss white; and a finely ground, short, full-bodied black.

For a very brilliant red, mix two parts of English vermilion with one part each of scarlet lake and jacqueminot lake. Preserve cleanliness and use very little varnish, and this red will print brilliantly.

Gloss inks come exorbitantly high and rarely come up to samples. A better way to secure a richer gloss, at less expense, is to run the form through twice; first in the desired color and then in Lilly's No. 1 coach varnish. This varnish is very effective when mixed with a color sufficiently full in body to stand enough varnish to give a rich gloss.



"1905."
Courtesy, E. M. Keating.

REGULATING THE INK FOUNTAIN.

In regulating supply of ink from fountain with a number of screws, always begin at center screw and work first toward one end and then from center to other end. The long fountain on Gordon and Peerless presses must be lowered for heavy and raised for light forms, and the supply of ink slightly diminished, with an increase of speed.

CAUSES OF BLURRING — THE REMEDY.

Blurring must be frequently overcome on platen presses. The form may be getting superfluous ink and have not enough nor a graduated impression; the platen may not be square; the tympan may be baggy; the grippers not clutching the sheet properly; the

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form may be loose, the stock may be badly curled, etc. If inking and impression are right the trouble may generally be overcome by moving grippers close to the form and stretching strings across and up and down through open spaces, provided the tympan is taut. If blurring continues, fasten corks to strings and grippers. Should blurring still be evident, something is wrong with the press, and the machinist should be called.

Much of the colored printing on cover paper we see nowadays contains rule borders where the ink seems to slop over. The cause: too much varnish in the ink; careless underlaying and too yielding an impression. This work requires full-bodied inks, hard impression and careful underlaying, coupled with good roller pressure.

TYPEWRITER EFFECT ON PRINTING.

The typewriter effect, without special apparatus, may be secured by stretching a sheet of silk over the face of the form and under the furniture tightly at the lock-up. This beats any patented type or other appliance in use and can be used at same speed as any other form and with ordinary typewriter purple printing-ink.

Glazed papers are easiest worked by the use of a finely ground ink that contains very little varnish, adding a little kerosene.

PRINTING ON BLANK AND RULED STOCK.

In printing long runs of ruled stock, box-headings, etc., sort out the sheets before setting gauges and work the lifts with narrow margins first, thus avoiding a number of unnecessary shiftings of gauges.

ABOUT SETTING GAUGES.

In setting gauges, never use top sheets off the lift as it comes from cutter.

In setting gauges, do not guess, but be exact and hit it the first time. To center impression on sheet, get the position of end gauge by placing narrow end of sheet even with head of form and marking off a point even with foot of form on stock. Divide the remaining space to end of stock in two by folding; place the angle of the fold at foot of form, smooth the sheet over the form and place your end gauge at point on tympan even with other end of sheet. See that gripper clears the gauge unless it is a yielding one. Set the side gauges in the same way by measuring sheet across full width line in form. To verify margins, back and flop the sheet, or fold it exactly in the middle both ways, and hold it up to the light to see whether both ends of lines and both ends of form exactly back each other.

ENVELOPE PRINTING.

Where every impression must be perfect it is best to open flaps of envelopes before printing. The ordinary envelope run is made with closed flaps by setting the gauges and taking an impression on envelope. Cut out two where there are three thicknesses in the envelope at flap and lap and place this cut-out envelope under tympan exactly to gauges and securely pasted. A streak will show in the impression only on defective laps and flaps.

Where there are many cuts to be overlaid, use carbon paper back of overlay sheet while you mark out tones on front. This will do away with the slower cut-out cut overlay.

Electricity is far the best power to use. Get individual motors. Three motors: one for 8 by 12, another for 10 by 15 and a third for 12 by 18, will cost but $100. It is the cheapest as well as the best in every way, day after day.

Presses should be placed so that the light will strike platen unobstructed, and close to stock, drying tables, lock-up stone, etc. An inestimable amount of time is wasted in useless moving back and forth in most of the working establishments.

Platen presses should average one thousand impressions per hour, if there is enough work to keep them going. This will necessitate rapid make-ready, not more than one-half hour to the ordinary forms for a 12 by 18, and from ten to twenty minutes on the smaller presses. The forms should go to the pressman entirely O. K.; corrected, "on their feet," and securely locked. From twelve hundred to fifteen hundred an hour is a profitable speed for a good feeder, and envelopes, postal and other small cards should be fed at two thousand per hour. Some points for the feeder who would excel are: (1) get a regular motion; (2) keep your attention on the work; (3) grasp the sheet going in slightly below center; (4) always have this sheet under control before impression, and have it well started before you remove the one last printed, getting the latter out just as soon as you can get at it; (5) shove the sheet down close to the tympan to the two side gauges first, and then swiftly slide it exactly to end gauge, holding it there momentarily with the third finger just as platen starts forward; (6) try to avoid using the throw-off, depending rather on your skill to prevent spoilage; (7) if there is no danger of offset, take good lifts and pile the sheets neatly as they come off the platen. A nail driven in the press table will serve as end gauge to get sheets in neat piles. Have an "eagle eye" for defective color, offset, loose quoins, type, etc., thus training yourself for the better paying but more responsible position of pressman.

Observe the methods of other and better workmen. Do not be discouraged by obstacles. With perseverance, attention, forethought and intelligence you will see the day when every obstacle will yield to proper treatment as the boat obeys the rudder; then the press which may have worried you in your first days at the trade will become as a pleasing plaything as well as a most useful instrument, even like unto the artist's brush and palette or the musician's violin.

(Concluded.)

Your beautiful journal is valued highly.—*The Printers' Register, London.*



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"A FRIEND IN NEED."

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XVI.—SYNTAX OF NOUNS.

THESE articles do not pretend to inclusion of everything that would have to be said if syntax were exhaustively explained, for they will contain very little of the systematic logical knowledge that would be necessary for such a full exposition. William Chauncey Fowler introduces his treatise on syntax thus: "So closely connected is grammar with logic, the former having originally grown out of the latter, that a thorough knowledge of syntactical forms can not be acquired without a previous knowledge of certain logical forms and logical terms." Not so much logic is necessary for our purpose as he thought was needed for his. We wish simply to distinguish between right and wrong association of words or forms in sentences, and to show that occasionally even some expressions that one is sure are not right must be used because some one else, with authority, chooses to have them so.

We shall need to understand certain logical terms and logical forms, but not so many as Fowler indicated, for he included in his list "terms, simple terms, complex terms, propositions, complex propositions, compound propositions," none of which terms are to be used in these writings in their logical sense. Distinction between grammatical and logical subjects and predicates is of value here, because of its occasional influence on the form of some words.

A subject must be a name, and a grammatical subject must be a noun, which is a single word that is a name. A subject, of course, is something named or addressed as acting or being; an object is something acted upon or done. In the sentence, "Brown wrote a book," "Brown" is the subject, in the nominative case, and "book" is the object, in the objective case. What is said of Brown, "wrote a book," is the predicate. In such a sentence the one word is both grammatical and logical subject. But if the sentence be extended to include a description of Brown, even to the length of a long list of books previously written, the whole of what is before the verb that tells what we now have to say of him is the logical subject. In "Brown, the grammarian, who had already written many books, has now written another," the grammatical subject is still "Brown," and the logical subject is all that is before "has," and itself contains another grammatical subject, the pronoun "who." The same kind of distinction exists between grammatical and logical predicates.

A prominent fact in syntax is that every word has a meaning that may, on occasion, be expressed by the use of a number of words, and of course the fuller expression, when used, must include all that is properly fitting, and must not have more than that. This is nothing other than a phase of the leading principle of syntax, that words in their relations to each other should fit together according to accepted rules of construction. We should not use a singular verb with a plural noun or pronoun; we should not use a nominative pronoun in the place that demands an objective one; we should not use a verb that properly expresses one tense when the sense requires the form of another tense. Much more would be demanded here to state all the rules of syntax, but our purpose is not to make a treatise on theory, but rather to show by example the difference between right and wrong, and just now even that only in the use of nouns.

Nominative nouns do not present much difficulty, even in the matter of position in the sentence, which is normally before the verb, but not always. An error in form occurs sometimes in plurals, which some people will write with an apostrophe, the sign of possession, and of course wrong for any but the possessive case, unless standing in place of omitted letters in contractions. Nominative pronouns are often misused, but we are to consider pronouns separately.

Nouns in the objective case are liable to misuse instead of possessives, and this is an error that should be plainly recognizable as such to justify change by any one other than the author. Very often the sense is exactly the same whether we use the possessive or the objective with its preposition. This is so in the following expressions, which should be allowed to stand in the form used by the writer:

In Henry the Eighth's time.
In the time of Henry the Eighth.
The King of England's dominions.
The dominions of the King of England.

In some cases these two forms of expression are not interchangeable, as when we speak of "the Lord's day" and "the day of the Lord," the first of which is equivalent to Sunday, and the other does not mean Sunday. Thus also we may speak of a person's picture and mean either a representation of the person himself or simply a picture that belongs to the person, the intention being usually shown by context. In any such case, if there is doubt as to the meaning, the proofreader should not make any change.

Nouns in the objective case follow verbs or prepositions, but sometimes, especially in poetry, an objective noun is put before its verb. Fowler says that "the objective case follows the adjectives like, nigh, near, and next." But these "adjectives" in that use are prepositions. This construction will be treated in our articles on verbs, and the possessive case is to be the subject of the next article.

(To be continued.)

MISUNDERSTOOD.

A Michigan paper wound up a compliment to a young schoolma'am with a good word about "the reputation for teaching she bears." The next day the young schoolma'am met the editor and chased him down the street with an umbrella, and at every jump in the road she screamed that she had never taught a she bear in her life.—*Exchange.*

Written for THE INLAND PRINTER.

DIE-CUT PRINTED NOVELTIES.

BY GEORGE SHERMAN.

THE practicability of cutting with steel rule on platen presses was illustrated under this title in the May, 1904, issue of THE INLAND PRINTER, together with a treatise on the process. Die-cutting by this method has long since passed the experimental stage, and it may be truthfully said that all the possibilities within specially constructed cutting machines can be accomplished with equal facility on any job press. The production of useful devices and odd shapes for advertising purposes affords a very profitable side line for the job-printer. Few proprietors of the smaller job shops recognize this, however, on account of the prevailing belief that a special equipment is necessary to produce this work.

The purpose of this article is to illustrate a few examples of practical utility that are in daily use in the commercial world, with an explanation of the methods applicable to their production on platen presses.

The advent of the handsomely decorated and illuminated post-card created a new industry, and as the designs of these souvenirs increased in richness and delicacy of color effects there came a demand for some

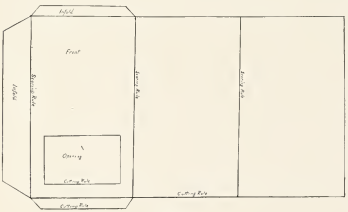


FIG. 1.

suitable enclosure that would protect them while in transit. The conventional envelope was inadequate, as it destroyed the post-card effect striven after. Therefore, ingeniously devised die-cut enclosures soon made their appearance. These were designed to insure protection and facility in mailing, to prevent mutilation by cancellation and the written address, and at the same time to reveal enough of the post-card to preserve its identity as such.

Fig. 1 is a pattern of a simple enclosure of this kind, showing the die-cut sheet before it enfolds the post-card. It is a most economical design, in that it requires a minimum amount of stock, and, although folded without pasting, its stability is assured. Cover paper or a heavy antique book are both suitable for these devices. Fig. 2 has been reproduced from an actual photograph of the cutting form used for Fig. 1. The position and make-up of the rules for scoring and cutting are plainly revealed. The corks glued to the furniture in the various positions are slightly more than type-high, and they serve the purpose of effectually releasing the sheet from the rules after each impression. The back of a discarded brass galley is substituted for a tympan, and makes an excellent surface of contact with the rules. Work of this nature can be produced with the press running at full speed

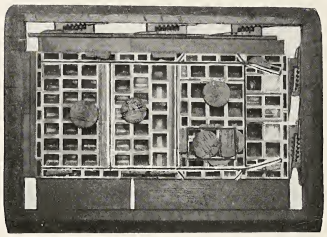


FIG. 2.

and with a facility equal to letterpress printing. Fig. 3 shows the device after it has been mailed. This is also an effective way of mailing second-class matter, the peculiar infold being almost as secure as a seal.

This same idea can also be applied to advance postal cards. An ingenious device for this purpose is embodied in Fig. 4. Therein A represents the enclosure, which consists of a piece of tough stock, twelve inches long, folded in the middle like the cover of an oblong six-inch booklet. The open end is lapped and pasted. The incision (B) admits the protruding end of the advance postal (C), which reveals the business card of the house from which it is issued. The card is addressed on the outside of the enclosure. The contents of the postal are revealed to the addressee by pulling out on the protruding end. The extensions



FIG. 3.

(D) prevent the card from falling out of the enclosure during transit.

Booklets of odd shapes, fashioned after various trade emblems, are catchy novelties and splendid trade-getters. Even these can be die-cut on a platen press. For this class of cutting the entire work must be com-

pleted — bound and stapled — in rectangular shape before it is fed to the die form.

Indexed books are articles of every-day use, and I have been in position to see these staples produced under very trying circumstances. The moderately

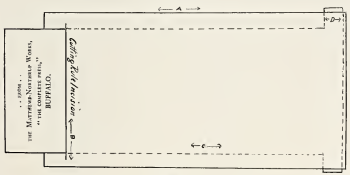


FIG. 4.

equipped bookbinder usually cuts the entire indexed margins by hand with a shoemaker's knife, following the outlines of a brass pattern. If he is located in a country town and is confronted with an unusually large order, his only resort is to forward the work to some large city establishment that is equipped with special tools and machines. How different if he but knew the economic value of steel cutting-rules. I know of no more practical method of making indexed margins than that shown in the accompanying illustration (Fig. 5). After the printing has been completed on the rectangu-

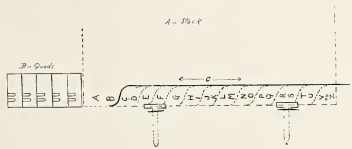


FIG. 5.

lar stock, each individual index and its accompanying leaves should be collated into signatures from A to Z, preparatory to the die-cutting. Lock up a piece of cutting-rule, bent into the shape indicated by C in the drawing. The position of this rule should be along the edge of the sheet next to the gauge pins. Paste as many quads on the tympan for a side guide as there are indexed spaces on the margins of the sheets. These quads should be of a size equal to the depth of each step in the margin. Start at A and feed all of this initial for the entire edition up to the first quad thus pasted. After this lot has been completed, remove one of the quads and continue likewise with the second initial. A repetition of this procedure down to the last quad pasted will result in an absolutely accurate indexed margin, with each step uniformly cut and correctly spaced. If the signatures are not too thick, each one may be fed in its entirety at one impression.

In lieu of a round-cornering machine, the cutting-rule is once more to the rescue. One, two or four corners may be rounded at one impression, and a set of these rules (Fig. 6) when once made, can be laid aside for future use.

All typefoundries and printers' supply houses handle steel cutting-rule. It is made in two qualities: soft, for bending into odd shapes, at 10 cents per foot; and tempered, for straight-line cutting, at 15 cents per foot.

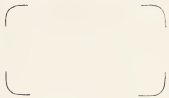


FIG. 6

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

XI.— ORNAMENT — INCLUDING RULE AND BORDERS.

THE dressing of display may be carried to a high point without bringing in any accessories to the type. The type alone, in the possibilities of its setting, gives abundant means for attracting the attention, as we have seen, for instance, in the papers on contrast, symmetry, pattern, balance and divisions, which, except in the case of divisions, did not even hint at the introduction of anything not to be found in the type-cases themselves.

And yet accessories may be made to play a very important part, especially in the business of "eye-catching," the main caution being to see that the bait is so securely fixed that the roaming eye may not pick it up and get off free of the idea to which the device was supposed to be attached. The eye must be held and made to see the matter intended for it, else the resort to any expedient for the sake of gaining notice is futile.

The simplest accessory to the type is the rule. And the simplest use of the rule is in underlining. A rule makes emphasis not only because underlining is practiced very generally in correspondence and other writing to indicate greater strength than usual in the designated word, but because a rule, however light, adds color to the word under which it is placed. In Fig. 1, the heavy lines are the first things of the page to catch the eye, and the lines above them, through close position, are simultaneously brought to notice. Together, type lines and rules become in value equal to lines of much heavier-face type, and are chief points in the scheme of contrasts or the plan of subordination, whichever the general arrangement of the display may be called.

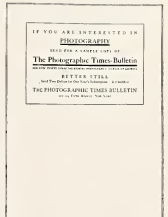


FIG. 1.

Rule is used very differently when it is employed to separate portions of a form, for here, strictly, it does not empha-

size, merely marking out the confines of certain designed spaces. In Fig. 2 we have an example of rules so enclosing spaces as to make two distinctly separate forms within the whole form; and again in the same figure we find examples of rules simply making divisions in paragraphs of type matter without forming panels, and without particularly emphasizing the lines under which they are placed. It will be noted that when a considerable space of white intervenes between the rule and the type, *separation* is the effect rather than *emphasis*. Further, as under the word "Type," in Fig. 2, when the rule is proportionately very light, it will likely suggest separation instead of emphasis. Rule, by adding color to the impression of the form, always adds what *may* be made into emphasis, but if its force is not directly applied to a specific line of type, it becomes related to the lines between which it occurs, and this relation, if such it may be called, is separation.



Fig. 2.

The outer double rule of Fig. 2 unites the two included sections into a single complete form. This is a very important duty. Symmetry tends to the preservation of unity; so does balance; pattern marks it quite distinctly; margins, if broad enough, completely safeguard it; but where the margin is not strong enough and unity must be preserved beyond doubt, rule or a border generally has to take up the task.

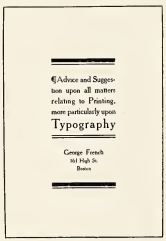


Fig. 3.



Fig 4.

But, returning to the more elementary quality of rule, as used in display, we must recognize that in its ability to convey color (or blackness) to the work, it plays an important part in the making of pattern, and pattern in composition is another name for the combination of balance and contrast and pleasing shape. When the rule produces a strong emphasis, either independent of the type or allied to it — that is, when it makes strong black marks here and there throughout the composition — it takes part in producing an effect which may be either artistic or ugly, according as the heavy notes of black, or color, are wisely or unwisely placed. Talent or much practice are requisite for success in accomplishing what is artistic — some would say both talent and practice.

With the consideration of this use of rule we enter into the realm of taste in display, which has laws perhaps less easily defined, but Fig. 3 shows an admirable example of the employment of rule to give strength to composition and by the introduction, indeed, of heavy rules not related to any particular lines of type. Rule, thus employed, finds itself strictly in the same position as ornament. Its usefulness is its ability to assist in producing pattern and to attract the eye by contrast or its interesting position. While margin is most effective in this present example, the two pieces of heavy rule in Fig. 3 emphasize the whole composition in a way that puts unmistakably upon rule as an element of display other duties than those of underlining words, separating parts, the building of panels and the uniting of various portions of a page or form. The rules in Fig. 3 really are ornament.



Fig. 5.

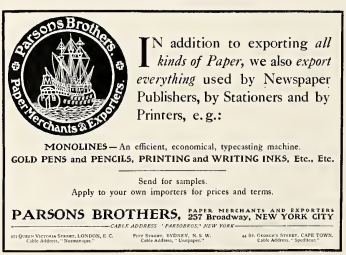


Fig. 6.

Rule and what are commonly termed ornaments are of similar use in more ways than one. Ornaments — by which we mean any of the decorative devices, except borders, employed with type — also give emphasis to words, as we may see in Figs. 4 or 5.

In Fig. 4 there is a repetition of the effect noted in Fig. 1, namely, that the heaviest device in the page first attracts notice, and that certain types being near gain advantage from the adjacent position. The force of the ornament is thrown to that portion of the matter which is nearest it. This appears again in Fig. 5, where added force, we must admit, is given the heading through the appropriateness of the device which supports it.



Fig. 7.

In Fig. 6 a strong trademark, which it is no forcing of the term to call an ornament, is used to emphasize a whole piece of composition, without any heading or chief line being related to it. The further coincidence in the employment of rule and ornament is therefore made apparent by a comparison of this Fig. 6 with Fig. 3, since the type in each is very apparently lighter than the heavy devices used to attract the attention. And yet pattern is not so agreeably presented in Fig. 6 as in Fig. 7, where an ornament which is innocent of any appropriateness to the business combines with the bold head-lines and the wavy rule border to make a design of very insistent strength. It is hardly carrying the point in regard to emphasis too far to claim that the lion rampant, standing as it does close to the little paragraph set in the smallest type

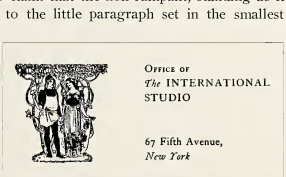


Fig. 8.

to be found on the page, leads the eye quite directly to these lines beginning, "The Only Illustrated . ." and adds far more to the likelihood of these being read than would a larger size of type without ornament.

As to balance, the heading shown in Fig. 8 places type and a special design in positions of mutual advantage, and this specimen, together with those of Figs. 7, 5, and others, plainly displays the kind of pattern which depends largely, perhaps chiefly, on ornament for its character.

Ornament is useful as a space-filler. This may be thought a subordinate, almost unworthy position, yet it gives great opportunity to produce striking and artistic effects in typework. The wealth of space at hand in the instance where something is needed to fill in lest a blankness results, gives margins that largely augment the beauty of a good ornament or device so used. And if this device has, in what it represents, any bearing upon the matter it accompanies, the result is that the space-filler becomes the heart of the whole composition. Fig. 9 is an example of refined and well-chosen ornament placed most advantageously to fill space not needed by the type. Fig. 10 presents a stronger device, also of good design. In both cases the ornament gives character and dignity to the composition, while the generous space allotted to the ornament acts as a setting to greatly enhance its effect as a device. The strength of a good bit of ornament is far out of proportion to its size. Like a blackbird against a field of drifting snow, it can not be missed by the eye; it is sure to be found and noticed.

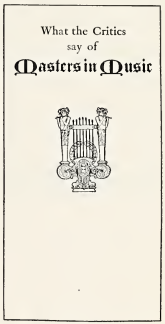


Fig. 9.

While vacuity may be escaped by a touch of ornament or a mere spot of decoration thrown in with "studied carelessness," it is sometimes well to fill the space completely, or at least laterally to preserve the measure to which the text is set, as in Figs. 11 and 12. This latter use of ornament as a "filler" assumes the adherence to "close form" in composition as a working basis, that is, that the rectangular shape is to be observed by keeping all matters strictly to the confines of the exterior parallels and giving contrasts of black and gray, rather than contrasts of black and white, as the elements of emphasis and pattern. Again this latter form introduces divisions as a factor of artistic



Fig. 10

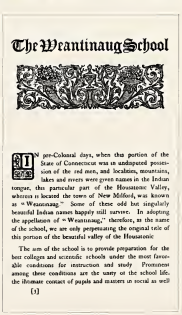


Fig. 11.

design, as may be noted in Fig. 11. In the use of comparatively small ornamental devices in large spaces, the "open form" of composition is favored, together with the employment of various shapes in place of the uniform rectangle, and contrasts of greater strength. Yet, whether the composition is "open" or "close," the contrasts bold or slight, the pattern outline regular or irregular, the character of the ornament itself tells more for style than even the type-face or the arrangement of the display. As the style of the ornament is a matter of wider selection than face of type or possible variation of the display, there is more individuality expressed by it. Further than that, it is more directly an element of the artist's art which goes into the typographical work — of art which is carried by straighter course from the field of imagination and artistic thought to the form in the press, because its lines were derived from something conceived in the present times, not adapted from models of past centuries, as of necessity our type-faces must be. Quite in proportion as the little ornament in a large space attracts attention, so a little touch of good ornament in a job adds style.

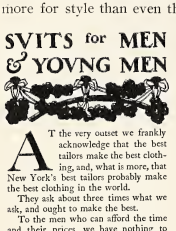


Fig. 12.

It is fortunate that typefounders are now giving so much attention to ornaments, for if the taste of the men who settle the type designs is responsible also for the ornament to accompany the type-faces, discordant effects are less likely to occur than if the printer were left to hunt out his ornaments, busy as he is, much as the Hebrews in Egypt once were compelled to find straw for their bricks while not allowed to abate the tale of bricks they had been required to deliver.

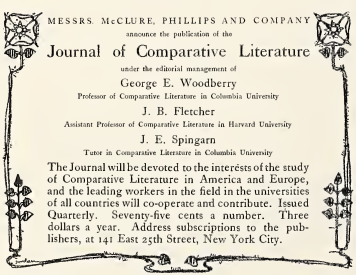


Fig. 13.

However, when the printer is not driven and hard put to it to obtain the straws of his composition, namely, the ornaments he would use, greater originality results from his having special designs, like that of Fig. 13, though the responsibility for harmony and style in the ornamentation of his work is thereby laid entirely upon his own shoulders. This may redound to his credit or prove his undoing, so that he needs to take care. In Fig. 13, the style is certainly consistent, harmonious and enviable.

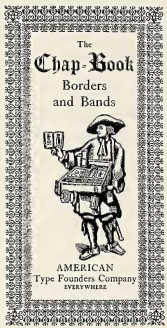


Fig. 14.

Borders are but a form of ornament, and what may be said of them has practically been said already in regard to rule and ornaments. A border unites the portions of a form unmistakably into one. Borders can also be used in bands and like rule for paneling; but generally they are the exterior decoration, as distinguished from the interior decoration, or trimming rather than ornament introduced into the fabric. Fig. 13 illustrates decoration that stands on middle ground between border and ornament, for it does not flank all sides of the type matter and yet serves to unite the composition.

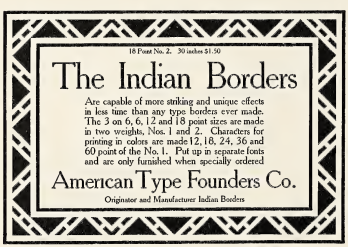


Fig. 15.

Borders, like other typographical ornament, add style to the work. A feeling of l'art nouveau is found in Fig. 13; a revival of the vogue of old "Colonial" days in Fig. 14; and an evidence of the Navajo in Fig. 15.

It is essential that a printer or designer in typographic work should appreciate the distinction between the use of ornament and illustration. The effort to illustrate, although a perfectly natural aim,

is often antagonistic to beauty in printing, simply for the reason that illustration is related intimately to copy, being inserted to explain or assist the text, without any consideration necessarily as to appearance. A catalogue is illustrated, not essentially to beautify the book, but to show products of manufacture, the extent or interesting features of a factory, or some other thing of which the publisher wishes to give a vivid impression. A book of fiction or history is illustrated, primarily, we may say, to add interest and reality to the story.

Now, ornament, on the other hand, does not attempt, generally, to do more than assist the typography, to better its form and effect, letting the relation of ornament to text which we call appropriateness come in, to be sure, but secondarily. The business of ornament is primarily with balance and pattern, contrasts and points of attention, style, or in fact anything related to "attractive" display rather than "interpretative" display, unless interpretation can be assisted at the same time and without any injury to the artistic result.

Illustration, we know, is thrust in oftentimes as a thing to be included, no matter whether the problems of appearance are thereby made difficult or not. Owing to the demands of those who pay for the printing, we are frequently obliged to acquiesce and do our best with things difficult to handle. But ornament, that is, decorative typographic accessories, which are generally of the printer's selection, may never rightly be included unless conforming to the style of the work and helping the composition to attain a desired pattern or effect. If, incidentally, it can express some relation to the text, so much the better.

Ornament, as seen in Figs. 4, 7, 11 and 13, assists the display of the type and is essential to the style of the page, though it means nothing in relation to the text and was never demanded or even suggested by copy. Ornament, as presented in Figs. 5, 6, 8, 9, 10 and 12, gives hints or explanations of the subject of the matter, though in most cases here it is treated with a skilful repression which brings out the whole typographic arrangement as a thoroughly balanced design, without undue emphasis on the device itself, although its strength as a part can be felt throughout the entire composition.

(To be continued.)

DOUBLE-PRICE MATTER.

I have been a subscriber to THE INLAND PRINTER for the past seven years — through the local news agent — and believe that THE INLAND PRINTER is the finest publication of its kind in the world. Would not be without it for twice its price, as a printer simply can not keep up-to-date without it.—*Joseph Fuamme, Hillsboro, North Dakota.*

THE POPULAR VERDICT.

The Hon. Erving Winslow, of Massachusetts, says Douglas was elected governor by the anti-imperialists. The general impression, however, is that Douglas was elected by printers' ink.—*Chicago Record-Herald.*

Written for THE INLAND PRINTER.

A STUDY OF IMPOSITION.

BY CHARLES M. BUTLER.

NO. V.— DOUBLE EIGHT-PAGE FORMS.

A SCHEME for printing two eight-page forms to fold singly is shown in Fig. 17. Very often in hand-fold forms, where the printing is done on extra heavy coated paper, instead of folding in sixteens, sixteen pages are very often folded as two eights, one to insert in the other. In that case 1 to 4 and 13 to 16

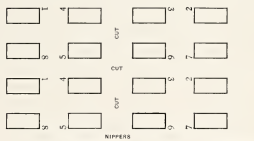


FIG. 17. Two Regular Eights, Printed Double, to Fold Singly.

become the outside eight, 5 to 12 the insert. Either are work-and-turn forms, both cut twice after printing and each folds regular.

TWELVE-PAGE FORMS.

Twelve-page forms are more complicated than regular three-fold (octavo) sixteen-page forms. For the sake of unity, however, we catalogue the twelves (sexto) where they numerically fall, between the

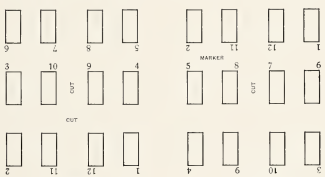


FIG. 18. Insert Twelve, Regular Eight and Four.

FIG. 19. Hand Three-fold Twelve.

eights and sixteens. Fig. 18 is a regular combination form composed of an eight and a four. The four, as laid, forms the outside section into which is inserted the eight. Heavy inserts should always be placed on the inside of lighter ones. The odd section should always be placed on the nipper edge to get proper alignment of head; the nipper margin should be one-half the head margin between the regular laid form. Where the pages end for end laid in this manner occupy more space than the four sidewise, the long way of the paper should be fed to the nippers; in that case the star edges, as marked, become the nipper edges — and the form becomes a reverse-nipper edge form, and the paper should be straightened by trimming before printing. Cut through the long way of the paper after printing. This forms a three-fold and inserted form.

Fig. 19 is a genuine three-fold twelve. The scheme

is the same as Fig. 18 as to margins and nipper edge and reversing, when necessary. The guide or marker to fold the first fold by is placed exactly in the center of the head margin of the inside half of the section forming the eight. The form is a roll-fold, the first two folds being made in the same direction, the first fold being folded to the guide and then "rolled" or turned over. It is a simple and handy form of booklet, with backs properly formed for durability.

Fig. 20 is a machine-fold combination form, capable of being folded by the folder designated as a "book" machine. A gathered form; a four followed by an eight and pasted together, if desired, by the machine or delivered separately. As an oblong it can be used

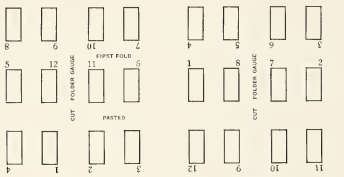


Fig. 20. Machine, Regular Gathered Eight and Four Book Folder.

Fig. 21. Machine, Regular Gathered Eight and Four Newspaper Folder.

in the same manner. As a reverse-nipper edge form, with paper squared, page 1 can be laid from the outside, either odd corner, if for any reason pages are desired to be placed in these positions to get peculiar action of rollers or nippers.

Fig. 21 is practically the same as Fig. 20 — an eight followed by a four and pasted. "Newspaper" machine, the paper traveling in the reverse direction on second fold — as compared to the "book" machine.

Fig. 22 is a "lay" for an oblong or "open end" form. Cuts twice before folding; a combination four

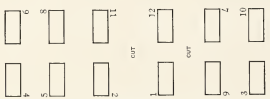


Fig. 22. Regular Work-and-Turn Four and Inserted Eight, Oblong Music.

with eight-page insert. The same scheme can be used as a regular perpendicular form, by reversing the nipper edge.

2	11	4	9	8	5
		HEAD.			
1	12	3	10	7	6

Fig. 22b. Variation of Fig. 22.

Fig. 23 is a music-fold twelve; three folds, marker in heads to guide first fold; rolled. Cut margin should be scanted slightly in comparison with regular head margin and cut true by cutter, else the form will not fold perfect. Makes a solid and durable form as handy to fold as a regular three-fold music form. This scheme for a deep form of twelves can be used by

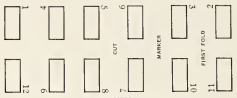


Fig. 23. Hand Three-fold Oblong Music.

reversing the nipper edge; making a roll form, rolling three folds all in the same direction.

2	11	8	5	4	9
		HEAD.			
1	12	7	6	3	10

Fig. 23b. Variation of Fig. 23.

OCTAVO (SIXTEEN-PAGE) FORMS.

Modern folding machinery, as designed to-day, is less complicated, so far as the printer is concerned, than in the past. Instead of separate machines which only fold one, two, three or four folds, we have machinery which interchanges and delivers either after making one, two, three or four folds. While each deck is capable of making one fold, many are capable of



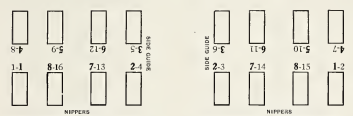
Fig. 24. Common Hand-fold Octavo.

making more than one fold if desired; cut after first fold and deliver two half sheets separately, or insert, as desired. Most of these combinations occur in the sixteen-page schemes. The following diagrams represent the leading "lays," but the possibilities are so varied as to be almost unlimited. You can find a machine for almost any kind of a scheme. Most machine folds (inserted forms excepted) can readily be folded by hand, while one or two of the hand folds can not be folded on the machine (for instance, a single sixteen of music open-end work), unless laid as a side-stitched and gathered book — quite unusual on this class of work. On modern binding machines which paste or glue work, backs are not necessary — each sheet standing as an individual.

Fig. 24 represents the most common scheme of laying an ordinary octavo. Either edge can be made the nipper edge. By pointing the form with round points fifteen inches apart, 7½ inches each way from the center fold, it can be folded on the point machine.

A regular work-and-turn form; paper cuts through short way of stock after printing.

All forms which work and turn can be printed in two sections, if desired. The section starting with page 1 is known as the outer section. The outer section of a sixteen-page form is composed of pages 1, 4, 5, 8, 9, 12, 13, 16 (see Example IV, light-faced figures); the inner by light-faced figures 2, 3, 6, 7, 10, 11, 14, 15. The black-faced figures, same diagram, illustrate the simplicity of "split" forms; the outside



Outside Half of Straight Sixteen. Inside Half of Straight Sixteen.

EXAMPLE IV. Showing Simplicity of "Split" Forms.

half represents, theoretically, a straight eight; the inside an eight, the first page (page 2) laid from the reverse corner and proceeding in reverse manner. "Splits" are only difficult when one mentally figures on blind positions, not necessary to take into account. This theory holds good on all regular forms, such as fours, eights, sixteens, thirty-twos, sixty-fours, etc. Odd forms, such as twelves, twenty-fours, forty-eights, require a different handling, because in folding these latter forms the sheets are not folded in halves, quarters, etc., but thirds, sixths, etc., and in so doing certain sections of the folds virtually act the same as if turned over, which breaks the continuity of pagination in splitting forms as above described.

Fig. 25 is an octavo common to newspaper machine. First page laid at the inside lower section, the low section, containing page 1, at the nippers, so that the straight edge will form guide on folding machine. The cut edge becomes gauge on folder. The first fold



FIG. 25. Newspaper Machine Octavo.

is made the short way of paper, and sheet travels to left in making second fold. (See paragraph on page 210, November, 1904, number, for explanation of "slit points.") Four-page form, Fig. 8, can work with this to form twenty-page, by use of double feeders.

Fig. 26 is a scheme for "pony book folder." First page on outside cut margin, and low folio at nippers; cut margin gauge edge; sheet travels to right after making first fold short way of paper. (See explanation of "slit points.")

Fig. 27 is an ordinary lay for oblong, open-end or music work. Hand fold; second and third fold rolling

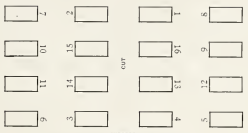


FIG. 26. Book Machine Octavo.

in same direction. Folded by machinery only on special machine, or as a book with no back. A music form can be laid to sew as two eights and folded on regular machine with three folds by the following lay, which is economy on side-stitched books in comparison with

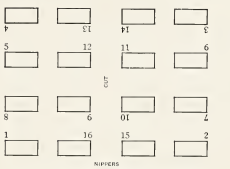


FIG. 27. Music (Oblong) Octavo, Hand-fold.

hand-fold regular forms, because two consecutive eights are gathered at one time. (Fig. 27*b*.)

12	13	14	11
	HEAD.		
7	2	3	6
8	1	4	5
	HEAD.		
9	16	15	10

FIG. 27*b*. Music (oblong) double quarto, folding consecutively for side-stitched book.

For a book with no back, lay the same as for regular fold sixteen to suit the peculiar folder, either outside, with first page in fold or in cut. If for any reason pages work better from starting first page at any other point than lower left-hand corner, with head away from you, you can impose this form from any given odd-page point. What pages are placed on nippers is immaterial on hand-fold forms.

(To be continued.)

A JUSTIFIABLE KICK.

The compositors of Fiume, Austria, are required to know four languages, namely: Croatian, Italian, Magyar and German. It appears that they are about to go on strike because it is also demanded that they learn Volapuk. We can not be surprised that, under the circumstances, these honest men are inclined to rebel, since, if they did not, possibly they might be required to master Esperanto or all the dialects jabbered at the Tower of Babel.—*The Caxton Magazine.*



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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

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JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

5–4

EDITORIAL NOTES.

AN exchange asks, "Does sort-hunting pay?" That depends on whether the question is put to a printer or the sheriff and his corps of fee-gathering underlings.

THERE is seemingly no end to the purposes for which technical classes may be used. In Dublin, Ireland, they are being utilized to teach Gaelic to compositors, and the students are said to be making good progress.

THOSE who have been following the adjectival Mr. Lawson, of Boston, know that *haute finance*, as exemplified by the "system," is a buzz-saw that is dangerous to monkey with. If business is a little dull and you hire a lady canvasser who has a hypnotic eye, it would be well to wear blinkers when talking terms to her.

AN English exchange records the fact that a firm of printers was penalized to the extent of $20 for not notifying the authorities of a case of lead-poisoning arising from there being in the composing-room "pots of molten lead which gave off fumes." They are evidently striving to attain the hygienic printing-office over there.

THE London *Standard* changed owners recently, and one of the innovations of the new proprietor was to arrange for the installation of twenty-four machines. Even for a "pillar of old-fashioned conservatism," as the cable dispatches designate the *Standard*, hand composition on a twelve-page daily is something of an anachronism.

THE union bookbinders are to be congratulated on the improvement in their official organ, the *International Bookbinder*, since it came under direct control of the brotherhood's officials; and this without disparagement of the late editor, who nursed the journal through the woes of infancy into vigorous manhood. The *Bookbinder* is edited with a quiet dignity worthy of emulation by some other trade-union publications.

THOSE who are disturbed about the demands of American unions should reflect that things might be worse. At a recent meeting of the London Society of Compositors considerable time was spent in discussing the question of payment for legal holidays to weekly employes, and the matter was referred to the society's lawyers, which would indicate that the journeymen are laboring under the impression that they have a legal right to the "pick-up." Outside of a few smaller unions, there is no thought of charging for holidays in this country, it being generally conceded that such a custom would be incompatible with modern industrial methods.

THE uninitiated know little of the stress and strain endured by all engaged in the publication of our large daily papers, and among the initiated there is often wonderment at the success achieved under trying circumstances. But the most nearly perfect organizations of willing workers sometimes fail. That excellent newspaper, the Indianapolis *News,* evidently had an experience of this distressing nature, for its twenty-four page issue of December 24 came to hand with a blank sheet where page 15 ought to be. What the direct cause of this was the deponent knoweth not, but feels assured that the anger of the management was not more intense than the sorrow of the unfortunate or unfortunates who were responsible for thus Chadwicking the *News'* readers.

THE authorities at St. Petersburg have settled a moot question and decreed that printers are "artists." But this flattering designation brought more sorrow than joy to those affected. It appears that until recently there were over one thousand Jews employed at the trade in the Russian capital, and among other productions there were four newspapers — two printed in Hebrew and two in Yiddish — which probably were distasteful to the government, for in classing Jewish printers as "foreign artists" they were by law restricted to plying their vocation in frontier towns, and as the four papers referred to were unable to obtain capable native "artists" they were compelled to suspend. As with more enlightened peoples, "political" decisions are usually mischievous, and some printers are paying dearly for the honor of being classed as artists; most of us would rather be common "hands" and left to enjoy the exquisite pleasure of attending the weekly ghost-walk where the pay is highest.

THE *Voice,* of Tokio, Japan, edited by Mr. Snodegrass, an American, affects "slightly reformed spelling," omitting all "silent and dubl letterz and uther confuzing uzajez." As it enjoys a large circulation among Japanese students, it is predicted that Japan, and not America, as Mr. Ben Pitman and Mr. W. T. Stead have prophesied, will clothe the English language in more "laconic attire" than that with which we now adorn it. A contributor to the *British and Colonial Printer* evidently expects the Japanese to put their war record in the shade, for he says:

> It doz not require a very larj vizhon or a very vivid imajinashon to hazard the opinion that Japan may even overtake America in lopping of the needless orthografic twigz and branchez which cluster around the English langwaje.

After mastering Russian nomenclature, perhaps the Japs have acquired a liking for such forms as lojic, hy (high), caracteriz and stenograferz, but they will find it infinitely more difficult to change our orthography than to change the plans of the Czar's board of strategy. That is, if they harbor designs of that character.

THE *Unionist,* of New York, the journalistic mouthpiece of "Big Six," has again changed owners. This paper has probably had the most checkered career of any journal catering to the printing fraternity. It is now in its twenty-ninth volume, having been started to aid New York Typographical Union in its fight against the *Tribune,* and, strangely enough, among its many owners were men believed to represent the *Tribune's* interests. It has suspended publication only to reappear suspiciously near election time — though not always under the same name, but always essaying to fill the same field. It is said its retiring owner, Mr. J. W. Sullivan, purchased the paper mainly to prevent its falling into the hands of the celebrated "Bill" Devery, the picturesque policeman-politician. Mr. Sullivan, who is well known to the trade and is the author of several books, published a creditable paper, keeping clear of party politics and offensive personalities, for all of which he received much praise from his constituency. A few months ago he notified his readers that commendations did not pay bills, and said that if the printers of New York did not do something more substantial he would retire from the field. And he has; which goes to show that it is a difficult matter to sell papers to the men who make them.

BRITISH trade journals teem with references to the depression in business. Almost without exception, the trade unions report heavy drains on their out-of-work benefit funds. One astute writer on craft affairs attributes much of the slackness to the Far Eastern war, the effects of which, he says, are felt much more acutely in Great Britain than on the continent. But the war is not alone responsible in his view, as he urges the younger men to "take the heroic course of emigrating." In his opinion, "printing is daily becoming more precarious and 'permanencies' are now very rare in London." That indicates scarcity of work, surely, and is not encouraging for the journeyman, but there are complaints galore that employers are not getting enough for the work that is done. There have been an unusual number of offices sold under the auctioneer's hammer recently, which moves *Notes for Buyers* to suggest that this evidence of distress could be made to do good duty in convincing customers that an increase in prices is an absolute necessity, for, reasons *Notes,* "ignorant as the public may be of the varied elements to be dealt with in printing, it does at least understand the sound of the auction hammer." Notwithstanding our contemporary's enthusiasm, so convincing an argument will be found of little avail with the average customer when he weighs it against a lower price — even though he knows it to be ruinously low — farther down the street. The best remedy for the ills *Notes for Buyers* complains of is good doses of "Get together," taken until the patient has recovered his health.

IT is to be hoped the members of Franklin Union of Pressfeeders, of Chicago, will take stock, for the purpose of ascertaining just "where they are at," so to speak. Repudiated by the American Federation of Labor, which insisted in an unusually strenuous manner that the Chicago Federation should expel the Franklins, they ought to realize that being inordinate and unreasoning disturbers of industrial conditions, and that in a criminal way, does not commend itself to many people in any walk of life. If the organization is content to play the outlaw all along the line, it can not well complain of the treatment meted out to it by the trade-unionists of high degree who compose the American Federation of Labor. At all events, the result was inevitable, for the other printing-trade unions could not lower their flags to such an exponent of the physical-force idea and irresponsibility as the Franklin Union has proved itself to be. The young men involved should remember that, while commonplace regularity is devoid of undue excitement, it has its compensations, and it is doubtful if, with all its strenuousness, Franklin Union would not have accomplished more for its members had it followed the simpler and quieter plan of sister unions.

THESE be the days of surprises in British journalism. The London *Times* — the "Thunderer" of great fame — has addressed a circular letter to its readers asking suggestions tending to the improvement of the paper, much after the fashion of some of our 10-cent magazines. There have also been several changes of ownership, among them the amalgamation of the supposedly flourishing Liverpool *Daily Post* and *Daily Mercury*. According to the *Printers' Register*, these papers have always been guided by the same political principles, and apart from proprietorial interests, there was, in the owners' opinion, no special reason for their separate existence. That may all be, but it is good guessing that if the profits had been satisfactory, affairs would have gone on in the same old way. However, the *Mercury* management, in announcing the amalgamation, gave voice to views coinciding with those held by some newspaper men on this side, when it said: "Recent experience has shown that, under modern conditions, the newspapers that can most usefully serve public interests and promote the public welfare are those whose financial strength justifies fearless criticism, enables them to withstand illicit influence in any and every form, permits them to secure in all departments the most ample and efficient supply of news, and to include in their literary staff men of the highest competence and of proved capacity and experience." And this sound reasoning applies with equal if not greater force to publications other than newspapers. The indefinite but essential quality we call character is of even more value in the publication of a trade journal than in a daily paper.

THAT bane of legitimate trade, the bedroom or cock-robin office, can be found in all sorts of out-of-the-way places in any town, and sometimes a poorly painted sign gives the information that within is a printery and scissor-grinding and umbrella-mending establishment, or some other small-fry jobbing industry. More pretentious but not less incongruous are the businesses of a Scotch firm in Dundee, which flaunts a sign bearing this legend: "Mercantile Stationers, Mill Furnishers, Factors in Leather and Oils, Printers and Lithographers." These thrifty Scots must have some sort of Standard-Oil combination in view.

IT is interesting and sometimes disagreeable to watch one's chickens coming home to roost. In the reply of the London Master Printers' Association to the demand of the pressmen for an increase in the scale, the workers are told that "labor legislation" is one of the causes which compel employers to deny their request. The chairman of the association points out "that, with the introduction of the workmen's compensation act and the ever-increasing demands on employers under the factory acts, the position of workmen is every year being improved, and this, too, at the expense of the masters." As between controversialists, the employers here make a neat counter on the union, but in the end the point has not much weight when wage discussions are on in earnest.

THE EIGHT-HOUR MOVEMENT.

IT is impossible at this time even to attempt to forecast how the present eight-hour movement of the printers will terminate. There is much loud talk, accompanied by resolutions breathing a determination to do or die, on both sides of the house. On behalf of the union we have abundance of assurance that it will be business and nothing but business eleven months hence; a prominent militant employer is quoted as telling the Citizens' Industrial Alliance that the union's defeat will be encompassed only by the ruination of some employers, unless extraordinary efforts are made to save them from bankruptcy. Of one thing we may be assured — that the workday will be shortened, if not within the year, then most certainly within a few years. Modern industrial and social conditions make such a reduction a necessity. If that be true, then the pecuniary loss to employers in resisting the demand will be greater than would follow acceding to it under reasonable conditions. So far as known, no considerable industry has ever been injuriously affected by rational reductions in the working hours. And we hear frequently of trades and establishments that have found the application of the idea to prove profitable.

All these stories are not moonshine or confined to growing communities in new countries, such as Australia or the Far West. Mr. F. Colebrook, a prolific writer in the British craft press and evidently not a pro-labor partisan, recently gave a concrete illustra-

tion that a short workday did not spell ruin or necessarily enhance the cost of production.

In an article descriptive of the rise of a process-engraving firm catering to the trade exclusively, Mr. Colebrook recites how, with increasing business, the profit was stationary or almost so. After casting about for a remedy, the head of this progressive firm speaks thus of the final determination and its results:

> We dropped from forty-eight hours per week to forty-five and increased our wages. I believe the secret of the progress of a business rests with the workpeople. You can not make any man do anything. You must induce him to do it; in other words, lead, not drive. The personal equation comes in, you know. You and I and all other men are different. Even in the same factory you might give the same instruction to half a dozen men assembled together, and hearing the direction once and once only — simultaneously. What would happen? The job would almost certainly be done in half a dozen different ways. You take my meaning? I believe in personal approach, personal individual contact, with my friends, the employes.
>
> We are never afraid of our men being tempted away. Every apprentice has remained, and we claim to get on well with the staff. They know their good work is being appreciated.

There is much in the foregoing that is suggestive and tending in the right direction, but the most powerful lesson at this time is that forty-eight or even forty-five hours a week does not inevitably mean financial embarrassment — which is a modest claim in view of the illustration given. It is a reasonable certainty that the success of the union program will not cause the retirement of any employer; then why should any one provoke a war which, we are told by an opponent of the movement, will probably ruin many? On the other hand, an eight-hour workday will not settle the labor question, though its inception would doubtless put a quietus to the shorter-workday agitation for a generation at least — and why, therefore, should the union be arbitrary or unreasonable in its methods of introducing the change? The writer holds no brief from the union and is not inspired by a knowledge of the plan of campaign contemplated by the officers, but judging the International Typographical Union by its past, it is unfair to conclude that it would be unreasonable in its methods.

If loud talk and extravagant assertion were to make way for common sense, the air would clear off quickly. Let us hope common sense will make its appearance at the proper moment. W. B. P.

DOES THE TARIFF AFFECT PRINTERS?

AS a rule, the trade has not bothered itself about the tariff, the general impression being that the printing business is affected indirectly rather than directly by changes in schedules. However, during the current discussion of fiscal matters, there is some attempt to arouse interest in the subject among followers of the graphic arts. Incidentally, the interesting fact develops that according to census returns the number of printers and lithographers employed in England and Wales increased from 34,650 in 1861 to 117,900 in 1901. This proves nothing, for many agencies besides the tariff were at work, all tending to an increased demand for the product of the press, notably the increment in population, improved machinery and the more general dissemination of education. So the partisan can assert that this result is due to free trade, or has been attained in spite of it, as suits his fancy.

Another interesting contribution to the discussion is credited to the head of a large newspaper concern, in which he says:

> When I became a newspaper printer, every form of paper was taxed 1½d. and the cost of every pound was 8d. To-day, the same quality costs a little more than 1d. per pound, being considerably less than the tax alone before the paper duty was abolished. The result is that for every thousand copies I printed before the repeal, I now print more than five hundred thousand, and each paper is two or three times larger at 1d. per copy than it was at 4d. It was impossible fifty years ago to print either penny [2 cents] or half-penny [1 cent] papers; now I print them by the mile and the ton.

This beneficial change is, in the heat of argument, attributed to the workings of the tariff, perhaps, but, as in the case of the increased number of craftsmen, other things were moving toward the same goal. By way of contrasting the conditions and illustrating how elements other than taxes affect newspapers and printing generally, it is worth recalling that the Brooklyn *Eagle* some time ago forecast what would follow the depletion of pulp-producing forests. In an article on Sir Alfred Harmsworth's proposed paper manufactory in Newfoundland, which has been referred to in these columns, the *Eagle* commented in this way:

> It is interesting to speculate as to the effect of a failure of the supply of wood pulp and a rise in the cost of printing-paper upon civilization. The first result would be the disappearance of the blanket sheets and the abolition of big headlines. Our newspapers would become compact publications, of the pattern of *The Outlook*. Independent and smaller magazines, the penny paper, and probably the 2-cent paper would disappear. Copy would be ruthlessly condensed because the limits of space for a 3 or even a 5 cent paper would be small. Advertising space would be reduced and the price for it raised. The effect of such a change would be hardly less radical than the changes of climate from the deforesting of the mountains. The destruction of the forests would certainly bring about the small and high-priced newspaper, but we may be saved from both if the owners of the vast tracts into which forest-holding are being consolidated will follow the lead in trying to make their pulp and lumber mills a permanent, instead of a temporary, investment.

Here we see that it is possible for us to relapse to the days of small papers and high prices, irrespective of the tariff, for the governing economic conditions are bound to have a greater influence on such things than the legislature. However, there is no need for being downcast; if the present raw material for the paper mill becomes exhausted, science will give us a substitute, or even something that will supersede paper. Meantime, the popular impression among craftsmen that the trade is not affected greatly or directly by the tariff, is perhaps not far wrong — which is rather an exception to the rule with popular notions.

Written for The Inland Printer.

TWO VIEWS OF COMPOSITION.

BY JOHN H. CLAYTON.

HOW apt the average compositor is, when looking at advertisements, to remark somewhat in this style: "That's a good piece of work. See how nicely displayed it is. The whiting is splendid and the whole advertisement is a model of neatness."

An experienced advertising man, looking at the same job, would say: "How weak and ineffective an advertisement! There's not a single striking thing in it. It tells no story, contains nothing of interest to would-be buyers; and, although neat enough, is money wasted as far as business-getting is concerned."

The two men look at the subject from different standpoints. Each is influenced by his occupation and training. From his boyhood upward the compositor has been learning balance, symmetry, correct spacing and whiting, and general harmony of type, cuts and rules. A good central display line, with nice grouping of secondary matter around it, enclosed in a suitable border, and lo — the advertisement!

Take the professional ad-writer. It matters little to him whether the type is the most recent, so long as it is bold and legible. The little niceties which appeal to the printer's cultivated taste are overlooked by him, and all his attention is concentrated on the display. The line that attracts attention, that will impel a second glance, is what he seeks; and, if this is missing, then the advertisement is doomed as far as favorable comment from him is concerned.

Competitions conducted from time to time by The Inland Printer reveal this. How often has the advertiser's own choice coincided with that of the majority of the contestants? Or, take those advertisement contests of a few years back, when sets of proofs of competitors' work were forwarded to some three judges, one a printer, one a publisher and the third an advertisement writer. The reader can not have failed to notice how widely divergent were the selections. Some of the jobs chosen by the last-named judge were ridiculed by many compositors as unworthy of notice, work unfit to be classed with that done by skilled craftsmen. And what invective was ofttimes poured on the head of the critic.

What was the reason that impelled men through whose hands thousands of pieces of printed matter passed every year to select from the many specimens submitted those which met with such a reception from the printers and their friends? Simply the fact that in these advertisements the right line had been selected for prominence, the correct phrase brought out boldly. And what cared the advertiser-judge if this particular specimen were set in gothic and roman, so long as it conformed to the recognized rules of display — from the advertiser's point of view?

Every printer has experienced the rejected advertisement — hacked, altered and cut about by the customer, so as to be almost unrecognizable; and many a muttered curse against the advertiser's lack of intelligence has been heard in the composing-room. But it was simply an exemplification of the truth referred to earlier — the fact that there are two points of view, one the advertiser's, the other the compositor's.

Expediency and progress demand that these two views should be fused into one, and it would seem that the simplest way is for each to study the other's method of judgment. The printer must learn that the first and primary object of an advertisement is to sell goods, and that if it lacks this feature, even though it be a model piece of composition and a splendid piece of work in every other respect, it has failed in its purpose. On the other hand, the ad-writer should know — quite a number do, and more are learning it every day — that it does not necessarily require a coarse, flaring line of heavy, black type to give feature and prominence to the announcement; that beauty and harmony may be retained, and yet have a business-bringing advertisement.

Written for The Inland Printer.

IN A PIRATE'S LAIR.

BY LEON IVAN.

"I HIT town the other day," said Dick Dubs, "and caught a live one at the great publishing house of Ketcham & Skinner, who make a specialty of pirating popular novels or anything else they can get without a law suit. The boys there say the boss would reprint a red-hot stove if it was not copyrighted. The foreman, a big, blustering Dutchman, said he wanted a good make-up. I told him I could fill the bill down to the ground.

"'Have you got a card?' he asked. 'Let me see it; because I don't pay fancy prices to every loafer that comes along.'

"Then he handed me a smashed plate from Addison's 'Spectator,' which he said was wanted in a hurry, because the press would be waiting for it. 'This was set in bourgeois, but ten-point is the nearest we have got to it, so you will have to use that and leave out enough to make it end even. Change anything you like so long as it improves the style and gets it into the page. And don't forget the press is waiting.'

"I don't know whether I improved it much, but I got it into the page and proceeded to lock it up. I inquired where I could find a square to true up the form, but the boss said, 'I would not have such a thing in the shop; I can see if it is straight with one eye; a square only makes a job look twisted and is just an excuse for killing time. If it looks crooked you have to unlock it, and that not only takes time but it wears out the quoins.'

"When I had finished that he handed me a great armful of proofs, copy, etc., belonging to 'Lady 'Lizabeth, the Court Beauty,' and told me the kid was 'over there,' waving his hand to nowhere in particular, 'getting out the galleys.'

"'I want a nice job made out of this,' he explained. 'It is for a calf-bound presentation edition, and it has got to be done right. Pages 23 by 36 ems — forty-one lines of eight-on-ten Lino; running title, pica under and pica at the foot will just about make it. You can use the pica for an extra line if you get cramped with a break-line, but not if you can avoid it. It has got to come into 384 pages; so, when you have made three hundred pages, watch and see how you are coming out, because it can't go a page over. That will just make six sheets for the quad, and we don't want to bother with odd forms and tips. It don't pay.'

"'Have you got an old book I could look at for style?' I asked.

"'Naw! We don't have any style. We did have one, but we haven't needed it since I have been here, and I guess the style has got lost.'

"The boy had the galleys in a big cupboard on wheels, and I was going to take a galley over to a frame to make up.

"'You had better make them up on the rock,' the kid said, 'because all the stuff is right here.'

"I thought I would try it that way. The running titles were set in Lino, except the folios, which I had to dig out of a figure box. It ran about three pages to the galley, and I had just made up one galley and got the pages tied ready for proving when the boss comes sailing down the quarter-deck.

"'What are you doing there?' he bellowed, as he opened with his bow-chaser.

"'Going to take page proofs.'

"Then he poured a broadside. 'That don't go here. Look at the way you have got them tied up — with string,' he sneered. 'You must have just come out of the woods. Do you see those rubbers? Why don't you use them?'

"'What for?' I innocently inquired.

"'Do you think I am running a kindergarten? You said you were a printer, and you don't know that much!' Then he took one of the big rubber bands out of the box, and, holding it with his two fingers and thumbs as if he were playing cat's cradle, slipped it over the page, remarking that there was no time to fool with string. I was to shove the pages off onto the marble till I had about a hundred, and by that time the boy would get me chases, etc., to lock up with.

"'Don't tie up till you have got about a dozen pages made, so you can see how the matter is coming on. This is no ten-center for the bargain counter, but an unabridged edition of a gilt-edged book, and you want to watch yourself and get them down lively.'

"When I had made up the hundred pages, I locked them up, three in a form, and proceeded to prove them and turn them into the proofroom. They came back in a hurry, and the boss with them.

"'What kind of make-up do you call this? This page starts off with a smash! Here you have run in the galley slug! Don't you know that when you take a line from the foot of one page it goes to the top of the next, and not to the bottom? What do you think of it anyway?'

"I thought he would make me walk the plank right there, and I agreed that it was pretty punk, and wanted to quit, as it was back-breaking work pulling the galleys and forms about all day.

"'Quit nothing!' he bellowed. 'Then I'll have to break in another fellow. I would not care so much, only we want this book out, and you are not only delaying the progress of the twentieth century, but you are hindering me. Fix them up and get them into the foundry.'

"We had several more scenes of Wagnerian opera before the day was out, and I intended to quit at night, for I was worn-out and disgusted with the job; it was hard work and continual worry. But, feeling better in the morning, I showed up on time and managed to pull through another stormy day on the rock pile. The third day was the climax. Plate proofs of the first lot of pages came up, and it was found that I had missed a page. The old pirate called me everything from a horse thief to a gibbering idiot for making such a blunder.

"'I would not have cared so much,' he said, 'only you have too much matter already, and now you will have to make up another page to fill that hole.'

"'The proofreader,' I ventured to suggest, 'should have noticed it when he read the final proof.'

"'We don't read final proofs. We just check them off. You and the proofreader will have to fix it up between you this noon. Get something out of some other book that will fit in there. I don't care what you shove in so long as it reads right — it's only forty lines — and you can patch in something between you. I would not have cared if it had been a paper-covered ten-center; then I could have stuck in any old plate and let it go as a misprint, or run in a cut and advertised it as an illustrated story, but you can't do that with an unabridged edition of a full leather-bound book. You'll have to fill that page with something.'

"I said I would do my best, and intended to jump the job at noon, but just before time was called at eight bells the proofreader came to me with a piece of copy that had been cut out of another part of the story, for the original matter had been slashed down to about half to reduce the expense of printing and enable the book to go through the mail a cent a copy cheaper. This piece, he figured, would just fill the vacuum.

"'These books,' observed the proofreader, 'are a pirated edition of a popular novel, poorly printed on execrable paper, and all sorts of show put into the binding, which is the only presentable part of the job. The books are only made for show, and will probably fall to pieces if any one attempts to read them.'

"The boss had the matter run off on the machine, and after a couple of revisions to make it read in with the next page, it came out just as smooth as any other part of the book. By this time I had made up three hundred pages and still had enough matter for about

one hundred pages, though I only needed eighty-four. The old pirate was wild, as usual.

"'If you had only left out two or three galleys I would not have cared when we had too much matter, but to crowd in an extra page was too fierce for anything. You will have to cut that stuff down and get it in. It has got to come out in even sixty-fours; it's got to go into the cases; and it has got to go through the mail. So do the best you can with it.'

"'There are about twenty-four pages too much; the three hundred and eighty-four pages come to this far. There are about eight galleys too much; shall I leave them out?'

"'You can't leave out the climax of a gilt-edged, leather-bound book, you fool. Go through it and cut it down; fix it up so there won't be too much resetting, because the machines are busy. Leave out the ends of paragraphs, so that you can cut the slugs yourself with a jack-knife.'

"There was no way out of it, so I picked out a handful of slugs in spots where I thought they would not be missed, and put them on one side till I had only enough to fill out my pages. When the boss saw the proofs there was another uproar.

"'What on earth did you cut out "Lord Bumblefoot" for? Then you killed the dying actress and her most touching scene; and the rich aunt has disappeared without a word to show that "Lady 'Lizabeth" gets all her money and stuff; and the villain gets it at the same time. You seem to forget that this is an unabridged edition of a leather-bound book. You must think this is a ten-center to make such a hash of it. Where is the dead stuff?'

"I pointed to the matter, which I had saved carefully, as I expected trouble.

"'It is a good job you didn't dump it. It will all have to be made up over again. I thought you were not much of a printer when you came in. I'll go in the office and get your money.'

"When he had gone the kid said, 'You have done it this time. When the boss comes back you had better make a noise like a pica quad and scare him.'

"I was mad clear through, myself, and replied, 'If the old pirate gives me any more abuse, he'll hear a noise like a piece of steel furniture.' But he gave me my stuff without a word, and I walked off, glad to escape from the pirate's lair."

WHEN THE PRESS WAS NOT FREE.

Up to 1836, in England, every newspaper had to pay a tax of 84 cents on every advertisement, besides 8 cents on every copy and a heavy tax on the paper it used. If any editor sold his paper for less than 12 cents, he was put in prison. In 1832, two hundred English editors were prosecuted for trying to give the news to all the people.

THE ORTHODOX FASHION.

A correspondent tells of a printing-office that was always opened and closed with prayer. This is contrary to precedent, as past records show that the office is generally opened by the devil and closed by the sheriff.

PRINTERMAN FABLES.

THE PROUD MAN.

This is the Man who has had a Notice in the Paper. How proud he is. He is stepping Higher than a Blind Horse. If he had Wings, he would Fly. Next week the Paper will say the Man is a Measly Old Fraud, and the Man will not Step so High.

THE FOREMAN.

Who is this Ferocious looking Man? He is Foreman in a Printing-office. He gets Paid for Throwing Men Down Stairs when they Come in to Lick the Editor, and for Putting wrong dates at the Head of the Paper. He can Pi more type in fifteen Minutes than Seven Printers can Set up in Two weeks. He loves to ask the Editor for Copy. If it were not for Him, the Paper would Look pretty Well every morning. Everything would be Fat and none of the Live Ads. would be Left out.

THE PROOFREADER.

See the Proofreader. He has been reading the Proof of a Medical Convention. He is not swearing. He is reading the Bible. You can not See the Bible. It is Locked up in an Iron Box in the Editor's Room. The Proofreader is Saying something about Damming Something. Perhaps it is the Creek.

THE PRINTER.

Behold the Printer. He is Hunting for a Pickup of half a Line. He has been Hunting for two Hours. He could have Set the half Line in Twenty Seconds, but it is a Matter of Principle with him Never to set what he Can pick up. The Printer has a Hard time. He has to Set Type all Night, and Play Pedro for the Beer all day. We would Like to Be a Printer were it not for the Night Work.

THE EDITOR'S KNIFE.

Here we have a Knife. It looks like a Saw, but it is a Knife. It belongs to an Editor, and is used for Sharpening Pencils, killing Roaches, opening Champagne bottles, and Cutting the Hearts out of Bad men who Come into the office to Whale the Reporters. There is Blood on the Blade of the Knife, but the Editor will Calmly Lick it off, and then the Blade will be as clean and Bright as ever.

THE EDITOR'S HOME.

Here is a Castle. It is the Home of an Editor. It has stained Glass windows and Mahogany stairways. In front of the Castle is a Park. Is it not Sweet? The lady in the Park is the editor's wife. She wears a Costly robe of Velvet trimmed with Gold Lace, and there are Pearls and Rubies in her Hair. The editor sits on the front Stoop smoking an Havana Cigar. His little Children are playing with diamond Marbles on the Tessellated Floor. The editor can afford to Live in Style. He gets Seventy-five Dollars a month Wages.

THE BUSINESS MANAGER.

Here we Have a Business Manager. He is Blowing about the Circulation of the Paper. He is saying the Paper has Entered upon an Era of Unprecedented Prosperity. In a Minute he will Go up Stairs and Chide the Editor for leaving his Gas Burning while he Went out for a Drink of Water, and he will dock a Reporter Four Dollars because a Subscriber has Licked him and he can not Work. Little Children, if we Believe Business Managers went to Heaven, we would Give up our Pew in Church.

THE BAD MAN.

Here is a Man who has just Stopped His Paper. What a Miserable looking Creature he is. He looks as if he had been stealing Sheep. How will he Know what is going on, now that he has Stopped his Paper? He will Borrow his Neighbor's Paper. One of these Days he will Break his leg, or be a Candidate for Office, and then the Paper will Say Nothing about it. That will be treating him just Right, will it not, little Children? — *Eugene Field.*



NATURE AND ART.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PHYSIOGNOMIST VERSUS ART.

To the Editor: CHICAGO, ILL., Jan. 5, 1905.

I don't believe in prudishness, but the enclosed picture ("Young Bacchus") taken from your magazine is disgusting. It is disgusting in every suggestion — the bleary looking eyes and shape of that face shows a future soaker and regenerate [*sic*]. Truly, WM. F. WHITMAN.

BODY-TYPE SORTS.

To the Editor: FORT COLLINS, COLO., Jan. 9, 1905.

I have been greatly interested in the discussion of the sort question, which has been in progress for some time in your columns; and, so far as it relates to job-faces, italics and other types that might be in such diversified use as to require sort orders but seldom, I am in sympathy with the founders as to making an extra charge for casting sorts. The matter of body-type, however, is an entirely different proposition, and I agree with E. W. Wheeler that there might be a much better method of putting up that class of type. The founders, it is true, have adopted a general scheme for the manufacture of body-letter, based on the average frequency of use of each character, and they seem determined to tie the printers, and more particularly the newspaper publishers, hand and foot in the deal, so that if their matter shall run somewhat out of the usual line, they are compelled to buy from fifty to one hundred pounds of absolutely useless letter in order to get the necessary sorts for a three-hundred or four-hundred pound font.

The publisher's side of the proposition is easily illustrated in my own case. I am located at Fort Collins, Larimer county, Colorado. Loveland, Livermore, Laporte, Log Cabin, Laramie river, Long's Peak, Little Thompson, Longmont, Louisville and Lafayette all come in for frequent mention. The names of a large number of incorporated companies doing business here begin with either the name of the county or that of one of the towns. Lamb-feeding, cattle-growing, onion, cabbage, potato, sugar-beet, small fruit and alfalfa growing are specialties; six beet-sugar factories are in operation within thirty miles of us, and no other manufacturing of any consequence. The best developed and most extensive system of storage reservoirs and irrigation ditches in the United States is here. These things, and the terms used in their mention, require an entirely different run of many letters from that established by the foundries. If my printing-office was located in a mining camp, like Cripple Creek, or a smelting and steel-works city, like Pueblo, it would use a totally different set of terms in each case and a different run of sorts.

I have found by experience that if I want, say, three hundred pounds of body-type, it is cheaper to buy two hundred pounds as put up by the foundry and then sorts as required, even at their present fancy prices, than it is to buy the three hundred pounds straight, because, as my matter runs, I can add twenty-five pounds of properly selected sorts to a two-hundred-pound font of roman body-letter and set more columns of matter from it, week after week, than I could with the three hundred pounds.

This being the case, why should not each foundry select at least one face of body-type and one of book-type in six, eight and ten or eleven point sizes, and announce that they will furnish sorts of any letter from it in quantity of, say, one-quarter pound and up, at the standard price per pound for the size ordered, adding only such extra charge as might be equitable for packing the characters ordered? It would cost them no more to cast and finish this type than it would if they tied it up in ten, twenty or one hundred pound fonts, and they could store it in tin drawers, in cabinets, weigh it out and pack it in small paper boxes at very slight additional expense. Then the printer who wished to buy would have the option of taking these faces from which he knew he could get sorts on short notice, or of buying the others, which, if sorts were wanted, would necessitate a longer wait and higher price.

I believe that the introduction of this system would increase, rather than decrease, the total sales of type, for the tendency would be to order sorts whenever they were needed. Under the present system, after sending in a sort order or two and waiting two or three weeks after your need for them has passed before they arrive, you quit ordering and make up your mind to get along with what you have; or else you begin to figure on putting in a machine which will cast either your type or slugs and thus avoid the foundry entirely.

Great advancement has been made in the past few years in the adoption of point-body and point-set, at heavy expense to the founders, but greatly to their general benefit; and why should they not adopt some improvement like this in the sale of standard body-type, when the expense on their part would be but a trifle and the benefit a great and lasting one, especially to the printer who is distant anywhere from three days to as many weeks from the foundry? HOWARD RUSSELL.

GOVERNMENTAL COMPETITION IN PRINTING.

To the Editor: CASTLE ROCK, WASH., Dec. 17, 1904.

AS THE INLAND PRINTER is by far the greatest and most influential journal devoted to the printing trades, I appeal to you to use your influence to help right a wrong to printers throughout the United States. This wrong is the privilege the Government takes in printing envelopes at just the bare cost of the envelope stock, with the postage added. The great majority of business men are willing to patronize their home printers, but in almost every town will be found some who squeeze the pennies so tightly that the opportunity offered by Uncle Sam to do their printing for nothing appeals to them so strongly that they can not resist. The government hires high-priced printers to work in the most expensive printing-office in the world to print envelopes in a ruinous competition with honest printers throughout the land. In fact, it is more than competition, for no printer can furnish envelopes at $1.20 per thousand, as is actually done by the Government. What a howl would be raised in the land should the Government sell drugs, or hardware, or groceries, or a thousand other things, at prices that could not be duplicated by the small legitimate dealer! But the poor printer is given the pleasure of seeing Uncle Sam's postal clerks rake in the shekels for work that honestly belongs to him; and if he raises his voice in protest he is only sneered at by the small-minded patron of Uncle Sam.

How long are the printers of the country going to stand by and allow such an abuse of their rights to go unremedied? It is time something is being done, and it *can* be done, too, by the united action of the printers of the nation.

THE INLAND PRINTER has it in its power to bring great influence to bear upon this matter, and I believe that something should and can be done at the present session of Congress. If all the Senators and Congressmen received petitions from every printer or publisher in their respective districts all over the country, requesting them to use their influence and

vote to abolish the evil, the Senators and Congressmen would not dare to ignore the demands of the printing fraternity, for they know too well the power of the press. Now, Mr. Editor, I have brought this old trouble to your attention and hope that it will receive some attention in your valuable journal.

H. F. Wilcox.

A PROTEST.

To the Editor: Leeds, Eng., Nov. 21, 1904.

In the "London Notes," in your November issue, there is a statement about the printing-ink trade of Britain which I think should have been more carefully written, and which I, as a representative of a British ink firm, take great exception to.

I quite agree with the writer when he says there is some bribery and "palm greasing" in our trade, but it certainly is not by any means so great an evil as it was some years ago, and now it is more in the form of blackmail than bribery. It is also nothing near such an evil in the provinces as it is in London, and I am afraid your correspondent is like a great number of inhabiters of the metropolis, in that he forgets that there is another large world outside London.

The statement I object to is this: "Now a stand is being made against this system and several of the leading ink firms have issued notices stating that they have discontinued it; *other houses remain silent and one can only conclude that with them the practice is still carried on.*" He seems to think the movement is new. Why, sir, I have preached and fought against it all the time I have been in the business, without advertising the fact by circular. Being honest in business surely does not need advertising from the housetops. My firm, along with others I know, have not issued circulars, nor will they, with my consent, but still it does not mean because we will not follow a cheap theatrical lead that our deeds are deeds of darkness. I am thankful to say there are conscientious firms still in the British ink trade, and I think your correspondent's damaging inference should not be allowed to go unchallenged. I hope you will be able to give the other side (that is, ours) a show, as with the large circulation that your excellent journal has over here, the bad flavor will be spread unduly. Yours truly, A. E. B.

ILLUSTRATING IN CHINA.

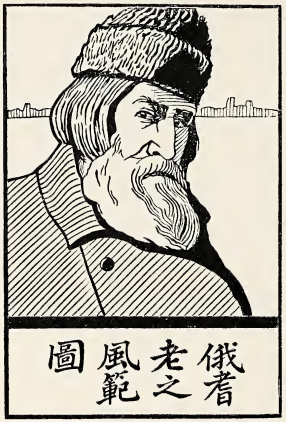
To the Editor: Shanghai, China, Nov. 21, 1904.

Conscience compels me to plead guilty to either breach of copyright or murder. That is to say, I have tried to make some sort of a reduced copy of your frontispiece, "Russian Peasant," in the September Inland Printer. Should critics decide that the result is a true and faithful copy, and lawyers decide that a weekly newspaper in the Chinese language comes under the range of your honorable copyright laws, then *peccavi* and a Chinese *kotow*. Should they decide, however, as they well might, that the original picture has been "murdered," I can only plead that the murdering of the "Russian Peasant" was not all my doing, for my drawing has passed through the hands of a Chinese block-cutter. Believing, moreover, in the generous-heartedness of all concerned in the proprietorship and production of The Inland Printer, it has occurred to me that you and your readers may be interested in a note of the processes a would-be illustrator in China has to adopt.

Shanghai is not very far from Japan, and either on the spot or within a few days' journey the ordinary half-tone (meisenbach) process is available, and in Japan the collotype process also. For line drawings, one is shut up locally to either photolithography or native block-cutting, no zincos being obtainable in the Far East at present. Yet, of late months, an enterprising firm has produced a weekly illustrated, of which the "crayon" or line drawings are printed from lithograph blocks, and the type by the ordinary press afterward.

With rough-faced Japanese paper, though not much rougher than that of newspapers generally, one has to fall back upon the ancient native wood-block process, by which the accompanying illustration has been prepared.

Before the comparatively recent introduction into China of movable lead type and modern presses, now employed in all the up-to-date centers of missionary literature or Chinese journalism, all books were printed by means of a simple ink brush (the ink being the ordinary Chinese ink rubbed down with water on a slab) and another brush to dab the paper onto the wooden block. These blocks were of pearwood, soft enough to receive the scratch of a masculine thumb nail; each block containing matter for a double page — the raw edges



Specimen of Chinese Engraving, in the *Chinese Weekly*, Shanghai, China.

being cut with a hand guillotine knife at the *back* of the book when bound. The writers of such books, having produced a clean manuscript in the approved style of caligraphy, on bamboo-tissue paper, handed the whole to the native block cutter to paste (with crushed boiled rice) face downward upon the pearwood block, to be scoured down to complete transparency by means of sharkskin, in lieu of fine sandpaper. The block-cutting tool was and is of the simplest construction, either a plain chisel, three-eighths of an inch broad, with no handle at all, or a chisel with a crescent shaped cutting end, secured with a scrap of folded paper in the groove of a holder which fits the palm of the hand, the tool being drawn toward the operator when cutting. This, with one or two smaller or larger chisels, for clearing the bed of the block, complete the outfit — total cost about 30 cents, Mexican. Yet some very good work has been turned out by such simple means, as regards letterpress and the outline drawings of Chinese draftsmen.

After having been called upon to produce Chinese-style illustrations for missionary booklets on and off for eighteen years, the beginnings of an attempt have been made this last year (in a new journalistic venture) to overcome the limitations of the native block-cutting process, where no cross-hatching is admissible, for the translation of various Western pictures into suitable form. The task of the would be drafts-

man for this process is far more complicated than that of pen-and-ink drawing. His "pen" is a Chinese brush-pen, whose point needs constant attention; his paper is practically blotting-paper as regards absorptive proclivities; his ink, rubbed on a slab, is hard to keep at the required medium of neither too thin nor too thick. Evaporation is rapid in dry weather. Under the best conditions not more than an inch of line can be drawn without replenishing the little brush, and to produce lines at all which were not either blotty or ragged seemed at first almost impossible.

Yet the attempt seemed to be worth making, to add interest to the letterpress of the *Chinese Weekly*, of which the editor is chief contributor and amateur illustrator also, and for which the "Diffusion Society"—well known in China to all the *literati*—supplies the "good will" and prestige. The paper is specially for the leaders of public opinion in these transitional days when China is arousing. It has been welcomed with graceful messages by some of the high officials of the land, and is sent to every provincial viceroy, governor, treasurer and judge throughout the empire. Its circulation is increasing every week among the once proud *literati*, for it endeavors in its literary section to be a guide, philosopher and friend to all, dealing with the broad issues common to humanity under the impulse of the two great commandments which are the leading principles toward all that is best in the civilization of the world.

It was to add interest to a paper of this kind that the "Russian Peasant" was translated by an amateur into rough line and mass. With all the apologies called for by such an outrage. The whole paper, including illustrations, is printed from stereotype blocks, by a native firm.

W. Arthur Cornaby.

A PLEA FOR THE APPRENTICE.

To the Editor: St. Louis, Jan. 13, 1905.

Allow me to commend most heartily your action in giving generous space to matter relating to apprentices. The series of articles you are now printing, "Lectures for Apprentices," are decidedly to the point and will, I am sure, be productive of great good.

The apprentices employed in St. Louis printing-offices have a society which has been in existence for more than a year, and, though not receiving the encouragement they deserve and have a right to expect from their employers and the journeymen working with them, have not been faint-hearted.

The axiom, "The apprentice of to-day is the journeyman of to-morrow," sounds nice, but he will make an exceedingly poor journeyman unless he is properly instructed. That point being conceded, who is going to teach him? Whose duty is it? The employer is certain it is not his—and keeps him at the lead rack, where he can get greater results, in the sense of quantity. Then, after awhile, when the boy sees he is not going to get a chance to learn a trade, he resigns and goes to another printing-office, coming back, maybe, a few years later, to his old employer as a journeyman. Hence the complaint of employers that they can not retain apprentices. Effect must have cause. But we do not always diligently seek it.

Again, the apprentice does not receive the advice he naturally expects from the journeymen he works with. I certainly do not wish to be understood as underestimating exterior means of instruction, such as reading lectures or listening to talks in the apprentices' meetings. I attend those held by the St. Louis printer apprentices and personally know great benefit is resulting. But the place to learn the printing business is in the print-shop, and if all concerned—the employer, the foreman and the journeyman—will share their full responsibility, the apprenticeship problem will cease to exist.

J. J. Dirks.

THE ENGLISH TYPEFOUNDERS' CONTROVERSY.

To the Editor: Sheffield, Eng., Jan. 4, 1905.

We notice an allusion in your December issue, under the heading "London Notes," to the controversy between Mr. Haddon, proprietor of the Caxton Typefoundry, and the "ring" founders. As regards the general merits of this controversy, we enclose for your perusal a circular which we have just issued to the printing trade.

It appears to us, however, to be specially important to correct the false impression likely to be created by your correspondent's words with reference to the respective positions of Mr. Haddon's foundry and the "ring" typefoundries, as regards the supply of point-system type.

Your correspondent writes: "The ring founders mostly keep to the old bodies, but express themselves as willing to cast on the point system any types that printers may require." Speaking for ourselves, the exact converse of this is nearer the truth, for we supply all type-faces on American point body and line, "but express ourselves as willing" to renew old fonts on old bodies, or to supply additions to them.

Mr. Haddon, on the other hand, owing to deficiencies in the way of plant, is able to produce type on one system only, and no doubt suffers severely on this account.

We may add that, as indicated in the enclosed circular, we are, as a matter of fact, considerably ahead of Mr. Haddon's foundry in the matter of point-system developments.

With the exception of a belated series of old styles recently produced, he shows no specimens of body fonts on point or standard line, while in the last edition of his specimen book, published only a few months ago, appear a number of jobbing faces, under the heading "Not on Standard Line."

In view of these facts, we think you will agree that your correspondent has not sifted the information supplied, with his usual care, and we shall be obliged if you will give our letter equal prominence with his statement which it is our duty to correct. Stephenson, Blake & Co.

Note.—A circular enclosed with Messrs. Stephenson, Blake & Co.'s letter, entitled "Truth vs. Fiction," is a vigorous refutation on the part of the company of assertions made inimical to the interests of Messrs. Stephenson, Blake & Co.—Editor.

TECHNICAL EDUCATION FOR PRINTERS.

The Typographical Journal, the official organ of the International Typographical Union, in a recent issue said: "The avidity with which printers are seizing the opportunity for a technical training is forcibly demonstrated by the number of members of the International Typographical Union who are entering the Inland Printer Technical School. Established a little over two years ago, more than four hundred printers have graduated from the machine-composition branch as Linotype machinist-operators, and they are successfully filling lucrative situations in all parts of the country. The job-composition branch has graduated a large number of pupils, and the pressroom branch, where half-tone and color press-work are demonstrated, has met with unqualified success and has been instrumental in a large measure in supplying the demand for expert workmen in these lines. A correspondence course in proofreading, under the tutelage of F. Horace Teall, an eminent authority, has recently been inaugurated, and this branch is now taught in a thoroughly practical manner under his direction. The wise printer is he who avails himself of the opportunity of attending the Inland Printer School and fitting himself for advanced positions in the trade."

NOT SO "DISPOGED."

I do not feel disposed to keep working at the trade without your most valuable magazine.—*Patrick Cosgrove, St. Louis, Missouri.*

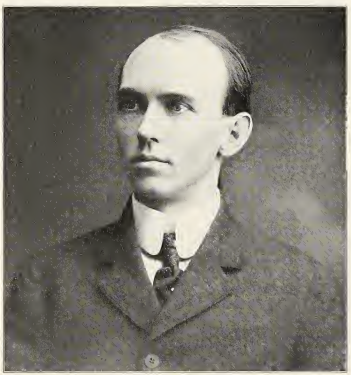
Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR E. TAYLOR.

LEONARD H. ROBBINS, inventor and proprietor of that celebrated remedy for all ills, the "In the Air" column on the editorial page of the Newark *Evening News,* is a by-product of Nebraska. This is one of the few facts in his history at which he can gaze with unalloyed pride.

He has been a newsboy, a cow puncher, an Iowa farmer, a Colorado miner, a shipwrecked mariner on No Man's Land among the savage Indians there; an usher in a church, a juryman, a transient student in the University of Nebraska and at Princeton, and a person of leisure in three (3) European capitals. He does not write mother-in-law jokes, for he is married and has a daughter whose grandmother is very



LEONARD H. ROBBINS,
Editor "In the Air" column, Newark (N. J.) *Evening News.*

good to her. His favorite recreation is watching hummingbirds and warblers through opera glasses. This avocation he pursues industriously when he has time and the glasses are not at uncle's. The last time he had was in June of 1901, for he is very busy. His favorite railway is the Baltimore & Ohio.

Born on the first day of April, in 1878, our hero seems fitted by fate for a staff jester job. Among his other qualifications may be mentioned these: that he looks like Eugene Field, has an ingrowing chest, needs money and writes with his feet in the air. It is also said of him that he writes "In the Air" with his feet, but this is a slander to be dismissed with contempt. He is autoing this biography himself, so he should know.

Under the guidance of A. L. Bixby, Will Owen Jones, Harry Dobbins and other gentlemen of the staffs of the *Nebraska State Journal* and the Lincoln *Evening News,* he learned to walk. Later, with the help of "Ben" Gordon, "Bill" Long, "Buck" Buckingham and many other good men of the Philadelphia *Press,* he became proficient in running. Then he came to Newark as Sunday editor of the *News,* and fell down desperately hard.

It was in the dead of winter, and the kind people disliked to turn him out in the cold, so they let him start a special column in the evening paper to pass away the time until spring. That was three years ago, and he is now buying himself a home in Newark.

In newspaper life there's no telling when it will come handy to have something to mortgage.

If Mr. Robbins were put to it to find a new job, he would submit, as a sample of his every-day work, the following verses:

PORT ARTHUR — AND AFTER.

Write them large on Glory's roll; they have paid a frightful toll;
They have fallen but to gain earth's finest fame.
Courage lived and Honor throve in that hell pit where they strove,
Pawns of Fortune in a foul, foreordered game.

There is glory for the vanquished; there are wreaths for all who languished
In the shadows of yon death-erupting hills.
What for them who wrought the shame, forged a nation's sacred name,
Bent the monarch and the peasant to their wills?

Graft and hope of private gaining sent these on that fell campaigning,
Graft! — and hardened thieving nations stood aghast:
Graft that later filched the loaf from the famished fighting oaf!
And their sin, pursuing, tracks them down at last.

Ended now their dreams of wealth, dreams of peoples robbed by stealth,
Dreams of Patriotism harnessed to their greed.
Comes a Specter gaunt and grim, jawless, in the Dawning dim
Pointing, pointing! Do they mark it? Do they heed?

Duke ignoble sips his kumyss, witting not how nearer doom is,
Entombed not knowing, living and alone;
While a warning whisper falls, shuddering, from the somber walls —
Stony sermon to a heart of harder stone.

Hark! The Hive is live and humming! Swift the Shriving day is coming,
Day of dread, of deadly danger to the drone!
What shall stay that storm of wrath, gathering above his path?
What but blood for blood of ages shall atone?

These stanzas on school fads have found their way around quite a bit. They are offered here as an antidote for the foregoing matter.

BERTIE'S EDUCATION.

They taught him how to hemstitch, and they taught him how to sing,
And how to make a basket out of variegated string,
And how to sketch a horsey in a pretty picture frame —
They taught a lot to Bertie, but he
couldn't
spell his
name.

They taught him how to mold the head of Hercules in clay,
And how to tell the diff'rence 'twixt the bluebird and the jay,
And how to fold a paper so it wouldn't hurt his thumb —
They taught a lot to Bertie, but he
couldn't
do a
sum.

Now, Bertie's pa was cranky, and he went, one day, to find
What 'twas they did that made his son so backward in the mind.
"I don't want Bertie wrecked," he cried, his temper far from cool;
"I want him educated!" So he
took him
out of
school.

TAKING HIS OWN MEDICINE.

Mr. George Ade, before the "Fables in Slang" had brought him fame, called one morning in Chicago upon a Sunday editor, on a mission from a theatrical manager. "I have brought you this manuscript," he began, but the editor, looking up at the tall, timid youth, interrupted: "Just throw the manuscript in the waste-basket, please," he said; "I'm very busy just now, and haven't time to do it myself." Mr. Ade obeyed, calmly, and resumed: "I have come from the ——— theater, and the manuscript I have just thrown in the waste-basket is your comic farce of 'The Erring Son,' which the manager asks me to return to you with thanks. He suggests that you sell it to an undertaker, to be read at funerals." Then Mr. Ade smiled gently and withdrew. This story is from a Chicago paper and has all the probability of the stories of the press agent.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

NOW that the St. Louis World's Fair has closed, the numerous German visitors have returned and are busy comparing notes. In many of our technical societies, lectures have been presented on the exhibition and on American printing methods generally. All agree in their appreciation of the wonderful development of labor-saving machinery which they were enabled to watch not only at the World's Fair, but in numerous printing establishments in the States, and many a sample of special merit has been submitted to those of our colleagues who have not been fortunate enough to take a trip across the Atlantic. I have had the pleasure of interviewing quite a number of prominent printers after their return home, and heard many flattering words on the excellence of American presswork, which they attribute justly both to the superior intelligence of the average American workman and to the ingenious machinery placed at his disposal. Of course, criticism was not wanting either, but this merely shows that the lack of German systematization seems to them more important than it actually is. For Germans, as a rule, are too conservative in thought, although they are inclined to give due credit to any good idea coming to them from foreign countries. At any rate, Germans are satisfied at the result of the World's Fair, not only because the jury was kind enough to award a liberal number of prizes to our exhibitors, but especially because the fair has given them ample opportunity to study new improvements which it would be well to have in our own country. Consequently, American firms will serve their own interests if they do not allow the prevailing sympathies for American goods to slacken off, but go right ahead in pushing the continental market. In previous letters I gave some hints as to how this should be effected.

The printing trade in our country is on the upward move once more; the various commercial treaties with the principal European countries having been agreed upon, we expect a number of years of undisturbed peace with ample chances for business, and that means good times for the printing trade, too. The general tendency now is toward technical improvement Dozens of typographical societies have been organized during 1904, and a movement is on foot to make the technical evening classes compulsory, not only for apprentices, but for all printers under eighteen years of age; besides, an examination will have to be passed "satisfactorily" before a journeyman is accorded the right of demanding the regular scale. In order to put a stop to unexperienced people starting printshops on the principle of price-cutting, the legal prescription that no one be authorized to employ apprentices unless he has passed an examination will also be enforced. In this examination, which is conducted by a trade board with the assistance of employing printers, the candidate has to prove that he knows his business in all parts, and that he knows how to buy the proper material for his work, and last, but not least, that he knows how to figure prices. The latter point is the most important.

Of technical improvements that came to my notice lately I should mention the reversing process invented by Mr. A. Krefting, in Ruhrort. It is extremely simple, being designed to reproduce any simple advertisement or drawing from black on white into white on black. It is simply this: Take a proof of the matter with plenty of good black ink on cardboard, such as used for postcards, etc., and cover the impression, while fresh, with dragon's-blood or ordinary matrix powder used by stereotypers. The powder should be used liberally, so that the heavy type receive quite a thick coating. Then the superfluous powder is knocked off and alcohol poured over the cardboard, saturating it thoroughly. Then the wet card is moved at proper distance over any gas jet or lamp; thus the alcohol evaporates, while the powder adhering to the print shapes into glossy elevations according to the thickness of powder. The card now is ready to be used as a stereotype matrix and should be cast immediately. Of course, each card thus prepared will stand one cast only, but as any number of electros may be taken, one matrix will suffice; however, there is no objection to making a number of proofs and converting them into matrices in the same way.

Another tool that has found ready appreciation is the gas regulator invented and sold by Mr. Ad. Allmers, in Varel (Oldenburg). It is intended to regulate the pressure of coal gas for linecasting machines, but may be used for lighting just as well. Numerous complaints of the ever varying pressure of the gas supplied by gas companies are to the effect that the metal eventually is overheated, and embarrassing splashes with accompanying breakdowns of the Linotype are



THE DÉBUTANTE. —*The Sketch.*

the consequence. Mr. Allmers' apparatus may be connected with any gas pipe from ¾ to 2 inches diameter — that is, the apparatus should be ordered to suit the size of pipe employed, and he claims that one apparatus will do for even half a dozen Linotypes; the prices range, according to size, from $12.50 up.

A very practicable machine for blowing the dust off forms, out of type cases, etc., without any detriment to the laborer charged with the job, has been invented by Mr. Carl Hofmann, at Leipzig-Reudnitz. The apparatus consists of a bellows worked by treadle forcing the dust either into the chimney or, where this is not available, into a dustproof receptacle underneath by means of an exhauster. The form, case, etc., under operation is locked into a case with a glass cover, so that the nozzle of the bellows may be operated at will, everything being plainly visible. The apparatus is sold

here at $21 and $31, respectively, according to whether with or without exhauster.

Of the midday (noon) papers, the starting of which I reported before this, one has disappeared for want of readers; the other is continued as a special edition of the *Berliner Zeitung*. One of our Monday specials has also passed away — the Socialistic *Berliner Montags-Zeitung*, edited by Mr. Ed. Bernstein. He decided to stop the publication after the Socialistic party had announced their intention to boycott the paper which represented "revisionistical" views abhorred by the official party leaders. A new venture on the newspaper market was lately launched in Berlin with the promising title *Der Glücksbote (Fortune's Messenger)*. It is based on the premium system: with each copy is given away, free of charge, as part of the paper itself, a sheet containing thirty-two tickets. Every reader of the paper, in making purchases of any of the advertisers, is to hand one of these tickets to the cashier when paying for his purchase, and the cashier notes the amount of purchase on the ticket, endorsing it with his firm's stamp. At the end of each quarter of the year the readers have to file the tickets thus collected with the publisher of the paper, who will — at least he promises to do so — then pay cash bonuses, ranging from $2 to $100, to the five hundred readers proving the largest amounts of purchases effected on this ticket system. Certainly a novel idea; but it remains to be seen whether it will pay its originators.

Another newspaper claiming attention will appear in January: the *Apprentices' Gazette*. Needless to say that its originators hail from Socialistic quarters, and that accordingly the chief object of the sheet will be the organization of boys who are yet unable to support themselves. The auspices at present are such that I may have to record the bursting of the scheme before very long.

Your readers will perhaps remember the sensational discovery, some six years ago, of the frauds perpetrated by an official of the German Imperial Printing-office, Mr. Paul Grünenthal, who abused the confidence bestowed upon him by appropriating a large number of surplus bank notes and complemented them by printing the official stamp and numbers on them. As these notes were no counterfeits, but printed from the proper plates on the regular paper, Grünenthal had no difficulty in disposing of them, and it was only due to the lavish expenditures of his mistress that our authorities detected the crime and arrested Grünenthal, who committed suicide while in prison. Tedious researches have now disclosed the fact that Grünenthal's defalcations aggregated 527,500 marks ($132,000), for which the Imperial Printing-office was made responsible. About one-half that sum was recovered by the property left by Grünenthal, which had been promptly seized at his arrest; the balance has been paid into the Imperial Bank by the Imperial Printing-office lately. By the way, your correspondent was a friend of Grünenthal's some thirty years ago, long before the latter reached the career the end of which proved fatal to him. When I knew him, Grünenthal was a jolly good fellow and a compositor of superior ability. He was a regular "swift" in every turn, both in straight composition and tabular matter, and I well remember that one day he won a wager by setting a complicated railroad table, large quarto in solid nonpareil, with hundreds of brass rule pieces to divide the numerous columns, within one single workday, while his colleagues and the foremen themselves considered the job equal to two days' work.

A Berlin printer, notorious for reckless price-cutting, has absconded, leaving his business totally disturbed. The bankruptcy court promptly investigated the matter and discovered that the liabilities aggregate some $60,000, with assets $14,000, most of which being mortgaged, so that the non-preferred creditors will have to arrange with five per cent dividend. The bankrupt has evidently escaped over sea. His place of business was Schöneberg, a suburb of Berlin.

On November 29 there died at Jönköping, Sweden, Mr. Alexander Lagerman, an engineer, noted as the inventor of the "Typotheter" hand composing apparatus (described on page 55 of John S. Thompson's "History of Composing Machines") and several other contrivances for printers, the most successful of which is the Dux sheet-feeding apparatus. On December 23 we were informed of the sudden demise of Mr. Herman Berthold, of Berlin, well known as the originator and ardent promoter of the now prevailing German type standard, which, in fact, is the same as used by the French. Although Berthold's merits shall not be belittled, it is a pity that, instead of adopting the French standard, the Germans did not take to the American standard, which compares with ours in the relation 15:16, for now there is no prospect of getting to a uniform standard of type bodies and height to paper. Even the attempt of introducing the American standard line of type, which was gallantly and energetically undertaken by a large typefoundry in Hamburg, has failed; for, after long deliberations and discussions the German Typefounders' Association lately resolved to stick to what they call the Berlin Normal Line, which is pretty much the same as has been used before this and consequently puts neither typefounders nor printers to extra expense.

A FRIEND IN NEED.

You are certainly a "friend indeed," and as I am just going into the job-printing business here, I surely want to start right by subscribing for THE INLAND PRINTER.—*W. B. Bullock, Newport, Vermont.*



Now doth the devil laugh with glee
Because the foreman failed to see
The page he pied
There on the slide
When at the cat the towel he shied.
— *One-Type-at-a-Time.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THE close of the year that has seen the greatest depression in the printing trade during the last two decades has been welcomed by most people, who are in hopes that 1905 may bring better times, although at the present writing the outlook is anything but hopeful. With the exception of a few of the leading firms, most men in the printing trade have been losing money, or merely keeping their offices running at cost charges. A considerable number of failures have taken place, and many large, as well as small, plants have come under the auctioneer's hammer.

In the newspaper world, several changes have taken place. The London *Standard*, the chief organ of the Conservative party, but independent in its views, has passed into the hands of Mr. Arthur C. Pearson, and, although its old policy has not in the meantime been changed, there are signs that it is to be made a Protectionist organ. In Manchester, Sir Alfred Harmsworth has purchased the old established Manchester *Courier*, a paper that has been in financial deep water for the past few years. Over £32,000 was the capital required for the purchase, part payment being made to the former shareholders by giving them shares in the new company formed by Harmsworth, who thus secures another newspaper to add to his already long list of what are now termed "gramophone papers," that is, these papers all present to the readers the same articles and the same opinions on political questions, while each gives the local news of its own locality. Another newspaper, the organ of the theatrical world, the *Era*, has also changed hands. It was long in the hands of a Mr. Ledger, and has been purchased from him by a syndicate, which believes that, by effecting various economies, the revenue of the paper can be largely increased. What the purchase price was has not transpired, but it is stated to have been based on a certified profit that averaged for some years past £12,000 per annum. The *Era* has always been a profitable property from its commencement, which was in the same year in which the late Queen Victoria came to the throne.

The female labor question that is agitating the Scottish printing trade at present is also beginning to cause trouble in London. A printing firm in the East End, thinking the time opportune, employed a female to work on the keyboard of the Monotype, which is worked under the same agreement as the Linotype. This act was, of course, quickly resented by the London Society of Compositors, and the latter body brought to bear upon the firm the strength of the Printers' Federation, which denuded them of employes. This was serious for the firm while standing alone, but, with the assistance of the Masters' Association, matters are now looking more promising. An interim injunction has been granted, with the object of making picketing impossible. This recourse to the law courts is practically a declaration of war. The next step will be a further injunction, and following on that probably a claim for damages. The various societies involved will, no doubt, be able to meet any damages granted against them in this case, but the masters probably hope, by a repetition of such cases, to make an inroad into their funds sufficient to ultimately stop any aggressive action on the part of the printing trade.

The London Society of Compositors and the Employers' Federation have not yet come to terms on the questions that are in dispute between them; the men still refuse arbitration, thus causing a complete deadlock in the negotiations. The situation does not affect working in any way, although it may at any moment cause a stoppage. Much bitterness prevails among the vellum account-book makers, who, having made certain requests to their employers, consider they have been treated with studied insult, and this has led to a feeling of great bitterness that may have unfortunate results should a strike take place.

In a recent letter, I drew attention to the long terms of service some printers in London had put in under their respective employers. Another instance has just occurred in the case of Mr. James W. Willsher, an old man of eighty-two, who has been employed for sixty-six years as a compositor by Messrs. Unwin Brothers, of London.

The British Linotype Company, or, as it is now called, Linotype and Machinery Limited, has been coming in for a considerable amount of criticism in regard to the management of its finances. The annual general meeting was held in London the other day, and Sir Joseph Lawrence, the chairman of the company, was loudly hissed by several of the shareholders on taking the chair. The report for the year showed a net profit of £150,000, which has been considered too small a sum to warrant any payment of dividend to the shareholders, and consequently much ill feeling was displayed at the meeting, especially as the board asked the shareholders to subscribe for £330,000 in debenture stock. Their asking for such an immense sum of money caused a bitter criticism on the methods of management, and a demand of more explicit explanation of the state of the finances. A Mr. Sampson was especially vindictive in his remarks, charging, in fact, the directors with making away with large sums of money. At the close of a noisy meeting, however, when the voting took place the financial report was passed with only three dissensions.

As a contrast to the Linotype and Machinery's no dividend, it may be mentioned that the Amalgamated Press, which is one of the Harmsworth companies, has just declared a dividend and bonus for the year of thirty-five per cent, and at the same time has put £25,000 to a reserve fund which now amounts to £175,000, and this in spite of the prevailing depression.

The Printers' Managers and Overseers Association has been particularly busy of late. Commencing in London some years ago, its membership was confined to those employed in that city, but now it is extending, and centers have been formed in Manchester and Liverpool, while preparations are being made for the formation of others in large cities and towns. This is a body that occupies a peculiar position, coming, as it were, between the men's unions and the masters' associations, and in this position it may possibly make itself felt as a power in the event of any labor disputes taking place. In the meantime, however, its labors are of a peaceable character, and at its monthly meetings lectures are given and papers are read upon trade subjects, these being arranged so as to bear upon the education and improvement of the members in their own particular sphere in the printing-office.

The number of new feeding machines that are being patented is legion, many of them never getting beyond the specification, but here and there one is being put on the market. Among the latest is the Barber automatic feeder for adjustment to flat-bed machines, which the inventor claims to be perfect in its working, and in proof of this it has been in use in the printing-offices of several large provincial firms who have expressed their complete approval of it. It is simple in action, the apparatus being attached to the printing machine at the feed end, and the action is as follows: Two fingers (or circular rubbers) come upon each of the corners of the sheet at the back, and move inward. When the top sheet is thus rucked, the rubbers hold the sheet sufficiently long to enable a clamp at each end to descend and hold firmly the second and succeeding sheets at the outer edges. The ruckers then lift, and the top sheet is drawn forward by means of two or three (or more, according to the size of the sheet) revolving disks of rubber, fitted to large metal holders, in which they have an inch or more "play." These disks revolve over the feedboard and fall upon the sheet at the exact moment. They carry small bowls or wheels, covered with rubber, which are free to turn in one direction only. They can be altered instantly to give greater or less pressure on the sheet to be fed forward. All the rubber-holding wheels are on the pawl and ratchet system, so that a new surface of the rubber can be applied to the paper when required. A set of rubbers will thus last for a con-

siderable time. When the disks have helped the sheet forward, it is taken between rollers and over tapes down to the feed-gauges of the machine, where a side lay, of ingenious construction, with a push and pull movement, falls gently upon the sheet and draws it into exact register. The tapes and the rollers stop dead while the sheet is lifted by the feed-table into the grippers, and thus any chance of error in register is obviated. A large pile of paper may be put on the feed-table at one time, as the board will take a pile up to about twenty-two inches in height, the board rising automatically as the top sheets are taken off by the feeder. The appliance may be attached to any letterpress or lithographic machine, and is equally applicable to folding and ruling machines, meeting perfectly every requirement. It takes but little power to drive it, and it will feed any quality of paper, from the thinnest manifolds to the heaviest and most highly glazed art papers.

A Wharfedale machine that represents rather a new departure from every-day styles has been introduced by Messrs. Elliott & Co., Limited, of Otley. The improvement is principally in regard to the delivery of the machine, the mechanism for that purpose being something entirely new and covering the whole length of the press. It thus allows of a sheet having a travel of the whole course from the cylinder to delivery board without anything touching the printed side, so that the ink has a chance of setting before it is let fall on the pile. A pair of wheels, geared from and traveling in unison with the cylinder, carry a pair of grippers for the purpose of transferring the printed sheet, without touching any part except the front margin, from the grippers of the impression cylinder to another set of grippers. The action of this third set of grippers transfers the sheet, print side up, to a set of carrier tapes. It is then lifted from these by another set of tapes and carried forward on to the delivery board, on which it is allowed to fall gently. On account of the transfer bar and grippers working in unison with the cylinder, the printed sheet is completely unwound from the surface while it is revolving, just as in the delivery action of a two-revolution cylinder.

Messrs. Payne & Son, Otley, have just made a new quad-crown machine which is speeded up to twenty-five hundred per hour and is guaranteed by the firm to do the best work at that high rate of speed. Everything in this press has been designed with a view to rapidity and strength, and it is expected to successfully compete with the better class of German flat-bed machines, a great number of which have lately been introduced to Great Britain for the purpose of what is usually termed "high art" work.

A new platen press is being made by Messrs. Waide & Saville, another enterprising Otley firm of printers' engineers, well known for their Falcon platen machine, the new press being one of that class, but smaller in size than those at present made. It is called the "Express," and is capable of producing forty-five hundred impressions an hour, the makers claiming it to be the fastest platen machine in the world. Its high speed does not deteriorate the quality of the work, as the inking and feeding arrangements have been so improved that the very best printing may be done.

COLONEL SAUNDERSON'S COLOR-SCHEME.

The Dublin correspondent of the Chicago *Record-Herald* reports that Colonel Saunderson, the fire-eating leader of the Orangemen, who had been very ill for some time, has recovered his health. He celebrated the event by eating a specially prepared Christmas dinner, at which nothing green was served. Great dishes of oranges were ranged around the table. The decorations were yellow chrysanthemums. Yellow chartreuse was the cordial, and the colonel had a picture of King William specially engraved on the menu card. He tipped the waiter a yellow sovereign and then went to bed singing "The Boyne Water."

Written for THE INLAND PRINTER.

A PHANTOM CUSTOMER.

BY H. A. GRANT.

GLANCING over my shoulder, I saw him standing, quietly awaiting some one to whom he might state his business. I asked him to be seated, and, as he removed his gloves, I saw that he was a well-groomed man of about fifty years of age, faultlessly attired, solidly built, and with an iron gray beard that was well trimmed, setting off a face very kindly in expression.

He stated that he wished to place an order for the stationery, booklets, prospectuses, etc., for a stock company



THE HANDICAP OF MARRIAGE.

recently organized for the purpose of exploiting an oil property on which a drill had been started.

He had heard much of the work we turned out, and, while he knew there were many who would in all probability do the work at a much lower price, he had no desire to assume the responsibility in case the work was other than first-class in every particular; so he had decided to leave the whole matter to me.

He wished the material throughout to be very select, and decided on a letter-paper of a delicate new shade of bond paper, and of which I was to make envelopes to match. The rest of the order was of a similar nature, and, upon looking over his cuts, we decided that the principal prospectus should be of the square shape, with the pages trimmed slightly smaller than the cover, which was to be dark-colored deckle-edge, printed in colors, embossed and tied with heavy silk cord; envelope to be of same material as cover. By this time I had begun to see my way toward paying that note that was worrying me — due next month.

He had his gloves nearly on when the idea seemed to occur to him that it would be as well to get a little idea as to the probable cost. He surmised that such a lot of estimating would consume considerable time, so he stopped me by telling me that he did not have time to wait for it — but to go right ahead with the work, and, in order that I might be assured that all was as it should be, would I give him credit on account for $——, and then that fool girl called me again; my oatmeal was surely cold now, and they would think I never was coming at the office.

AN ALASKAN READER.

I think THE INLAND PRINTER the best journal known for printers, and what little I know has been picked up by reading THE INLAND PRINTER.— *Walter A. Wyatt, Dispatch, Juneau, Alaska.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

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A QUESTION OF NUMBER.— S. J. R., St. Joseph, Missouri, sends a proof of an advertisement containing the sentence, "The fullness, variety, and beauty of this stock is impressive," with the word "is" marked to be made "are." He says: "I am not a proofreader, but a printer. I inclose a proof. My contention is that the word 'is' should stand, but the proofreader changed it to 'are,' as you will see. Which is correct?" *Answer.*— It should be easy to see that the proofreader is in the right. Three things are named, and three things are, not is. Sometimes, but not often, two or three things may be so joined in the thought of a speaker or writer that he will unconsciously use a singular verb; but to make it correct to use a verb that belongs with the singular number, the unity of the expression should be apparent to the reader. In this case it is not.

CHANGES IN QUOTATION.— J. W. L., Moundsville, West Virginia, asks: "When one writer quotes from the writings of others, how much liberty should he take in making changes as to spelling, capitalization, hyphenation, italicization, abbreviation, and punctuation? Is it not all right for him to make such changes as these? Practice to practise; fulfill to fulfil; cannot to can not; sabbath to Sabbath; Lord's Day to Lord's day; vol. i chap. iv sec. vi p. 420 to Vol. I, Chap. IV, Sec. VI, p. 420; newly-married couple to newly married couple; apple tree to apple-tree; re-echo to reecho; freewill offering to free-will offering; *Pilgrim's Progress* to "Pilgrim's Progress"; — *Irving, Sleepy Hollow* to — IRVING: *Sleepy Hollow;* the word *sincere* to the word "sincere"; Exod. to Ex.; ver. 6 to verse six; ch. to chap.?" *Answer.*— Such changes are justifiable, and often advisable, as long as they do not change the meaning of what is quoted, except in work like a dictionary, where there are strong reasons for preserving spelling, hyphens, and some other matters of form. But it is not done in all dictionaries.

A DIFFICULTY OF COMMON EXPERIENCE.— An ambitious printer writes us as follows: "Not a day passes but that I become more and more disgusted with my work as a printer-compositor. That may not sound just right, but I am sure you would not blame me if you were aware of the circumstances. Most of the composition I do is on books and magazines, principally the latter. The subject-matter is not bad; it is, on the contrary, quite interesting; I am not lazy; working conditions are fair; but, oh, the English and punctuation! Now, that would be 'pie' for some, you may possibly think; but the rub is here: I have to follow copy. Many times I have corrected the most glaring errors, only to have the proof come back marked to correspond with the copy. One might as well have no brains at all further than those required to pick up the proper types at the proper time and place them in the stick. That's what galls — to have to be nothing more nor less than a dumb machine; to have to do work in a way you know to be wrong when you know how to do it properly and correctly. Only this week I set a reprint job of over fifty thousand ems, and each page (set in minion, and seventeen ems wide by thirty-two long) contained not less than five, and sometimes more, errors in punctuation; from one to five errors in grammar and diction; a few in spelling, and some typographical. The week before that I spent most of my time on a magazine, most of the copy for which was typewritten. The magazine is owned and edited by the proprietors of an educational institution, and published in the interests of like educational institutions throughout the United States and Canada. This magazine and the institutions which it seeks to build up lay great stress on the value of good English and proper punctuation; yet the copy for the printer is prepared with seemingly little effort at punctuation, grammar, diction, or any of the elements that go to make up the grade of English that should appear in such a publication. Notwithstanding all this, the master-printer and his superintendent think the copy is all right because of its source; therefore the compositor must follow it. The editor of the magazine reads the first proof and the revise, but rarely, if ever, is a correction of any of the errors spoken of marked by him." Any one who feels as this correspondent does should not despair, but keep on studying, and be ready to grasp an opportunity that will surely come some time.

SINGULAR FORMS AS PLURALS, ETC.— V. X., Cleveland, Ohio, writes: "The following sentences are taken verbatim from local papers. They don't sound good to me, and I would like to know the proper way of writing them. 'We offer for sale 150 pair of boys' knee pant suits and 50 dozens of shoes.' 'Buy a pair of auto goggles that fit." Shouldn't it be 'fits,'

inasmuch as but one article is meant? 'Neither of the Senators were present.' 'Harry Williams jr.'s burlesque company.' This is an 'office style.' Is it good? 'The K. of P.'s will hold a convention.' Why not 'K.'s of P.'? Isn't the plural expressed in the word 'knights'? 'Scarcely no two pair alike.' 'The explosion failed seriously to damage the structure.' Is the word 'seriously' in the proper place?" *Answer.* — The first of these sentences needs changing at the hands of any one who cares to use good English. "Pair" is sanctioned as a plural by too many authorities to leave it advisable for any small fry to say that it is wrong, but "pairs" is certainly better. The shoes also come in pairs, and it would be better to say so. In the second sentence the plural verb is right. While a pair of goggles is one thing in reality, goggles, like spectacles and scissors and trousers, are always spoken of with a conscious reference to the separated members, and so considered plural; and the same is true in other cases. The next sentence is very bad, as "neither" is plainly singular, and so the verb should be "was." As an office style, or anything else, the fourth sentence is not what this writer would make it; but, so far as any real consensus of opinion is concerned, it is not what could be called bad except by one who would not admit that any but his own choice could be good. "K.'s of P." is much better than the other form. "Hardly any two pairs alike" is what I should write, though the choice between "scarcely" and "hardly" does not amount to much. In the last sentence "seriously" is unfortunately placed, evidently by way of avoiding the split infinitive, which is not half so bad as some people think it is. "The explosion did not damage the structure seriously" is much better.

THE WORRIES OF A PROOFREADER.

His is a mighty thankless job. No one ever proposes his health at public functions; in fact, he never gets time to attend any public functions; he is tolerated merely by the intelligent compositor, who regards him, if not as an avowed enemy, at least as a very doubtful friend; the junior reporter looks upon him with suspicion, and the subeditor thinks he drinks. When he succeeds in keeping out of a row for a full fortnight, he gets no credit for his cleverness, and when he looks for a rise in wages the old record of past peccadilloes is remorselessly turned up against him; he is shown to be a person of rather less than average brain power, and he is told that on the whole it might be better to have another man put in his place, or that his authorities are thinking out a scheme for the employment of an automatic, mechanical proofreader, which never makes any mistakes and knows the whole law of libel by inspiration. There are a good many things expected of the human proofreader, for all that. Imprimis, he must have good eyesight; in fact, eyesight like that which "Mr. Samuel Weller" sighed for on the famous occasion of the "Bardell" trial, in order that he may detect at a mere glance, say, the letter "O" standing on its head. But good eyesight is only one portion of his requirements. He must be able to spell better than a dictionary, because the soulful reporter of the present day, finding the English language, as it is written in books, not copious enough for his requirements, is driven to the necessity of inventing words which have no place in any lexicon. The two words "all right" form a case in point. The reporter sometimes drops one "l," runs both words together, and evolves "alright" without the slightest philological scruple. The



Officer — Here, you, move on.
Boozy Dan, Ex-Printer — Stop jarring me (hic), er you'll pi suthin'.

—From One-Type-at-a-Time.

proofreader corrects the subeditor's punctuation, but in what may be called a strictly non-aggressive manner; in fact, in such a way as to make the subeditor think he does his own punctuation, and does it well. For an ordinary newspaper proofreader a knowledge of Latin is not an absolute necessity, most reporters taking their Latin from the back of the dictionary, but it is well to have it for all that — one never knows when it may come in useful. Also, the zealous proofreader should endeavor to acquire French, German, Greek, Italian, Chinese, Irish, Swazi, Welsh, Russian and Japanese, trigonometry, metaphysics and biology, in early life, as later on he never may find the time. There is an idea, sedulously fostered, that compositors can spell well, which goes a long way to make the proofreader's job appear a sinecure. Perhaps, long ago, before Linotype machines were invented, compositors could spell, but the knowledge is rapidly becoming a lost art. Indeed, Caxton himself does not shine much in this respect. He passed the proofs of "Ye Game and Playe of Ye Chesse" and let them go at that. The average contributor does not know how to spell "gauge"; he likes to put the "u" before "a," and the average compositor follows him with touching fidelity. The average compositor can not spell "Madeira" correctly, and he is very doubtful about the proper rendering of "consensus."

To be a successful proofreader requires a knowledge of all the arts — the manly art coming first — as well as an intimate acquaintance with racing and racehorses. He requires to have a prodigious memory and an intimate acquaintance with local affairs and names. For instance, he must be capable of differentiating between De Smyth, the coal merchant, and De Smythe, the Poor-law Guardian, and never omit from the latter's name the mystic letters which betoken his exalted dignity. He must know whether Jawlson, the auctioneer, likes his Christian name abbreviated or not, or whether Tiddle's wife refuses to read the paper unless "J.P." appears after her husband's name. He should know a lot about music and the drama, theology and sugar bounties, Parliamentary affairs and medicine, but, above all, the law of libel. The whole law of libel should be engrained in his nature. He should be able to nose a libel as rapidly as a hungry solicitor, and act as promptly, though in another manner, on detection. The reporter or a correspondent may have been guilty of the affair originally, and the subeditor may have passed it in his hurry, but hurry is no excuse for the proofreader. Although all his work is performed in haste, the fact that he is hurried where a libel is in question forms no justification whatever. He had no right to be hurried at that particular time.

Taking into consideration all that is expected of the proofreader, he is by no means lavishly paid. Judges of the High Court and jockeys have vastly bigger salaries, but he worries along as well as he can, consoled by the thought that once he dies his troubles may take on a new complexion and so relieve the monotony. As a rule, the good proofreader dies young and generally unlamented. In fact, all the good proofreaders are long since dead.—*"Victim," in Ireland's Saturday Night.*

A REAL BLUE-BLOODED FORCE.

They are about to commemorate at Hue (Thuathien) the fiftieth anniversary of the birth of the Empress Mother of Assam, and for the occasion the Emperor Tham-Tai has himself installed and inaugurated in the palace a French printing-office and a French school for the young princes of the blood and the high personages of the court. It is a curious detail that the workmen of this royal printery will be recruited among the Thonthats or members of the royal family, who, in preparation for the rôle, have passed some months in France in order to perfect themselves in the craft.—*Caxton Magazine.*

SEND 25 cents for the new cut and ornament book now in press by The Inland Printer Company, Chicago.

Written for THE INLAND PRINTER.

A PROOFROOM TRAGEDY.

BY BB.

The printer donned his office coat,
And eke his cuffs doffed he,
Then scrabbled o'er his littered desk
For proofs that there mote be.

Ye proofs that his good customer,
Job Holdemup, had sent,
With marks most curiouslie devised
And pleanteouslie besprent.

"Now, what the ——." Hold, my reader, hold,
I dare not here relate
The words that printer-man let fall,
Nor will tergiversate.

He gazed upon those curious marks
With eyes intent and blear.
(The hairs upon my head arose
And quaked my limbs in fear.)

He hied him to the Proofreader,
So calm, so wise, so slow,
That man of rules and instances
That plague the printers so.

He glared upon the Proofreader —
The Reader glared at him,
Ere yet the clouds of conflict rose
The lights burned low and dim.

There hangs upon the moated wall
A cage of ghastly guise.
A legend reads:
YE BRAINERIE.
"'Tis Folly to be Wyse."

THE ECONOMIES OF ELECTRIC HEATING.

While on first thought it would seem that electric heating stands little chance of success in competition with other methods, a little consideration will show that there are often opportunities for applying this method with advantage. There are, of course, those little applications, such as heating a chafing-dish or a curling iron, where convenience counts for everything, and cost is not considered; but it is not these minor applications that we have in mind. In large factories having a central power plant, there are many opportunities for using electric heaters most advantageously. Sometimes a question of fire risk will override all others and decide in favor of the electric heater as against gas. In such cases steam heating stands little chance as against electricity, because the former is more expensive to instal, and doubtless in many cases costs more to operate, as steam can not be carried efficiently long distances by means of small pipes. It should be remembered here that when the electric heater is shut off all loss ceases, but when your steam heater is out of service the loss due to condensation is still going on. Here, again, the question of convenience may be considered, though it is not always important.—*Electrical Review.*

PRINTING BY FOOT.

People passing along Broadway, New York, recently, read on the pavement at every step the advertisement of a well-known sauce. It was neatly printed and framed with the outline of a man's boot. The advertisement appeared to have a fascination for the crowd, who began to follow the footmarks in a long procession. After traveling for about a mile they found the end of the imprints, and at the same time four negroes smoking cigarettes. Each man had on the soles of his boots advertisement presses supplied with reservoirs of ink.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with illustrations and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET

That enough mercury must be kept in temperature governor to control the flow of gas to burners.

That, if movement of adjusting stem in governor does not affect flame, mercury is needed.

That adjusting stem should be moved but a little at a time until proper temperature is reached.

To leave governor alone when once adjusted until loss of mercury necessitates readjustment.

To keep the by-pass on governor closed.

To remove mercury occasionally and clean oxides from it.

THE Monotype factory is being enlarged and improved, $500,000 being set aside for the purpose. The company points to this as further evidence of the astonishing progress the single-type casting machine has made in the favor of job printers and book publishers during the past two years.

THE Linotype school conducted for the past several years in Washington, D. C., has been closed and abandoned.

CHARLES F. LINK, pressman of the Kirksville (Mo.) *Journal*, has also charge of the Monotype caster in the *Journal* office.

A BOSTON Monotype office has placed keyboards in the composing-rooms of several firms in near-by towns, and is doing the casting for all.

CHARLES E. GEHRING, who has been conducting a school for operators in New York city for some time past, has installed a battery of Linotypes for commercial work.

IT is stated that more Linotypes are to brought into the New Zealand government printing-office to be used next session, when it is expected that the large number employed at hand composition will be considerably reduced or wholly dispensed with.

HOW TO ANNEAL STEEL.—To drill a hole in case-hardened iron or steel, heat the steel or iron to a red heat, and while it is in the fire drop a lump of sulphur on it just where the hole is to be drilled. Take it out of the fire and let it cool off itself. After the hole is drilled put it back into the fire, heat to a red heat, sprinkle sal ammoniac over it and plunge in water to harden.

AN EXPERT OPERATOR-MACHINIST.—"Here is an item that will interest printers," says the Atchison (Kan.) *Globe*. "Late yesterday afternoon, an advertiser came into the *Globe* office with a reader; seventy-five lines. We had just fourteen minutes in which to go to press. The advertiser said if the advertisement didn't go in yesterday, it could not go at all. The reader was given to Adolph Werckenthin (a graduate of the Inland Printer Technical School, now in charge of the *Globe's* Linotypes), and he had it in type in twelve minutes without an error. There are twenty-two ems in a line of minion; figure it yourself; he set at the rate of over eight thousand an hour."

ALIGNMENT OF MATRICES.— An operator-machinist writes: "I have been having trouble with slug measurement; will try and explain, and would like to have you enlighten me. To get a true slug we have to trim back of slug, or the overhang, all off, and in doing that, it trims quite a bit of the top of the letter off. The matrices, or the face of the matrices, do not seem to go over mold far enough to throw letters in center of slug. The matrices all work the same, nonpareil and all. We have changed mold, etc., and can not get a true slug without trimming top of letters off." *Answer.*—Either the moldkeeper, in the groove of which the lower ears of the matrices are aligned, is seated too low, or the matrices are defective, the die being punched too low on the matrix. The keeper should be fastened as high as it will go.

FROM A GERMAN STANDPOINT.— *Die Buchdrucker-Woche*, a popular printers' weekly of Berlin, Germany, in a review of the "History of Composing Machines," recently published by The Inland Printer Company, said: "Although hitherto Carl Herrmann's 'Geschichte der Setzmaschine' has ranked as the most comprehensive treatise on this subject, being at all events more exhaustive than E. Wentscher's 'Setzmaschinenproblem und seine Lösungen,' yet the progress of invention during the six years which have elapsed since the appearance of Herrmann's book have left a hiatus which Thompson's book bridges over excellently. And it is more than a mere bridge, too, for it traces the individual stages through which the development of composing machines has passed since the first attempt of Church, of which a graphic representation is given. Thompson classifies his subject matter under the headings 'Individual Type Machines,' 'Hand Apparatus,' 'Automatic Justifiers,' 'Type Casters and Setters,' 'Typecasting Machines,' 'Type-bar Machines,' 'Impression Devices,' 'Slugcasting Machines,' 'Perforated Paper Controllers,' and

'Transfer Machines.' He does not reckon up all inventions, but only those which have had some practical application, even if now obsolete; and he concludes his book with a list of patents granted in England and America to date upon inventions within the foregoing province—there are over sixteen hundred in America alone. Apart from this dry catalogue of names, which fills fifty pages, the book is very interesting throughout, and is made vivid as well by the numerous illustrations. Every artificer who is interested in the problem of composing machines will have to take it (this book) into his reckoning, if only because the very latest systems, in part known in Germany by name alone, are therein described, apparently from personal knowledge."

Metal Treatment.—P. G. Gair, of Santa Barbara, California, asks for information regarding treatment of Linotype metal. Directions have frequently been given on this subject in these columns. In small offices the slugs are frequently reused until the trimmings, skimmings, etc., accumulate, when everything is remelted and cast into ingots. The heat should not be allowed to more than bring the metal to a fluid condition, as if continued the tin will be burned out and a heavy black powder rise to the surface. When thoroughly melted, the metal should be well stirred, and a little flux, as sold by the Linotype Company, or an ounce or two of resin, added, and the temperature allowed to rise a trifle to consume the flux thoroughly; then skim and pour off, turning down gas under pot as the metal is poured. When metal becomes too soft or spongy, a sample can be sent to the metal dealer, who will advise quantity of temper metal necessary to bring it up to standard.

Cold Mouthpiece.—"Antipodes," a New Zealand Linotype operator, writes: "(1) I experience some trouble with pot mouthpiece breaking away from mold in casting; a good slug with perfect face is obtained. It is put down by some to the balancing spring keeping pot against mold. If the latter, will you state remedy? Also state remedy for other causes of cold metal breaking away from mold. (2) What is the cause of oil in cups refusing to run freely? (3) State the means of tightening loose locking pin when the screws are tightened to their limit. (4) What is the best kind of oil for distributors and assembling bearings?" *Answer.*—(1) A cold mouthpiece will produce the trouble experienced. The metal chills while casting and solidifies in the mouthpiece. The mouthpiece should be kept quite hot and the metal can then be run at a lower temperature. Polishing mouthpiece with graphite will overcome trouble to some extent. (2) Oil is probably too heavy, or wick packed in a solid mass. (3) A washer can be placed under the heads of screws. (4) Any good grade of machine oil will answer for all purposes on the Linotype, except keyboard cam pivots, on which clock oil should be used. A free-flowing oil with good body, such as dynamo oil, is the best.

Warped Trimming Knife and Mold.—A machinist-operator in Indiana writes: "(1) Will you kindly advise me what to do to correct a defect in the trimming apparatus of my Linotype? As you see by enclosed slug, the center of the slug, lengthwise, is considerably less in thickness than both ends. If I change from short to long measure, and vice versa, which occurs many times daily, I always have to change adjusting screw of right-hand trimming knife. I think the knife is ground hollow; but how can it be corrected? The knife block is the latest style, with a rock shaft, worked by a handle, and had this defect when received from the factory. I have repeatedly put the knife on the lapping block without perceptible improvement. (2) You will also notice a small fin on the left-hand bottom of the slug. This occurs only on slugs longer than twenty-five picas. The mold has never been abused, and back of mold is cleaned daily. What is the cause of the fin and how can I overcome it?" *Answer.*—(1) The knife is probably sprung or warped and should be reground. The Chicago or New York agencies have facilities for regrinding trimming knives if the local machine shops can not do it. An extra set of knives should be kept on hand for emergencies. (2) A slight warp in the mold causes a fin of metal on bottom of slug which base-trimming knife can not remove. The mold can be lapped down.

Joseph Adamson, a seventeen-year-old apprentice in the composing-room of Skoog & De Lander, music and job printers, of Minneapolis, Minnesota, executed the unique

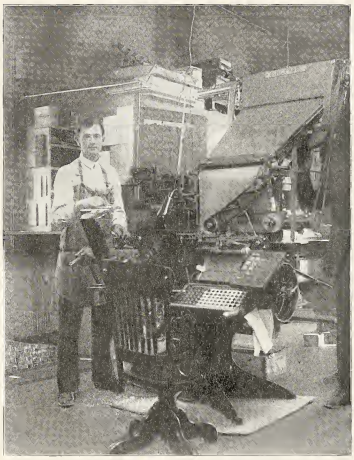


BURNT WOOD DESIGN FOR CALENDAR.

calendar which is reproduced herewith. The original was sent to his brother, Peter J. Adamson, Linotype operator-machinist of the *Pacific Tribune*, Seattle, Washington, and was burned in an oval-shaped board, 12 by 18 inches in size. With the exception of the head, calendar months and matrices, the entire design was produced by pyrography, and the scrollwork artistically colored. Although he has never had a drawing lesson, it is clear that the young man has a natural talent, and the faithfulness and care for detail in his reproduction of the Linotype will be appreciated by all who are familiar with the machine.

Plunger Binding.—A. W. P., Vincennes, Indiana, writes: "Will you kindly give me a little information on the following: Saturday afternoon, about an hour before quitting time, my plunger began sticking in the well, not rising high enough after cast had been made to allow metal-pot to recede its full distance. Occasionally I would go back and loosen it up a little, not having time then to take it out and clean it, as I was just closing up; but after it had made one cast it was just as bad as ever, and finally got so bad that when the mold would recede after ejection of slug, the mold would

set firmly against the mouth of the pot. I took it out and cleaned it all up nicely, also removed all metal from the pot and cleaned pot and well thoroughly. This morning when I got the plunger back into the well it fitted very tightly. I started the machine and got the first slug all right — but that was all, as it became so set that it would not budge when a line was sent in. Every time I wanted a line I would have to loosen the plunger. I have been able to run right along, as I took the plunger from my machine to one of the other offices, where it is running all O. K., and I am using the one from the other machine, which worked freely all day until within a few minutes of quitting time, when it stuck a very



LINOTYPE IN CHARGE OF T. J. BROWN, GRADUATE INLAND PRINTER TECHNICAL SCHOOL, IN "DAILY SUN" OFFICE, GRAND JUNCTION, COLORADO.

little, but not enough to bother any." *Answer.*—The trouble with your plunger must be caused by warp of the well, and perhaps if it were reamed out it would give no further trouble. If you have no facilities for doing this, you will have to dress the plunger on the sides which show bright, indicating the high spots.

MATRIX AND SPACEBAND TROUBLES.— A Kansas operator writes: "(1) What causes matrices to jump out of assembler occasionally, and what is the remedy? Chute spring is O. K. Star wheel is quite worn and brake holds tight. (2) What is the remedy when distributor screw occasionally breaks off the lower ear of a matrix? (3) What is the cause and remedy of spacebands tumbling out in transferring? They seem to swing very freely and lower end of bands hop over and catch on top of lower back spaceband-box rail and ears slide only about an eighth of an inch down inclined rails, and when shifter goes after bands in next line, those caught are thrown down and out." *Answer.*—(1) The trouble with matrices jumping from the assembler can perhaps be overcome by inclining the ends of the chute spring so that matrices rebounding from the assembler will strike it. The company is now placing short fiber strips inside the assembler, with the object of overcoming this difficulty. (2) Either the matrix slips from the lift as it is being raised, or your lift is not rising high enough — probably the former. It is possible, also, that the pawl which separates the matrices as they are lifted is a trifle long, and matrices bind a little as they are being raised. Try one of the damaged ones in the box while turning the distributor by hand, and watch what happens to it. (3) The trouble with spacebands is probably caused by their not being carried far enough to the right when being shifted into the spaceband box. The adjustment can be made by means of the turnbuckle to cause spacebands to be delivered just over the top of the incline. Possibly, however, the sides of the box are sprung together and cause spacebands to bind.

PLENTY OF WORK FOR LINOTYPISTS.—The Chicago *Tribune* of recent date said: "Among the trades of this city, the man who knows how to operate the Linotype typesetting machine satisfactorily will have the least trouble in securing work. The ordinary machinist will have the most trouble. These are the conclusions to be arrived at after interviews with union leaders, employers and the superintendent of the free employment bureau. Strange as it may seem, the trade which is accounted by all the easiest to secure employment in is one in which there are fewer men engaged than any other important trade. The one wherein the workman who gets out of a job will have the greatest trouble in finding new employment is one of the greatest trades, numerically, in the city and country at large. There are between four hundred and fifty and five hundred Linotype operators in this city. The machinists number approximately seventeen thousand. The Linotype operators earn 50 and 55 cents per hour. The wages of the machinist varies, but 35 cents may be set down as the maximum pay per hour of the average workman in this line. There is a lesson in the comparative value of workmanship and skill in the parallel of these trades. While the competent machinist must be reckoned among the most skilled workmen of the world, his trade does not approach that of the machine typesetter. His trade is easier to learn and requires less skill when learned; and as a consequence there is a great surplus of machinists in the face of the great demand for men of this trade as against a scarcity of the other where there is a necessarily limited number of positions. It is the old story of overcrowding on one hand and only a modicum of supply on the other. Said Mr. William L. McEvoy, secretary of the typographical union: 'The Linotype operator has undoubtedly as good, if not a better, chance for keeping himself in steady employment and in securing employment if thrown out of work in one place as any trade in this city. This may be laid to a number of causes. In the first place, the trade is comparatively new and little known among the great masses. It requires longer to learn thoroughly than most trades; requires a maximum of skill if it is to be followed satisfactorily, and the opportunities for learning it are necessarily more limited than in many trades. Of our four hundred and fifty or five hundred operators in this city there can scarcely be said to be one who is out of work.' Using the entire country as a basis upon which to compute the value of a trade, the trade of printing in all its branches may be set down as the best with reference to the securing of employment. The man who can set type and feed a press, it is agreed, can go to whatever corner of this land he will and be practically sure of finding work. The carpenter is in demand wherever men build houses to live in, but there are seasons of great length where, in many localities, his trade is unavailable. But the work of the printer goes on in winter and summer. The cold days of January and the scorching sun of July, the snows of Manitoba and the sands of Arizona, hear the click of type and see the whirl of the cylinder press. In large cities the two divisions of the trade, typesetting and pressfeeding, are rigorously separated. The man who works at one may not

find employment at the other. And of the various branches of the composing trade that of the Linotype operator is the best."

HIGH SLUGS.—A. H. T., Chicago, writes: "What do you suppose is the matter with my machine? My slugs keep getting high a short time after adjusting my back knife. I have had my back knife ground twice during the last six months and have made the adjustment four or five times, and about a week after I find they are high again. I clean off the metal on the back of mold every morning and wipe it with oil and graphite. I adjusted my knife three weeks ago so it measured .918 on both ends. Now it has got to .920. If we were doing ordinary newspaper work, it would make no difference, but as we do the highest class of bookwork it makes a great deal of difference. I set up a book of a hundred galleys, and when I make the author's corrections the slugs are liable to be high, making the corrections print black. Can there be any cause for this besides metal gathering on back of mold? I have adjusted the knife perfectly." *Answer.*—Anything which prevents proper lock-up between mold and matrices will cause high lines. Accumulation of metal on shoulder of right-hand locking pin is an ordinary cause, or loose mold-disk bushings. Liners projecting beyond face of mold will also cause this trouble. Accumulation of metal on face or back of mold will cause high lines, and they are frequently caused by the mold disk working loose. This prevents the back knife trimming the foot of the slug closely.



S. J. SANSOM.



W. A. JACKSON.



SIDNEY W. GREEN.



MRS. M. F. BRUCE.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

THE METAL PROBLEM.—A subject given too little attention in the average Linotype plant is that of metal. Experienced Linotype machinists know that one-half of their troubles come from the metal-pot, in one form or another. The question of quality has been harped upon until most offices which pretend to turn out good Linotype work have come to realize that high-grade metal is essential to high quality of work. It is understood by most machinists that lead alone will not produce good slugs; that hardness is imparted by the presence of antimony, and that this ingredient has little more affinity for lead than water has for oil, and that it soon separates and finds its way into the dross box when the metal is skimmed. It is to overcome this tendency of the antimony that tin is added, the latter acting as a binder for the two uncongenial elements, thus imparting fluidity to the mass. A free-flowing metal is necessary to insure good casts, and the presence of tin insures this. But when the mixture remains stationary in a fluid condition for any length of time, there is a tendency toward separation of the elements, those possessing the least specific gravity rising to the surface. The lead, being the heavier, sinks to the bottom of the pot, the antimony rising to the surface. It is for this reason that a vigorous stirring of the metal is advisable in the Linotype metal-pot before work is started, as also in the smelting furnace when casting into ingots. As the melting or fusing points of the various elements vary widely, and the heat at which they vaporize or distil is low, in the case of antimony especially, care must be taken to prevent too high temperatures. Tin requires the least heat to fuse, and antimony the greatest, but in no case should the temperature be allowed to rise above 550° in the machine metal-pot itself. In the smelting furnace a slightly higher temperature is permissible. The matter of feeding the metal to the pot in Linotype machines is not given the attention it deserves. Operators will allow their pots to run several inches below the top of the well, and then drop a couple of ingots into the pot at once, causing a rapid fall in temperature of the metal. The addition of one pig of metal will lower the temperature about 15°, so it will be seen that to maintain anything like an even temperature of the molten metal, ingots must be added cautiously. And this is a most important consideration. An even temperature permits of not only good, solid bodies in slug machines, but is a prime essential to the production of good faces. Where a considerable percentage of tin is present in a metal, shrinkage is a factor which must not be ignored. Uneven temperatures cause unequal shrinkage and frequently result in the face of slugs presenting high and low letters, which are variously attributed by unthinking machinists to defects in the machine or matrices. The remedy would appear to be in adding metal to the metal-pots in a molten condition; and this method possesses several economical advantages. The dross proposition is largely removed from consideration, and the choking of mouthpieces and plungers to a large extent overcome, as the mixing received in the smelting furnace reduces this to a minimum. A better mixture of material is maintained, as it is well known that in practical work some batches of metal are remelted much more frequently than others, and when run into pigs result in differing grades of material, unevenly distributed to the machines. The solution of the difficulty seems to lie in installing a general smelting furnace in close proximity and handy to all Linotypes, and the attendant being clothed with the duty of ladling the molten metal as needed into the machine metal-pots. The consumption of gas will be the same as before, as, whether the same amount of cold metal is reduced to a fluid condition in one or more pots, the consumption of gas is the same, if anything, leaning to the side of the general smelter. This course relieves the operators of the strain of watching the condition of their metal, and will result in increased production and improved quality of output. The plan is already practiced in the Inland Type Foundry in St. Louis, in the casting of type, and is giving excellent results.

UNTANGLING A MACHINE.—A machinist-operator graduate of the Inland Printer Technical School, after a six weeks' course in operating and mechanism, was sent to a down-east Linotype plant in response to a call for a first-class operator-machinist, and his first letter from his new location contains the following interesting matter: "I must state that upon my

arrival here things were in such a condition that it almost staggered me. I could hardly believe that machines could be in such condition as the older one of the two I have and still turn out usable matter. It seemed to be out at almost every possible place. The proofs were something fearful from machine errors alone and the casting mechanism would buck every third line. The newer machine is a 'double decker,' having been installed about five months. When I arrived here they had dispensed with the use of the lower magazine, because the feed would not operate, and the pot was so much out of adjustment that it could not be run but little more than half full or back squirts would stop the machine every third line or so. I was in a quandary what to do first. After a talk with the boss, we decided to get the new mill to running first, so I jumped in and washed the graphite out of the magazines and feed and lined up the pot and adjusted the spring — which, by the way, had been turned in until it failed to operate whatever — and had this mill working fairly smooth by nightfall. But my troubles were not over yet. The distributor was continually stopping, especially on the upper magazine. I examined the adjustments carefully and found them to be what I had learned was normal and the matrices were all new — no broken or damaged ones among them — but still the stops would continue. The newer machines, I noticed, have a guard or hood covering the lower screw of the distributor and the matrices in falling would strike this hood with the upper ear and have a tendency to tip forward, then, after the forward tip, would come a backward tip, this being caused by the ear of the matrix striking the channel plate. If the tipping was over with at this point there would be no trouble, but it was not. We had the binding strip on the channel plate to contend with, and here is where the matrices were striking. Well, I worried with that nuisance for three or four days, when I noticed that the binding strip was beginning to show signs of wear from the ears of the matrices striking it as they fell. Then the idea struck me that if the strip were turned further backward, or away from the mouth of the channels on the channel plate, the matrices would not strike it with such force and possibly lower down. My theory was correct, for the distributor has not stopped a dozen times since. Outside of a trouble I shall mention later the new machine is running perfectly. The old machine is a two-letter machine that has been in continual use for about six years. Very little, if any, care has been given it in that time, and every blacksmith and wagonmaker in this neck of the woods has had a whirl at it. After lining up the pot and putting in a new mouthpiece and bevel gear, and going over the adjustments, and taking off a few yards of bailing wire, I have it doing very nicely — all except the keyboard. The second Sunday I was here I cleaned the keyboard thoroughly — every piece from button to rod — and put it together again. It worked beautifully for about a week and then commenced to buck again. I washed out the letters that would not fall and put in new wires throughout, but no use, there are about five letters that continually hang. The magazine is in absolute adjustment, and there is not a particle of dirt of any kind in the keyboard, but I have yet to make it run like the new keyboard. I notice this evening that some of the rods look as though they had been bent in former times, and I shall take them out and straighten them. This may cure the difficulty. Here are the questions I would like to have answered: (1) How is the vise squared up with the mold? *Conditions.*—The left-hand locking stud had been removed to take out the mouthpiece and in so doing the adjusting collars (put on some studs to make the vise parallel with the mold) have been lost, and as a result the clearance between the mold and line is .003 of an inch at one end (the left-hand end) and .0045 at the other end. The clearance spoken of is at the time of the first justification. *Result.*—No matter how perfectly the base-trimming knife is adjusted the slug will be higher on one end than at the other, and a spew or accumulation of metal will develop more strongly at the left end than at the right. This accumulation only increases the variation in the height-to-paper measurement of the line. I have written for information and the intelligent (?) correspondent informed me that he did not believe that any one had tampered with the adjusting collars on the machine, but that if I really wanted to know, the vise should be at right angles with the mold slide! Astonishing intelligence, is it not — almost human. (2) Is there any absolute method of arriving at the .007 inch rise of the disk when engaging in locking pins? How made? *Conditions.*— I have put in new locking pins and sockets, also bevel mold-turning gear, but the mold disk does not come up as smoothly as is possible. Have raised it as much as I was able to guess at, but it is not just right, so would like to know if there is any other way besides guessing at it. Have a Sterrett thickness gauge, if that would be of any use. I have so 'made good' on the mechanism end of the business that I am expected to set but very little type. We are running two shifts and I am on the night side. Looking after the machines and operating." *Answer.*—(1) Use an inside caliper to measure the distance between the face of the mold and the vise frame — not the vise jaws. Any difference between the ends of the mold will be readily detected and corrected by building up with washers between the locking studs and machine frame. (2) The rise of .007 of an inch in mold disk is usually made by sight alone. It can be determined with a thickness gauge by placing a thickness of .007 of an inch between gib and mold slide and adjusting the screws beneath gib until disk goes on to pins without friction. When gauge is removed there will be a rise of .007 when disk goes on pins.

RECENT PATENTS ON TYPESETTING MACHINERY.

Machine for Setting Type.— Thomas A. Houghton, Grand Rapids, Michigan. Filed November 23, 1903. Issued December 20, 1904. No. 777,855.

Linotype, Junior, Matrix.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 16, 1904. Issued December 27, 1904. No. 778,609.

PERPETUAL COPYRIGHT.

Writers of books who ignorantly suppose that the copyright protection which they enjoy under existing laws is all they ought to have, may gain knowledge and perhaps conviction to the contrary from Mark Twain's article "Concerning Copyright" in the current *North American Review.* Mark Twain scoffs at our present copyright law as unjust and inadequate. His piece, an open letter addressed to the Register of Copyrights, is in the form of question and answer. He asserts very positively that of five or six thousand books that are copyrighted annually not more than five — make it ten to be safe — are still alive at the end of the forty-second-year period of copyright protection. Only these five or ten books a year are affected by the failure of our laws to make copyright perpetual as, with certain conditions, Mark Twain thinks should be done. That an author or his heirs should ever lose his right in his books he considers an outrage. That Mrs. Stowe's daughters should receive nothing from "Uncle Tom's Cabin," nor Irving's nieces from "The Sketch Book" makes him rebelliously indignant.

ENVELOPE CORNER-CARD SUGGESTIONS.

No other form of printed stationery deserves the same critical attention that belongs to the envelope corner-card. It formulates an impression of what may be expected within. More than one piece of advertising literature has been ruthlessly cast into the waste-basket because of the first impression formed from its outside covering. It may profit you to look into the matter. A booklet of envelope corner-cards, just published by THE INLAND PRINTER, will put you on the right track. Sent to any address for 25 cents.

PRESSROOM

BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

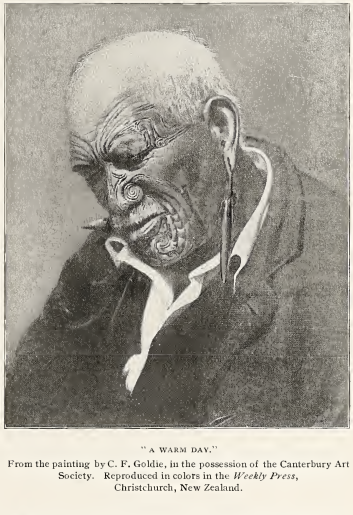
THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

GOOD HALF-TONE PRINTING.— J. M. S., of North Adams, Massachusetts, has sent a copy of a "Souvenir of Williamstown, Mass.," printed on a Gordon press, showing over thirty well engraved half-tone cuts, 3½ by 5 inches each, worked in black ink on coated paper. He writes: "I am sending you a book of half-tone cuts to get your opinion of them. The entire collection was printed on a Gordon press, and as I was running off the work it was thought that a better ink would have been an advantage, but I leave that detail to you." *Answer.*—Taken as a whole, the little souvenir is a creditable piece of presswork, although not up to the mark of high-class workmanship. Had you employed only one density of ink — either soft or gloss finish — the coloring would have been more harmonious throughout instead of being marred by two conflicting densities. Take, for instance, the two scenes facing each other, of "The Thompson Laboratories" and the "College Campus." Such extremes are in very bad taste and suggest being collated from entirely different works. While the presswork has been clearly and cleanly done, there is much to find fault with in the preparation of the illustrations, such as lack of natural perspective and other detail essential to fine art requirement. The double-page picture of the "Williams College Campus" is by far the best specimen in the collection, and that is quite creditable to your efforts. Pay more attention to the overlaying of cuts.

SENT FOR CRITICISM.— A sheet of thirty-two pages of a catalogue, printed by the T-L Company, of Indianapolis, Indiana, has reached us. In a letter referring to the same, the writer says: "We hand you herewith a thirty-two page form worked on a 36 by 50 Miehle — sixteen and back. Please criticize impression, color and general presswork. Can a job of this kind be run without slip-sheeting successfully? Any information will be appreciated." *Answer.*—The entire work on this sheet is commercially good, but not up to the point of superiority; the type work being the most faulty of all, because it has many defective figures, letters and wrong-faced rules in the price-lists. Where such defects exist, it is usually difficult to attain correct impression. A piece of printing such as your sheet calls for should be faultless in the detail pointed out. The make-ready on the cuts has been carefully done, securing thereby the softest touch on the vignettes. Perhaps a trifle more detail on some of the go-carts might have been expected, particularly on pages 17, 18, 22, 23, 24, 26 and 28. The color could have been considerably improved if a more dense and luminous black had been employed. There should be no need of running such work slip-sheeted, provided the paper is not too much charged with electricity and the pressroom is heated to over 75°. If a denser black is used and carried to just "full color" there certainly need be no apprehension about off-set.



"A WARM DAY."

From the painting by C. F. Goldie, in the possession of the Canterbury Art Society. Reproduced in colors in the *Weekly Press*, Christchurch, New Zealand.

FIRST TRIAL AT THREE-COLOR PRINTING.— J. A. P., of Montreal, Canada, has sent prints in one, two and three colors, in successive color order, and writes as follows: "Please answer in your journal why I have no success in printing with the three-color plates enclosed. I have used the usual process inks and without any reducing material. The printed samples sent us with the plates were very good, but were on coated paper. This is my first trial on colorwork. I will be glad if you will answer. The red and blue inks dried on the press while running. Can we avoid this with process ink?" *Answer.*— If the yellow ink had been of a warmer tone, instead of a green one, a better combination with the red used would have resulted. This is a matter which any color pressman could have corrected at once. It is quite evident that you have yet much to learn about the three-color method of

producing pictures, and no better evidence of this fact could be adduced than the make-ready of the red color plate. You have given to this color a prominence far in excess of that which it should have, and thereby lost all the nice characteristics of the subject. Take, for instance, the common appearance of the red gown, which should show up as a brilliant garment, aided by delicate shades of tone to bring out its rich sheen at the creases and folds; next, look at the "burning" warmth imparted to the faces, arms, necks, etc., of the young women. The treatment of the blue color is a trifle better, but lacks delicacy in some of the minor parts and not enough strength in others. Had you made the yellow a little stronger on the left of the picture at the top, and the red a little lighter, a much more effective and cheering background would have resulted. Take a few lessons in good overlay-cutting — these will certainly help to instruct you in the fine detail of work essential to artistic illustration and color printing. Color printing on coated paper is much more effective than when on ordinary plate stock.

COLOR PLATES.— G. R. W., of Olivet, Michigan, has sent a specimen of his work printed on antique ribbed stock in gold bronze, light blue and black, the job being beautifully executed. He has doubts about the order in which the engraver has laid out the plates for him, and says: "I enclose you print of cover for program. This was printed in this order: Bronze, blue and black, as the make of the cuts necessitated and as the cutmakers insist is right. I insist that the cuts should have been made to run blue, black and bronze, giving ample time for drying between the black and blue. This would bring out the black lines of the monogram *black*, whereas now they are mud color. Who is right? If I am wrong, then how can I print black on top of bronze and have it *black?* I have trouble with other work of same kind, and cutmakers think they know what I want better than I do." *Answer.*— The engraver is correct about the order in which the different colors should be printed; but that does not make yours wrong, provided you are ready to relieve him in case you can get satisfactory results by following your own method. The engraving of the plates for the program may be justly set down as first-class in every respect. How can you better the general effect of the job by printing the bronze last, especially if the job is to be worked on such stock as the sample? The tendency of gold bronze to adhere to black is known to all color printers, and will certainly dim the black lines of the monogram. If you will mix in with good black about one-fourth the quantity of good bronze-blue and a small piece of hog's lard or refined vaselin — mixing all together thoroughly — you will be able to print black over gold, but the printing must be done slowly — say five hundred an hour — and the sheets carefully pulled from the face of the form. Wash the form occasionally to remove the surplus bronze from its face. It is not necessary to remove the form from the press when doing so. Carry only sufficient ink to get solid effect.

RED RUBS OFF ENAMELED PAPER.— G. M. C., of Niagara Falls, New York, writes as follows: "I am enclosing some samples of an embossing job I did several weeks ago, and find the printing rubs off after being embossed. I have used process red, reduced with dammar varnish and reducing compound, with a drop or two of machine oil to keep it from pulling. I wish you would examine it and tell me through your department what to do, as my employer claims he has had the job done without it rubbing off. Our bronze size ink, when received, I find very thin, and a printer (pressman) who worked with me took the sizing home and thickened it up to the consistency of other inks, so that it would stick on glazed paper. He said he just put white of egg in it, but, by smelling the ink when it came back, I found it also contained lots of varnish. He refused to tell me what he used, and I thought you might be able to tell me." *Answer.*— Apparently there is too much varnish in your red ink, so that it "picks" off the paper, when embossing, instead of rubbing off. The ink is perfectly firm on the sheet. By having too gummy a surface the embossing die develops a sticky hold to the printed part, especially where the color is solid, which, on letting go, picks the ink from the stock. Dammar varnish and a few drops of refined castor oil, well mixed into inks, will make them dry and work without picking off. Good bronze size ink should be of the consistency of free-working half-tone black ink. Such a size will work easy and cover solidly all parts of the form. No more ink than will print solidly should be used at any time, because too much will tarnish the bronze, while too little will not hold the bronze to the stock. The great secret in printing well and right, outside of a few other considerations, is in the judicious and wise application of printing-inks to various surfaces. Too little attention is paid to this fact; and that alone, perhaps, forms most of the causes of troubles in the pressroom. It should not be forgotten, in cases of intelligent investigation and where doubt may form a barrier to progress in selecting the right grade and quality of ink, that the various inkmakers advertising in THE INLAND PRINTER may be advantageously consulted regarding such problems.

HALF-TONE PRINTS BY A JAPANESE.— K. Nagayama, of San Francisco, California, has sent us two copies of postal cards, one showing the Japanese prince and his major in Fair Japan, on the Pike, at the St. Louis Exposition; the other card showing one of the rooms occupied by the same prince in Hotel St. Francis, San Francisco. Accompanying the cards is a copy of a half-tone, 6 by 7½ inches, got out as an extra for *The New World*, a Japanese paper; the extra shows the fine horse offered to Prince Fushimi by local Japanese of San Francisco, while in this country. The correspondent writes, regarding these specimens, as follows: "Two of these postal cards are the best pieces I could get. I printed them on an 8 by 12 Gordon, brand-new, without ink fountain. Inks used are double-tone, made in New York. I think the half-tone screen is not fine enough for such ink — the screen is 150. Please let me know if you think two hundred screen cut would come out, without showing spots, on the machine named without ink fountain. How large a half-tone cut is the limit of capacity for an 8 by 12 machine? I printed 5 by 6 inch cut on the machine, but I had to put on ink every four or five impressions. It came out very bad. My press can run two thousand an hour, but I took almost all day to print three thousand copies. Please tell me what you think about my pictures, so that I may help myself and learn more. I may say that the extra is the one that came out very good after all." *Answer.* — The trouble with all your specimens comes from not knowing how to prepare the make-ready of the press for properly executing such work. All the cuts, except that of the scene in Fair Japan, on the Pike, are well made, the screen being quite fine enough for such work as postals, etc. The scene in the Hotel St. Francis could have been made a beautiful picture if an artistic cut-out overlay had been made for the engraving. As it is, it is flat and devoid of skilful treatment in the printing; but worst of all is the way in which the large half-tone cut of the horse and background has been turned out; it is full of defects, which includes no attempt at make-ready nor effort to get proper color for the subject. Indeed, the beautiful horse is almost obscured by a black and gray background, while the foreground is so strong and meaningless as to be almost as conspicuous as the much neglected horse. Get a competent printing pressman to instruct you in the important branch of making ready half-tone cuts and how to cut overlays conforming to the subjects under treatment.

A BOOKLET of envelope corner-cards, made up of a wide range of specimens, correctly fitted to the various vocations, is now in press. Sent to any address for 25 cents by The Inland Printer Company, publishers.

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

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PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

AN understanding of the relationship existing between arrangement and the phases of expression within display comes from an inborn feeling for the fitness of things. It is one of the factors of typography that is not regulated by a fixed set of rules. While a certain example of composition may be practically perfect, viewed from the standpoint of well-balanced display, the question arises whether that particular arrangement is exactly suited to the exigencies of the occasion. To be explicit, a title-page, for instance, is susceptible of a certain treatment that would scarcely apply to the same matter if used for a cover-page. Figs. 1, 2, 3 and 4 have been selected to exemplify this theory with more finely drawn lines than are apparent in a mere comparison of cover and title pages. A first and important consideration in the correct disposition of typography is a proper conception of the sentiment to be conveyed. Whether it be a matter-of-fact form of address, or whether it contains elements of an advertising nature, makes all the difference in the world. The arrangements chosen in Figs. 1 and 2 would be utterly incompetent if intended for titles, an intention which the phraseology of the text would undoubtedly convey. Both examples show a relationship to the form of a prefatory remark—a foreword—and yet there is a wide distinction between the expression of countenance in the two arrangements. They exemplify the distinction between monotony and harmony. Irksome uniformity or want of variety is the main characteristic of Fig. 1. A sense of disappointment—a feeling of expectancy—arises in our minds at the sight of so large an unbroken surface. This feeling is fittingly expressed in the lines of Thomas Hood:

> A wall so blank, that sometimes I thank
> My shadow for falling there.

It is evident that an arrangement of this kind does not appeal to the casual reader—that the purport of the wording becomes apparent only after reflection—after a second or third reading, perhaps. It is of a style eminently appropriate for a tombstone epitaph, a construction that does not make facts readily apparent, but rather allows them to filter slowly through the minds of generations. This is an inevitable characteristic of all monotonous typography. Fig. 2 is the rather correct arrangement of an introductory address. Harmony is maintained without monotony. Harmonious contrast is effected by introducing liberal margins between the rules and the text, and furthermore, by the use of rules of a face several degrees lighter than the type. Legibility is secured through the use of lower-case letters, and monotony is interrupted by the use of rules and contrasting paragraph marks. In Figs. 3 and 4 the same matter has been arranged as a title-page. Who can say that these pages are not of equal merit from a typographical standpoint? They are both examples of simple and effective typography. In these the lines of appropriate arrangement have been very delicately drawn, however, in order to set forth more clearly this very important and little-considered feature of typography. They are good examples of the esthetic and the utilitarian in display. To choose between the two it is necessary, therefore, to know whether the purport of the text is a matter of art or utility. The contention is for the latter, and Fig. 4 is undoubtedly the better disposition of the matter at hand—possibly not the very best that might be accomplished—but the better of the two. This is true because Fig. 4 possesses plain, businesslike pointedness, a factor of the text, as against the effeminate characteristics in Fig. 3.

FIG. 5 is a freakish arrangement, and this is its principal defect. The essence of good typography is concise legibility. This principle is lost in a confusion of elements. The emphatic feature-line of displayed typography should stand out alone, clear and concise, unhampered by detracting elements. The disposition of the main heading into three lines of varying tones, each separated by a conflicting rule, has the effect of destroying the desired unity, which is puzzling, at first glance, to say the least. Panels are usually adopted for the sake of symmetry or decoration, but when they separate closely related elements their use is arbitrary. The abnormal spacing of the lines within the side panels destroys their coherency. A plain paragraphed arrangement would be more effective. The reset example, Fig. 6, is a simple and far more desirable form for this same heading. The parallel outside panel employed is not obstructive, and is therefore permissible. Even this panel could be omitted under ordinary circumstances, and it is inserted only for the sake of conformity

BUSINESS ECONOMY FOR EXECUTIVES, MANAGERS & DEPARTMENT HEADS. A PRACTICAL COURSE IN ORGANIZATION, POLICY, ADMINISTRATION AND METHODS FOR OFFICE, STORE AND FACTORY. WEST SIDE YOUNG MEN'S CHRISTIAN ASSOCIATION. 318 WEST FIFTY-SEVENTH STREET, COR. EIGHTH AVENUE, CITY OF NEW YORK.

FIG. 1.

¶ Business Economy for Executives, Managers and Department Heads. ¶ A Practical Course in Organization, Policy, Administration and Methods for Office, Store and Factory. ¶ West Side Young Men's Christian Association, 318 W. Fifty-seventh Street, Corner Eighth Avenue, City of New York.

FIG. 2.

Business Economy

for EXECUTIVES, MANAGERS & DEPARTMENT HEADS

A Practical Course *in* Organization, Policy, Administration *and* Methods *for* Office, Store *and* Factory

West Side Young Men's Christian Association, *318 West Fifty-seventh St., Cor. Eighth Ave.*, City of New York

FIG. 3.

Business Economy

for Executives Managers & Department Heads

A Practical Course in Organization, Policy, Administration and Methods for Office, Store and Factory

WEST SIDE YOUNG MEN'S CHRISTIAN ASSOCIATION
318 West Fifty-seventh St., Cor. Eighth Ave.
CITY OF NEW YORK

FIG. 4.

with the panel arrangement attempted in the original setting. The main object of these reset examples is to show the more effective handling of display after similar lines in the originals.

The principal error in the composition of Fig. 7 is in the letter-spaced text-line. This line would undoubtedly be too short if set normal. The effort is made, apparently, to establish symmetrical contour at the expense of contorted typography. Under the circumstances, so short a display line would create a "stubby" appearance if set after the form of a centered heading. This reason alone makes the corner card preferable (Fig. 8). The question of a correct choice of typefaces also enters largely into the example as originally submitted. Text is not a general utility letter, and its use should be somewhat restricted to the finer grades of work. Do not destroy the inherent tone of these handsome type-faces by using them indiscriminately. A plain letter is more adapted to commercialism.

"Good, plain printing is the best printing," is an argument that has not been faithfully applied to the composition of Fig. 9. The inappropriate and inharmonious fancy border does not conform to the assertion. The letter-spaced line of condensed capitals is the most defective part of the type display. Extra-condensed type should never be used in any other than emergency cases — which applies to crowded, narrow-measure ads., book headings, etc. The ordinary commercial office can do without extra-condensed display types entirely. This contention is borne out by the typefounders, who design but one extra-condensed face to about every one hundred wider letters produced. Pick up a typefounder's specimen-book of, say, twenty years ago, and it will be readily recognized that extra-condensed faces held a fair share of patronage; but, as a higher sense of art in advertising began to develop, a corresponding decrease in the use of extra-condensed faces became apparent, until to-day it is unusual for a foundry to turn out even so much as a single face of this kind each year. The phrase, "Good, plain printing is the best printing," is but a matter-of-fact assertion, and does not call for extraordinary display of certain words. When the nature of a business is incorporated in the firm name it is not necessary to give especial emphasis to the vocation in a subordinate line. Fig. 10 shows the more appropriate resetting.

It is not the best form to spread a personal business card over its entire area. A compact, grouped arrangement would be an improvement over Fig. 11. The script type and the letter-spaced gothics and text do not strike a harmonious chord. A much better arrangement is illustrated in Fig. 12.

The "Furs" cover sent on a previous occasion is again enclosed. The resettings are intended for a second edition. Is No. 2 an improvement on No. 1? No. 2A is what was printed. The puzzling feature lay principally in the disposition of the short word "Furs."

The admission is a frank one, and it is quoted chiefly because it strikes a note familiar to this department. What to do with an extremely short display line at the head of a title seems to be a stumbling-block to the average craftsman. A belief seems to have gained ground that the feature-line of a title must be a full line, if placed at the head of a page. To accomplish this, typography is most unmercifully contorted



Knoxville, Tenn.

Fig. 5.



KNOXVILLE, TENN.

Fig. 6.

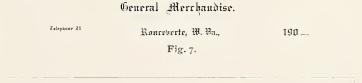


Fig. 7.

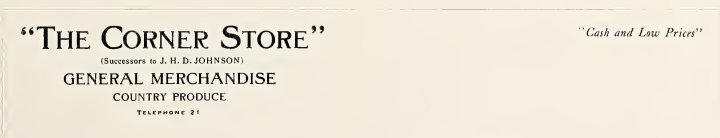


Fig. 8.

in many instances, as exemplified in Fig. 13, which is No. 2A, referred to in the quotation. The principles of design do not require that the main display be a full line. Balance can be maintained by innumerable other devices. A plain outline rule, as used in Figs. 14 and 15, would preserve the confines of typography and at the same time permit of setting the



FIG. 9.

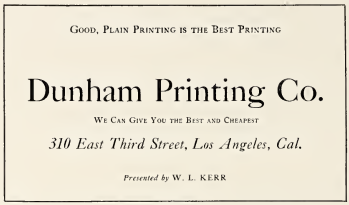


FIG. 10.

text in a measure more adaptable to the "stubby" features of the main line. Fig. 14 is rather an esthetic construction, and, while giving an appropriate tone to the nature of the vocation, it might be argued that the material at hand did not permit of a similar arrangement. Fig. 15 has been substituted in anticipation of such a contention. Therein the effectiveness of the display is equally decided, and it is secured by simple, well-balanced type arrangement. Still another device available in the disposition of difficult copy of this nature consists of clustering all the matter, in rectangular shape, in the upper left-hand corner of the page. In such cases the outside rule could be omitted.

A well-known writer has observed that art does not consist in having a few objects of ornament upon the chimney-

be printed in a solid effect, and the tints should be applied only to backgrounds, borders, rules and ornaments. This principle is applied in the current insert.

Two blotters and an interesting series of cards are shown on pages 2 and 3. The blotter is steadily increasing in favor as an advertising device, and even now it may be classified as a staple. It is especially valuable as a medium for the commercial printer, if sent out regularly from five to ten days before the first of the month. In such instances it acts as a gentle reminder to the business man, who may perchance have neglected to replenish sufficiently his stock of statements, bill-heads and other stationery so imperatively needed at that period. A monthly calendar printed thereon adds materially to the usefulness of a blotter. These devices should be produced in the best style possible, with an equal regard for typography, color scheme and phraseology, since they are generally looked upon as a gauge of what may be expected of the printer from whom they emanate.

The examples of tickets and folder titles on pages 9 and 10 are intended to exemplify the principles of measure, bal-

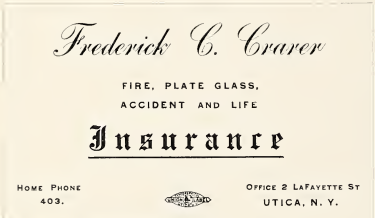


FIG. 11.

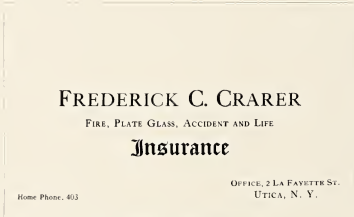


FIG. 12.

piece and a few pictures in gold frames upon the walls; that it resides rather in a general obedience to the laws of harmony. Wanton decoration is strikingly apparent in Fig. 16. This and other infelicities are corrected in Fig. 17. Panel arrangements are not objected to in blotters, and they are very often necessary to preserve rational contour, principally on account of the great width of the space to be filled as compared to its meager depth.

INLAND PRINTER TECHNICAL SCHOOL TYPE INSERT.

The type insert of the Inland Printer Technical School is especially interesting this month, on account of the variety in the examples shown. The colors, black and bright green, printed on white paper, are productive of a pleasing tone. When tints are used in color schemes, all typework should

ance and symmetry. Balance is that phase of arrangement that supplies a feeling of repose to typography, while symmetry relates to contour and shapeliness. Measure, as related to balance, is the factor commonly known among printers as "whiting out." Here are three distinctive principles of typography that are so closely related that they invariably work in unison. It is impossible to secure perfect balance without due regard for space-measure. That is to say, very few examples of typography balance within themselves, but only do so when properly arranged within the space that they are intended to occupy. Fig. 17, a reproduction of an example on page 5, is designed to illustrate this theory more clearly. By drawing a line directly through the center of this page from the top to the bottom of the paper, it is evident that the point of balance will be in the middle of that line. If the

matter, as now arranged, were placed on a dead center as related to the paper, or if the margins were equal, top and bottom, the pivotal point would be removed a short distance above the center, which would fatally disturb the natural repose which the eye finds at the center of a perfect equilibrium. This is because the upper panel overbalances the smaller one at the bottom, which, according to the laws of gravitation, would require the heavier mass to rest nearer to the fulcrum to maintain balance. This theory has been carried out in all of the examples on pages 4 and 5.

A few examples of the correct application of typography in ecclesiastical printing are shown on page 6. The "Easter" title-pages are examples of two entirely opposite treatments, and yet both are within the bounds of genteel propriety. Text is an admirable face for churchwork, and its use is correctly shown in the central example.

The announcement and cards on page 7 show correct forms, available types and exact sizes required by the prevailing vogue in society stationery. Very stylish effects can be produced in shaded text. Much is also done in Engravers'

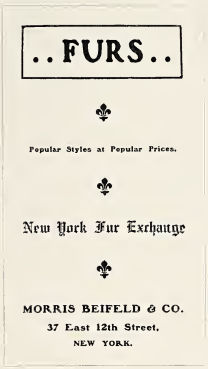


Fig. 13.



Fig. 14.



Fig. 15.

Roman, Old English and the Brandon series; and many of the best and most tasteful people still prefer the old-fashioned copperplate script.

The following are a few general rules to be observed: Wedding invitations should be printed on heavy pure-white unglazed stock. The paper should be cut 11¾ by 6¾ inches, but after printing must be folded so that the page is 5⅞ by 6¾ inches, and the wedding invitation appears on the first page of a folio sheet. Whether the invitation is printed in shaded text, Engravers' Roman, Brandon or script, the names of those issuing the invitation and the contracting parties should be in type a size larger than the rest of the invitation, but, if at all practicable, not more than two sizes of type should be used, and under no circumstances



Fig. 16.

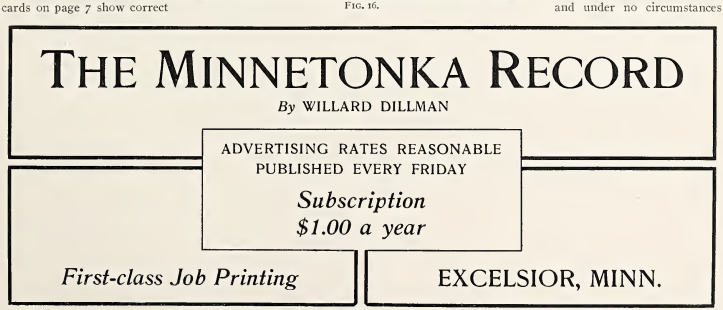


Fig. 17.

should more than one style of type be employed. If shaded text is used, take fourteen-point for the names and twelve-point for the other part; or twelve-point and ten-point may also be used. In script, use the twenty-four-point and eighteen-point sizes. The correct sizes of Brandon or Engravers' Roman are shown in the examples. Whenever it is possible to give the address, a wedding invitation should be accompanied by an "At Home" card. This card should be exactly 5 5-16 by 3 3-16 inches. It is no longer considered good form to have the "At Home" announcement appear on the wedding invitation itself. The proper size for an announcement is 5⅞ by 6¾ inches, folded, which means that the paper must be 6¾ by 11¾. The envelope should be addressed and again enclosed in a larger envelope, which is addressed and stamped. Both of these envelopes should be of the same stock as the invitation, pure white, unglazed, without any printing whatsoever. For a church wedding, the invitation should be worded, "Request the honor of . . . . presence." For a house wedding it should read, "Request the pleasure of . . . . company." But it is also considered good form to say, "Request the pleasure of your presence," "Request your presence," "Desire your presence," or "Invite you to be present." Initials should not be used. The given names should be spelled out in full. Titles, except those of army officers, should not be used. It is better form to add "M.D." or "D.D.S." to the name of a physician or dentist than to use the prefix "Dr." All invitations should contain, besides the hour, the words, "morning," "evening" or "afternoon." On an announcement, however, it is unnecessary to mention the time of day at which the ceremony was performed. If the bride's parents or bachelor brothers do not issue the invitation, her surname should be added, and whenever the surname is used, "Miss" should be prefixed. Invitations to a breakfast or a reception after a church wedding should be exactly 5⅝ by 3 5-16 inches.



FIG. 18.

The special three-color type insert contains much by way of suggestion. All of these examples, with the exception of the "Directory and Year Book" design, furnished by C. R. Beran, of Denver, are also specimens of composition executed by students of the Inland Printer Technical School. The practicability of tint-blocks and correct alliance of colors are shown. Strict color harmony may also be attained with the following combinations: Black and olive; black and white; blue and gold; blue and orange; blue and salmon; blue and maize; blue and brown; blue and black; blue, scarlet and lilac; blue, orange and black; blue, brown, crimson and gold; blue, orange, black and white; red and gold; red, gold and black; scarlet and purple; scarlet, black and white; crimson and orange; yellow and purple; green and gold; green, crimson, turquoise and gold; green, orange and red; purple and gold; purple, scarlet and gold; lilac and gold; lilac, scarlet and white or black; lilac, gold, scarlet and white; lilac and black; pink and black; black, with white or yellow, and crimson.

"WHAT shall I set it in?" A new booklet of envelope corner-cards, just published by THE INLAND PRINTER, will answer the question with an example. Correct forms, covering every phase of commercialism, are embodied. Price 25 cents.

THE PURPOSE OF TECHNICAL EDUCATION.

In the *Caslon Circular* a Mr. Jacobi is credited with the following illuminating comments on the need for technical education and the duty of present-day apprentices:

"That technical classes are a necessity nowadays will be admitted all round; for owing to the growing custom of subdividing the departments, especially in large printing-offices, the workman does not obtain that experience that he did formerly. Machinery at that period was not brought to such perfection as at the present time, and competition did not warrant the making of specialists, as it were, in the different sections or departments of a printing-office.

"By some it is expected that technical education is going to remedy this state of things; but this is a mistake, for these classes can not possibly compete with the workshop. They exist simply for the purpose of supplementing the knowledge gained in the office during the working day, and that practiced or studied in the evening class must naturally be more of the theoretical than of the practical order, although some of these classes have been provided with fairly good equipment, sufficiently large for the needs of the students.

"Under these circumstances the learner must help himself in acquiring that knowledge which will be useful to him if he aspires to be something more than a mere workman of the rule-of-thumb class. He must, in addition to his daily work and evening class, study for himself by reading all the trade and technical literature he can obtain; and for that purpose there are libraries where he can procure that supplementary knowledge.

"No student should attempt to sit for an examination till he feels sure that he can do justice to himself, and this applies more particularly to the honors grade and to competitive examinations. It is to his own interest that he should postpone to a later period that ordeal, for a bad pass is very disheartening, and is apt to deter him from further efforts in that direction. Let him be patient and abide his opportunity; for, as a rule, some proportion of the candidates who go up for examination are hopelessly unprepared. It is far better to wait even a year; and if the student is persevering, he will find that he has acquired a deal of additional knowledge in that period which will better fit him for the test.

"Let him have in the interval ears and eyes for everything in connection with types, machinery, paper and illustrations of all kinds, and at the same time endeavor to find out the why and wherefore of everything that comes within his ken. He should make himself perfectly familiar with the materials handled, not only in his particular department, but must in addition acquire some intelligent appreciation of those used in the other branches with which he may be in touch. A thorough grasp of the component parts or constituent properties of all materials is absolutely necessary if he wishes to increase his general knowledge. When this is obtained, he will then be able to practice or at least observe their application in the performance of good work.

"It should be borne in mind that a competent workman can often obtain better results with indifferent materials than an incompetent one with the best. There is an old saying that a bad workman always complains of his tools; and that this is frequently the case is the experience of those responsible for the efficient working of any printing establishment."

NEW CUT AND ORNAMENT BOOK.

The Inland Printer Company has in press a new edition of its cut and ornament book. A wealth of novel and artistic cuts and ornaments will be shown in the book, which will consist of 240 pages with a handsome cover-design. Send 25 cents and it will be sent to you postpaid, and this amount will be credited on your first order of $1 and over. Address The Inland Printer Company, Chicago.

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Executed by Students of

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JOBWORK, IMPOSITION AND PRESSWORK
PROOF-READING BY CORRESPONDENCE

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			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

"The noiseless foot of time
Steals swiftly by,
And, ere we dream of manhood,
Age is nigh."

¶ Those who have given our printing a trial have been pleased and gratified. Some of our customers say it is the best printing done in the city—the best they have ever received.

¶ We strive hard to produce printing of the better quality and have confidence in the ability of the buying public to judge and its willingness to appreciate. Send us a trial order today.

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Thursday Evening
February the Twenty-seventh
Nineteen Hundred and Eight

This ticket can be exchanged for Reserved Seat by paying fifty cents extra

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NINETEEN HUNDRED
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Eaton Reform Publishing Company



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THE SOUTHERN HOTEL
WEDNESDAY EVENING
OCTOBER TWENTY-TWO

After-Dinner **Concert**

The Hotel Clerks



ALBERT HOLT, Conductor

M E N U

Turkey Roast Beef Tongue

Mutton Ham

Potato Salad Pickle Celery

Bread Crackers Cheese

Cream Cake

Fruit Salted Almonds

Coffee (Aragon) Milk Tea (Lipton's)

"Mary had a little Lamb,
Likewise an oyster stew,
Salad, cake, a piece of pie,
And a bottle of pale brew.
Then a few hours later
She had a doctor, too."

VI.

Rev. Stewart Melville Chesterfield

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Commencing at TWO-THIRTY O'CLOCK



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Society of Christian Workers



Morton Church
Rev. Eli Tuttle, Pastor
Mortonville, N. J.

Easter Services
of Bethany Church
Easter Sunday
Afternoon

Commencing at Two-thirty o'Clock

REV. DAVID MORTON
Pastor

SAMUEL R. CLARKSON, D. D.

Mr. James Hart Blakely

and

Miss Matilda Beryl Withers

announce their marriage

on Wednesday, the sixteenth of October

Nineteen hundred and five

at the Church of the Holy Sepulchre

Buffalo, New York

Mr. and Mrs. Lincoln Foster

NINE PLYMOUTH COURT

Edward Stewart Watson, M. D.

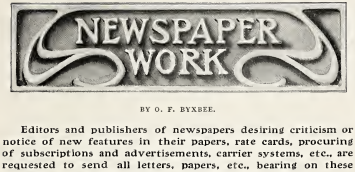
Miss Alice Louise Johnson

TWENTY LAFAYETTE BOULEVARD

Art of Making Paper

CELLULOSE, a vegetable fiber, when deprived of all incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of all manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in the process of their manufacture; pure white, unsized, and unloaded paper may also be considered as pure cellulose from the same cause. Viewed as a chemical substance, cellulose is white, translucent, and somewhat heavier than water. It is tasteless, inodorous, absolutely innutritious, and is insoluble in water, alcohol, and oils. Dilute acids and alkalies, even when hot, scarcely affect it. By prolonged boiling in dilute acids, however, cellulose undergoes a gradual change, being converted into hydro-cellulose. It is also affected by boiling water alone, especially under high pressure, if boiled for a lengthened period. Without going deeply into the chemical properties of cellulose, which would be more interesting to the chemist than to the paper manufacturer, a few data respecting the action of certain chemical substances upon cellulose will, it is hoped, be found useful from a practical point of view, especially at the present day, when so many new methods of treating vegetable fibers are being introduced.

When concentrated sulphuric acid is added very gradually to about half its weight of linen rags cut into small shreds, or strips of unsized paper, and contained in a glass vessel, with constant stirring, the fibers gradually swell up and disappear, without the evolution of any gas, and a tenacious mucilage is formed which is entirely soluble in water. If, after a few hours, the mixture be diluted with water, the acid neutralized with chalk, and after filtration, any excess of lime thrown down by cautiously adding a solution of oxalic acid, the liquid yields, after a second filtration and the addition of alcohol in considerable excess, a gummy mass which possesses all the characters of dextrin. If instead of at once saturating the diluted acid with chalk, we boil it for four or five hours, the dextrin is entirely converted into grape sugar (glucose), which, by the addition of chalk and filtration, as



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallett and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

CHANGE OF ADDRESS.—Readers will please note carefully the change of address at the head of this department. As I am now permanently located in Chicago, the home of THE INLAND PRINTER, I am in a better location to promptly reach my correspondents in all parts of the country.

F. W. G., McMINNVILLE (Ore.) *Telephone Register.*—Your ad. is better than that in the *News-Reporter,* but neither is worthy of reproduction. The clearing sale feature of such an ad. should be brought out more prominently than the firm name.

I FREQUENTLY receive curiosities in newspapers that would prove interesting studies if it were possible to reproduce them entire. A new paper was started at Headrick, Oklahoma, last fall, the *Herald,* which evidently has a good press and proper type and material, but there is no attempt at proofreading, and a woeful lack of experience is shown in the handling of type. It hardly seems possible that any publisher would send out a paper with its columns filled with such matter as the following, which is by no means an exceptional paragraph:

Special to the Herald
cotton picking will soon be a thing of the past. R E creed is the prond owner of a new buggy— chas. Keislar went to Oklahoma city last week to see Dan Patch run. T B Stewart now owns the swellest rig in town. walter Hitt says the result of the election was satisfactory to the Bird McGuire club. Brick Lock says we will haue Statehood before spring. J L Jennings winks the other eye and says "I told you so" and we world have you all to remembdr the Arkansas Preacher's text "Blessed is he that expecteth nothing for he shall not be disappointed"
The commercial club met Fridry night, some very impoatent business atteubed to. John D Bailey and J F Knox admitted to full member ship

5-6

THOMAS & JACKSON, the new proprietors of the Clifton (Tenn.) *Mirror,* have placed the names of many of the leading business men of Clifton on its subscription list, trusting that the *Mirror* "may serve as a weekly reminder that they have a first-class job department in connection with the paper."

AN "Educational Contest" that has several new features is being conducted by the Knoxville (Tenn.) *Sentinel.* Eighteen business college scholarships, unlimited as to time, are offered to the eighteen young people securing the largest numbers of subscribers. In addition to the tuition and supplies, the *Sentinel* will furnish six months' board at a good boarding-house, clothing, shoes and hats. The rules of the contest, which are given below, show some important changes from those which have been previously mentioned in these columns:

The scholarships will be given to the persons securing the largest number of points.

Points will be credited to contestants securing either new subscriptions or renewals of old subscriptions to the Knoxville *Sentinel* at the following prices:

$3 for twelve months, $1.75 for six months, $1 for three months, 50 cents for one month. On rural routes, 25 cents for one month. Weekly, 50 cents a year.

All subscriptions to be sent through the mails unless the subscriber agrees to pay the regular price to carrier boy.

During the first two months of the contest, three points will be allowed on every 25 cents paid; during the following two months, two points will be allowed on every 25 cents paid, and during the last month, only one point will be allowed on every 25 cents paid.

Each contestant failing to secure a scholarship will be given ten per cent of all money he or she turns in.

No transfer from one contestant to another can be made after credit has once been given.

All subscriptions and the cash to pay for same must be handed in at the *Sentinel* office within the week in which they are secured, so that papers may be sent to subscribers at once.

Subscriptions must be written on blanks which can be secured at the *Sentinel* office or will be sent by mail.

The contest will close promptly at 12 o'clock noon, on May 19, 1905.

The plan of reducing the number of points to be credited at the close of certain months will probably result in making the last days previous to these reductions banner days, as large numbers of subscribers and large sums of money will be brought in in order not to lose the points that would result if they were held until the close.

INFORMATION BY MAIL.—Among the questions asked and answered by mail, where a fee of $1 or more is charged, according to the nature of the information desired, was the following:

Will you kindly give me a few pointers on deciding what would be a fair rate to pay for the lease of one of our local papers? The paper is Democratic, in a Republican county, with a circulation of 1,050; the job department is not very modern as to equipment; the entire business nets about $50 per month, and the subscription list is more or less in arrears.

To this the following reply was promptly sent by mail:

There are two things which enter into determining the price of a lease for a newspaper property. First, the owner is entitled to six per cent on the money invested, and, second, he is entitled to some consideration for the depreciation of the property. This second consideration may be overcome in a measure by an agreement to turn over the property in as good condition at the conclusion of the lease as when it was received. This could be done by the lessee replacing worn type and material, but he would hardly be expected to replace a press or other machinery or fixtures, unless the lease was for an unusually long period, so that a certain percentage should be added to the six per cent to cover such depreciation. The lessee should also be bound to turn over the subscription and advertising departments of the property in as good condition as when they were received. Taking everything into consideration, probably a fair price would be ten per cent of the total valuation of the plant.

RURAL delivery routes are being rapidly extended and it is expected that within the next eighteen months the system will be practically complete. This will be welcome news to

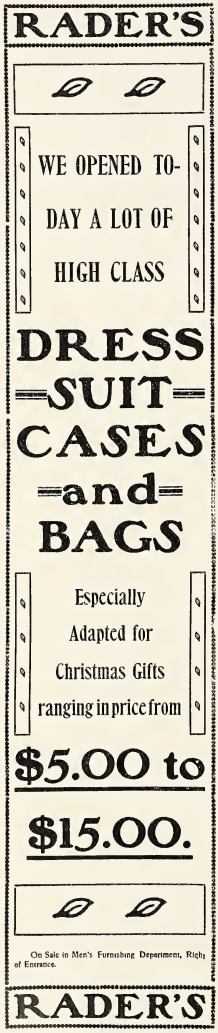


FIG. 1.

newspaper publishers, particularly the proprietors of morning dailies, who are thus assured that their papers will be delivered at the doors of rural subscribers the same day as issued. On July 1 it is estimated that thirty-two thousand routes will be in operation, and during the next fiscal year six thousand more will be added, making a total of thirty-eight thousand routes, which will cost $26,000,000 annually to maintain.

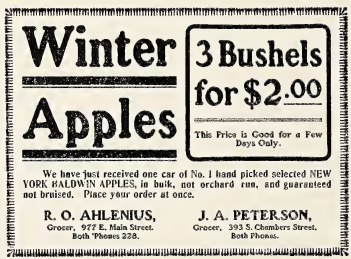
GUESSING contests have been ruled out of the United States mails and placed in the category of lotteries and games of chance. As long as publishers used these as an inducement to get their papers into the hands of new readers, relying upon the merits of the publications to keep the subscribers thus secured, there has been no trouble experienced with the postal authorities, but of late the newspaper has become a "side line," little more than an excuse for conducting lotteries where hundreds of thousands of dollars were distributed as prizes, and where other hundreds of thousands were reaped as profits. It is no wonder that the postal authorities could no longer cling to the flimsy excuse that these contests were not games of chance, as those participating were obliged to use a certain amount of skill in "estimating."

AN. COMPOSITION.—An unusually large number of ads. were received last month, and they were exceptionally creditable. It is absolutely impossible to give detailed criticism of these, as is in nearly every instance requested, but a few of the most creditable are reproduced. A. L. Leidich, of Easton, Pennsylvania, sends a big package of ads., one of which is shown herewith (No. 1). Mr. Leidich would probably do better work if he were not required to practically fill all blank space. This ad. would appear to much better advantage if it were not overornamented; the omission of the ornaments at either end of "suit" and "and" alone would have been a great improvement. Two and one-half hours were consumed in setting this ad., which is altogether too much when the



No. 2.

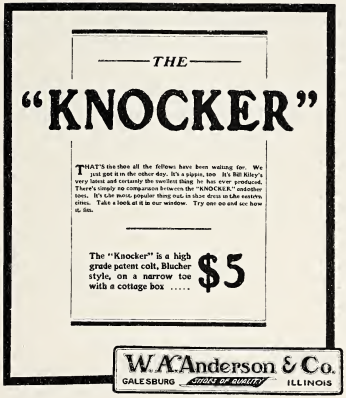
amount of wording is considered. Another lot of ads. comes from William H. Seiple, Council Bluffs, Iowa, all of which are nicely displayed. No. 2 is a good example of Mr. Seiple's work, and shows neat panel effects and the proper use of black figures. Probably the largest assortment of exceptionally good ads. was sent by A. E. Schneider, of the Galesburg (Ill.) *Republican-Register*. I wish it were possible to show more of Mr. Schneider's ads., but I have selected three that give some



No. 3.

idea of the diversity of his work. No. 3 shows an arrangement that is far better than would ordinarily have been given such an ad.—most compositors would probably have put "Winter Apples" in one line across the top. No. 4 has a well-balanced broken panel, and the signature is artistically placed. The disposition of the small cut in a combination panel in No. 5 is a very good arrangement, as a cut of this size is frequently lost in such a large ad., although it is of great importance.

A CORRECTION.—In the December number of THE INLAND PRINTER I passed judgment on two ads. set from the same



No. 4.

copy by C. E. Holbrook, of the Boston *Transcript*. The numbers beneath the ads., as reproduced, were inadvertently transposed, reversing the intent of the comment. Mr. Holbrook was clearly right in considering No. 3 the better ad.

THE Manitoba *Free Press*, Winnipeg, is sending out a very neat booklet, entitled "A Quill from a Canada Wild Goose," accompanied by a genuine quill pen. The quill serves to attract attention to the booklet, which is found to be exceptionally effective. The *Free Press* is always original in its ideas and has marked the Christmas season in previous years by other unique presentations. In 1891 it was a miniature sack of "No. 1 Hard" Manitoba wheat; in 1892, a miniature sack of Reindeer Pemmican, made at Fort McPherson, a Hudson Bay Company post, sixty-five miles within the Arctic Circle, and 2,978 miles northwest of Winnipeg, accompanied by an illustrated booklet, bound with a deerskin thong; in 1903, a gopher's tail, mounted, as a "good luck bringer," accompanied by an illustrated booklet containing the Cree legend of the gopher, given in print for the first time.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Glenwood (Ill.) *Boy*.—This little monthly, published by the boys of the Illinois Manual Training School Farm, is very nicely arranged and printed. The volume and number should appear on the first page.

Prairieburg (Iowa) *News*.—A heavier-faced display letter would be better for the correspondence headings on the first page. An article should never be continued backward—you should have started your story on the second page and continued it on the fourth.

Stanton (Neb.) *Register*.—The date line on the first page is too heavy, the distribution of ink poor, and the use of two kinds of type and the insertion of paid items under "Local" does not give your first page a very attractive appearance.

Markdale (Ont.) *Standard*.—Use caps. for the first line of your double heads and grade items of correspondence.

Ventura (Cal.) *Democrat*.—Presswork could be improved; column rules do not print clearly and register is poor.

Gregory County Pilot, Bonesteel, South Dakota.—If the fourth and eighth pages of your issue of December 8 had been transposed, the make-up would have been improved—the last page should not be used for editorial.

Wet Mountain Tribune, Westcliffe, Colorado.—Aside from the selection of material, ads. are creditable—light-faced job ornaments and type should not be used in a newspaper.

Altus (Okla.) *Times*.—Head rules should be transposed. Nearly all the ads. are exceptionally well displayed, although occasionally there is one in which sufficient prominence is not given the principal line. A striking example of this is shown in the ad. of the Garrison-Dunlap-Walker Company, in the issue of November 17.

CHRISTMAS EDITIONS.—The usual large number of Christmas issues were received during December, and many were very creditable. Strange as it may seem, in point of excellence in typography and presswork, the New Zealand publications lead, with the possible exception of the Pittsburg (Pa.) *Index*. Their holiday numbers are always nicely executed and fully illustrated with fine half-tones. Two of these that deserve particular mention are the Wellington *Post* and the Otago *Times and Witness*, of Dunedin. The *Cape Times*, of Cape Town, is another foreign publication of exceptional merit, with a number of beautiful wash drawings and etchings. The *Index*, Pittsburg's illustrated weekly, always neatly printed, had a Christmas issue that was a distinct credit to its publishers. It was printed with double-tone ink, a few pages being in two colors, with illustrations and reading matter appropriate to the season. Among the many other Christmas issues received, that of the Montgomery (Ala.) *Advertiser* should be mentioned. It was issued in eight parts and contained ninety-two pages, about fifty of which (or nearly eight thousand inches) were advertising. Then there was the Bay City (Mich.) *Tribune*, another bulky advertising number, the *Monroe County Mail*, of Fairport, New York, and the Beloit (Wis.) *News*. Still others worthy of mention are the Sulphur Springs (Tex.) *Gazette, Wheelock's Weekly*, of Fergus Falls, Minnesota; Elgin (Ill.) *News*, Washington (N. J.) *Star*,



No. 5.

Bedford (Iowa) *Times-Republican*, Petersburg (Mich.) *Sun*, Manistique (Mich.) *Pioneer-Tribune*, Earlville (Ill.) *Leader*, Kane (Pa.) *Leader*, Palmer (Mass.) *Journal*, Climax (Mich.) *Cereal*, South Haven (Mich.) *Tribune*, Penn Yan (N. Y.) *Democrat*, Pocatello (Idaho) *Advance*, Amsterdam (N. Y.) *Recorder*, Meyersdale (Pa.) *Republican*, Gibson (Ill.) *Courier*, Bement (Ill.) *Register*, Somerset (Ky.) *Journal*, Turtle Creek (Pa.) *Times*; *The People*, Fitzgerald, Georgia; *Our Companion*, Cincinnati, Ohio; *Andrew County Enterprise*, Bolckow, Missouri; *Missouri Thalbote*, Higginsville, Missouri.

DURING the holiday season the Rockford (Ill.) *Register-Gazette*, which never does things by halves, published a very nice "Historical, Biographical, Industrial Edition," covering seventy years of progress in Rockford. It contained eighty-eight large pages and cover, with many hundreds of illustrations.

CHEROKEE INDIAN PAPER TO SUSPEND.

The *Cherokee Advocate*, the only paper in the world printed in the Indian language, will cease publication with its issue of March 4, 1905, at which time the tribal government of the Cherokee Indians will come to an end. The paper is published at Talequah, Oklahoma, and circulates among the Indians of the Cherokee nation.

With the suspension of the *Advocate*, Cherokee as a printed language will die. The Indians believe they have honored Sequoyah, the inventor of their alphabet, sufficiently by keeping the printed language before the tribe.

This newspaper is a curiosity. It is printed half in English and half in Cherokee characters, of which there are about eighty-five in the alphabet.

On that account a printer's case of type is quite different from that in English, and is also quite a complicated affair.



THE HUNTINGTON HERALD.

ESTABLISHED 1891. HUNTINGTON, WEST VIRGINIA, FRIDAY, DECEMBER 2, 1904. PRICE THREE CENTS.

DIAZ BEGINS SEVENTH TERM AS PRESIDENT

Presidential Salute and Flags Hoisted On All Public Buildings.

AN INAUGURAL BALL

Elaborate Ceremonies at the Inaugural of Popular Chief Executive of Mexico in City of Mexico.

City of Mexico, Mexico, Dec. 2.—The inaugural of General Profiry Diaz as president of the republic of Mexico for the seventh time and of Senor Don [illegible] Corral as vice

LOCAL EAGLES SPREAD WINGS AND SOAR HIGH

Annual Election of Officers Followed by Banquet Thursday Night.

WORTHY PRESIDENT FOX

Huntington Aerie Which is One of the Strongest in the State, is in a Flourishing Condition.

The Huntington aerie of the Fraternal Order of Eagles, on Thursday evening held the annual [illegible] the aforesaid

BUILD A 'PHONE LINE LOGAN TO BARBOURSVILLE

Conference Held Today Between President of Tioga Valley Line and Officials of Mutual Telephone Company.

George E. Thornburg, of Barboursville, president of the Huntington and Tioga Valley Telephone Company's line, now operated by the Mutual Telephone Company of this city, was here today in conference with a number of officers of the Mutual Telephone Company in regard to the building [illegible] Logan Valley [illegible]

MONTHS REPORT OF CITY SCHOOLS SHOWS INCREASES

The Board of Education Met in Regular Session Thursday Night and Took up a Number of Business Matters.

At the regular session of the Huntington Board of Education, held on Thursday night, in its rooms in the Carnegie library building, the report of Prof. W. H. Lewis, superintendent of public schools, for the month of November, was submitted and accepted [illegible] relating to the

SUDDEN END TO VOTES RECOUNT THIS AFTERNOON

Much Surprise Occasioned When the Contest Was Called off.

A MUTUAL AGREEMENT.

Election Certificates Have Been Issued to All of the Candidates, Elected on the Face of Returns.

A surprise was occasioned at two o'clock this afternoon when counsel of the vote cast on

ELK LODGE WILL HOLD MEMORIAL SERVICE SUNDAY

Huntington Theatre on Sunday Afternoon Will be Place and Time

MEMORY OF ABSENT BROTHERS.

Number of Vocal Selections Interspersed with Addresses Commemorating the Occasion.

The local lodge of Elks is making extensive preparations for their memorial services Sunday afternoon. This

"CAN this be improved?" is the question asked by the Huntington (W. Va.) *Herald* in sending its first page for criticism. The top of the page is shown herewith. It never looks well to place several heads of the same kind side by side. If I were to reconstruct this page, I would first transpose the head rules, as the lighter rule should always appear at the top. Then I would take the news article of the greatest importance, divide it into two equal parts, place a double-column head over it and run it at the top of the two center columns, the third and fourth. In the first and sixth columns there would be heads constructed similar to those already appearing there, except that I would use but two lines of the large display, use larger type for the second and third parts, and an extra lead between the lines in the fourth part, so that it would be more distinctive from the body matter. In the second and fifth columns I would place heads of two parts, the first part set in type about half as large as that now used for first lines; or ordinary double-headed articles of about three inches each could be placed at the tops of these columns, followed by display heads of either of the sizes described. If there should be any serious objection to breaking column rules for the double-column head, then two of the larger display heads could be run side by side in the center of the page without seriously affecting its appearance.

APPROPRIATELY NAMED.

The latest thing in Paris journalism, a paper bearing the title of *L'Invisible*, made its appearance on the boulevards recently. The new paper, which is a decidedly funereal-looking production, is unlike anything that has ever been seen before, for it is printed on black carbonized paper with white ink. It well deserves its title, *The Invisible*, for it is almost impossible to read it.—*Linotype Notes.*

There are living only five men who are able to set the Cherokee type.

The *Advocate* is one of the oldest papers west of the Mississippi river, being established in 1844, and has been published ever since, never missing a weekly issue.

TELEPHONE NEWSPAPER IN BUDAPEST.

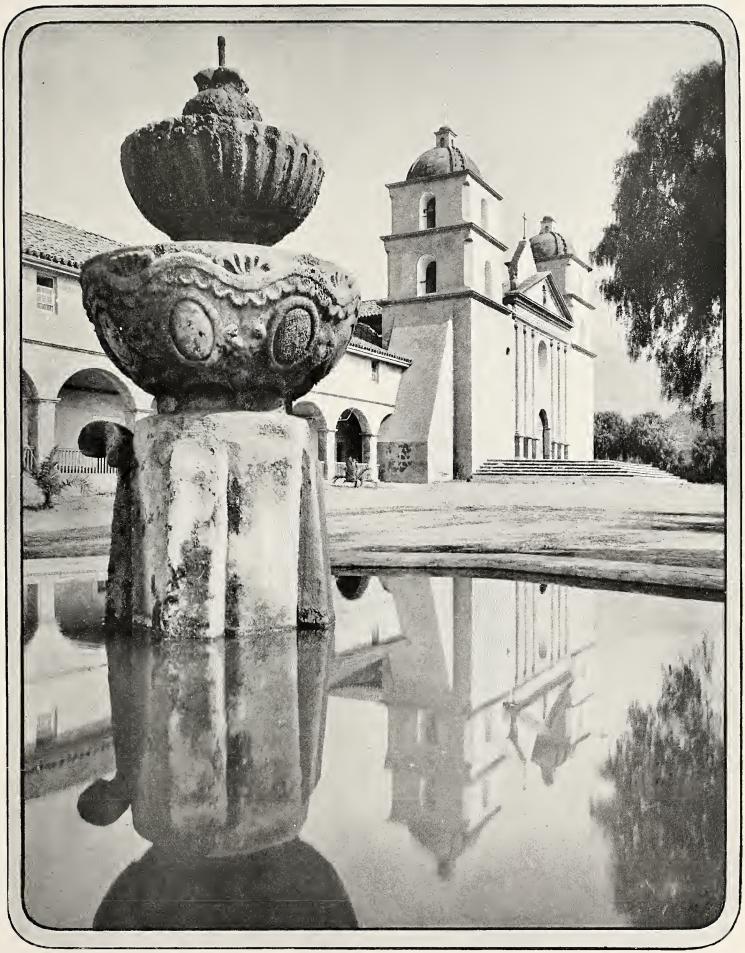
Budapest has a newspaper that always "scoops" its rivals and is able to issue an extra literally on a minute's notice. The name of this unique journal is *Telephon-Hirmondo*, the telephone newspaper. Having been in existence for over ten years, it has ceased to be an experiment.

The news is gathered and handled precisely as in the office of an ordinary newspaper, except that instead of putting the type into forms for the press, galley proofs are given to six stentors, with strong, clear, distinct voices, who speak the news into receivers connected with wires leading to the homes and business places of subscribers, of whom there are sixty-two hundred.

A complete program is tacked to the wall above each subscriber's receiver, so that he can tell at a glance what news is to be expected at any hour, every day except Sundays and holidays having the same program.

The issue begins at 10:30 A.M. and ends about 10:30 P.M., unless a concert or some late-at-night event is to be reported. The stock exchange reports reach subscribers several hours ahead of the evening papers.

At 1:30 and 6 P.M. comes the résumé for those who have missed the earlier news. From 5 to 6 there are concerts, varied by literary criticisms, sporting news and so on. Special items for Sunday are: 11 to 11:30, news; 4:30 to 6, a concert. On Thursday evening at 6 comes a concert for children.



THE OLD MISSION AT SANTA BARBARA — FOUNTAIN IN FOREGROUND.

One of the best-preserved and most interesting of the marvelous chain of missions which the Franciscan padres strung along the coast of California in the last quarter of the eighteenth century. This mission was founded in 1786, the present church being dedicated in 1820. It has been continuously used for religious purposes and is now the headquarters of the Franciscan order in the West.

Half-tone engraving by Out West Company, Los Angeles, California.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this Department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design": explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

THE PROCESS YEAR-BOOK FOR 1904-'05.— From Penrose, London, comes this eagerly looked for "Pictorial Annual," bigger and better than ever. The paper and presswork are superb. A mere summary of its contents is only possible now. One hundred and sixty pages contain the letterpress and seventy-four pages the advertising. The pictorial features comprise one charming photogravure, fifty-four color illustrations in from two to four colors, 101 full-page illustrations and 121 illustrations in the text. Eighty-eight engraving firms are represented. Among the Americans are: American Color Type Company, Chicago; the Nivison-Weiskopf Company, Cincinnati; Walker Engraving Company, New York; C. P. Zacher & Co., Chicago. Among the American writers are: Dr. Henry E. Kock, Cincinnati; W. I. Scandlin, New York; Frederic E. Ives, New York; C. S. Partridge, Chicago; George E. Dunton, New York; Charles Heathcote, Paterson, New Jersey; Max Levy, Philadelphia; Herman J. Schmidt, Scranton, Pennsylvania. The book can be had from The Inland Printer Company, or from the American agents, Tennant & Ward, 287 Fourth avenue, New York. The price is $2.

HOW TO MAKE AN ELLIPSE.— From "How To Draw," the book of instruction in the art of illustration that was noticed in this department for December last, the accompanying diagrams are reproduced, showing plainly an easy method of making an ellipse. Mr. Leon Barrett, the author, explains the diagrams thus: "Measure with compasses from A to B (see Fig. 1); then place compasses at C, and strike a circle as

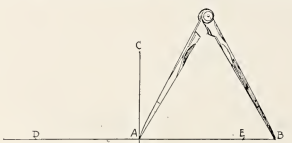


FIG. 1.

shown by dotted line from D to E, and, where the circle intersects the horizontal line at D and E, place pins (see Fig. 2), also one at C; stretch a thread from D to E, passing over C, and tie ends together at C. Remove the pin at C; then, hold-

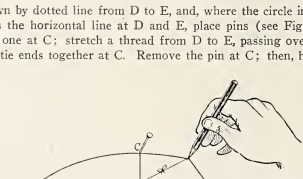


FIG. 2.

ing the pencil perpendicularly, describe the oval as here shown." This is an old trick for making ovals, as they are frequently called, though it may be new to the younger generation. It is only one of the many valuable pointers to be found in Mr. Barrett's book.

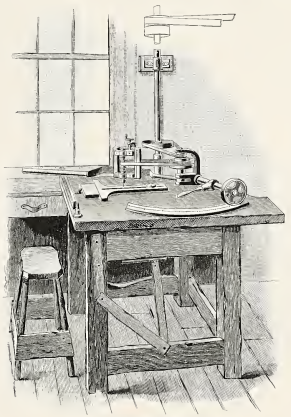
QUERIES FROM AUSTRALIA.— E. Hamilton, Sydney, New South Wales, writes: "I am sending six prints from copper blocks; the two large ones made with 120-line screen and the smaller ones made with 150-line screen. Would you kindly inform me what you would consider a fair time for one man to make the whole six blocks, without assistance, that

is, photo, print, etch, etc.? Also what is the best way to treat the plate when etched, so as to make the picture quite distinct for retouching, etc.?" *Answer.*—The writer could do this work in eight hours. Difference in individuals and facilities regulate the time required. Rub powdered magnesia or chalk into the etched half-tone before engraving.

To Whom We Owe the Router.—"Points of Value to Users of a Royle Router" is the title of a booklet at hand. The title and author are sufficient recommendation for the reader to send for it. This suggests the thought: What an important factor in the engraving industry is the router. It is the most reliable servant we have, yet how few of us know the modest gentleman who has brought this servant of ours to such obedience and perfection. It is the pleasure of the writer to have known Vernon Royle for over thirty years, so that a few reminiscences of him can not but prove interesting. Mr. Royle's acquaintance with the routing machine began in 1860, when his father constructed the only machine then in the country, and which, by the way, is still running in one of the busy photoengraving shops of New York. This machine was made for Heber Wells, who had an engravers' joiner shop at 90 Fulton street, New York. Young Royle was then fourteen years of age and employed by Wells as an errand-boy, with the privilege of working with the router when he had time. The router had a wooden table, and the spindle turned at four or five thousand revolutions a minute. The cutters were flat, made by hand with a small file. This was the first radial-arm machine. In 1867, Mr. Royle was given charge of the engravers' boxwood department of Vanderberg & Wells, at Fulton and Dutch streets, New York. It was here that the writer first knew him as an expert router. In 1871, Mr. Royle's health gave way, and he was obliged to abandon active business for a half-dozen years until he recovered and went to work in his father's machine shop in Paterson, New Jersey. There was no demand for routing machines in those days, but when the demand did come Vernon Royle was ready to meet it. In 1873 this demand first began to show itself, and the old radial-arm machine was improved accordingly. Poster type was formerly cut in wood, and, for routing out these, the first straight-line machine was constructed by Mr. Royle in 1869, and, although it has been altered and improved since that time, yet so well thought out was the machine of 1868 that the principle of the machine is exactly the same to-day as it was thirty-five years ago. It was about 1883 that the router became a necessity in the rapidly growing photoengraving business and furnished Mr. Royle his opportunity. He mounted the machine on an iron pedestal, improved the plate-gripping device and increased the speed of the spindle to eight and ten thousand revolutions a minute. Since that time every detail of the machine has been gone over. The cutters have been experimented with until the shapes have reached what is considered perfection, and there is not a piece in the machine but has been improved or tested in other designs in the hope of improving them. Only recently has Mr. Royle patented a special oil-well felt for supplying it with oil. And here is the result: On some of the newspapers, where they have three shifts of men working eight hours each, the routers are kept humming at a speed of fifteen thousand revolutions a minute, twenty-four hours a day and 365 days a year. At that terrific speed the cutters go tearing out hard zinc, brass or copper, without



VERNON ROYLE.



THE FIRST ROUTING MACHINE.

a heated journal or a breakdown. The writer has one of these machines that has been in use for twenty years without ever losing a day in repair. Such a faithful servant would not be traded for a new one. So it is not to be wondered at that it is impossible to write but affectionately of the genius that has brought this wonderful machine to such a state of efficiency. But space will not permit a notice of Mr. Royle's other achievements. The lining beveler is worth a story in itself. Then, as an amateur photographer, Mr. Royle has a world-wide reputation, showing the same conscientious care he does in his machinery. His name and fame will, however, be always associated with the Royle router.

An Ideal Dye for Three-color Work.—T. Thorne Baker, in Penrose's Annual for 1904-'05, claims that the home-sensitized plate for color photography is more satisfactory than the purchased plate, and then goes on to describe what he terms the ideal method of color sensitizing plates. He recommends as a color sensitizer the newly introduced dye, homocol, a product of the Bayer Company, which, he says, "for bathing plates works with the certainty and efficacy which constitute perfection. The dye, homocol, is of a warm violet color, but so powerful in its action that the quantity absorbed per plate barely discolors the emulsion. The homocol bath is as follows:

Distilled water	100 parts
Homocol (1 in 1,000 alcoholic solution)	1½ parts
Aqua ammonia (.880)	2 parts

This solution should be made up just before use, and used soon afterward. Good quality rapid-dry plates are carefully dusted and laid in a perfectly clean porcelain dish containing the sensitizing bath for two or three minutes, then removed and washed in running water for three minutes and placed in

a rack to dry in the dark. The drying should be done in two hours. Homocol confers very great red sensitiveness to the plates, hence only a dim red light, and that of the proper kind, should be used during the bathing and subsequent development. Homocol-bathed plates possess a sensitiveness to the whole spectrum which is practically ideal, and better than that I have been able to obtain with any other dye or plate at present known. It is evident that this dye is an excellent one for use in three-color work, and a varied set of experiments have shown that the gradation to be obtained with these bathed plates is very fine. In the first place, it enables one to obtain delicate differences of color so that the intermediate colors are accurately recorded as well as the primaries. Further, the employment of such a plate means that the adjustment of the light filters to it is a comparatively easy matter. It gives me perfect satisfaction in practice, and the perfect constancy of the results is the greatest point in its favor."

LIGHT-SENSITIVE ASPHALT.—Hennegan & Co., Cincinnati, ask: "We wish to buy some sensitive asphaltum for photo-engraving purposes. Can you tell us where we may obtain it?" *Answer.*—A firm in Boston supplied it some years ago. Their address is lost, but the appearance of this query here will bring you the information.

THE FOCAL LENGTH OF A LENS.—E. A. D., Seattle, writes: "We have a dispute here among us photographers, and we have agreed to leave it to you to settle. I might as well tell you we have some money bet on it to make it interesting. The question is: 'How do you find the focus of a lens?' We agree that you focus on some far distant object, but what we differ on is whether you measure from the ground glass to the back of the lens or to the diaphragm. Please answer next month in your photoengravers' column." *Answer.*—A boy finds the "focus" when he takes a magnifying glass and brings the image of the sun to the smallest spot possible on the back of his hand. When the point of light becomes hottest, that moment the distance between the back of the hand and the center of the lens is the focal length of the lens. After focusing the most distant object possible, the distance from the ground glass to the nearest glass surface, when it is a single lens, is approximately the focal length of the lens. But, with the achromatic, rectilinear lenses used in processwork, the focal length is, approximately, the distance between the ground glass and the diaphragm between the lens combinations when the lens is in focus on the most distant object.

A DEAD-BLACK VARNISH FOR CAMERA INTERIORS.—"Foreman," Boston, Massachusetts, writes: "That is a dandy acid-proof varnish you gave in THE INLAND PRINTER for October, page sixty-nine. I did not believe in it much when I read it, but when I mixed it up and used it on some new woodwork the carpenter put up in our etching-room, it gave the wood a good black color, and the acid flows off the wood like water from a duck's back. The stick that I used to stir the mixture up was put in the acid tub and left over Saturday night until Monday morning, when I found that the acid never 'feezed' it. Hereafter I am going to use it on acid tubs before tarring them, and on all woodwork around sinks, and everywhere else that chemicals are liable to splash. I think that varnish is worth the price of your paper many times over. Now I wish you could give me a good varnish for the inside of cameras and plateholders. I use asphalt varnish that I make myself, just asphalt dissolved in turpentine, the same as we use on the back of plates before etching. Is there any better varnish?" *Answer.*—Asphalt varnish should not be used on the interior of cameras or plateholders, because it leaves too shiny a surface and consequently reflects light that is liable to give a fog. A dull black varnish should be used. My practice for thirty-three years is to have a bottle of shellac varnish or lacquer on hand, as well as some lampblack. I pour some of the varnish into a saucer and stir in as much lampblack as it will take up. Then, with a brush, I try the mixture on a piece of wood. It dries in a few minutes, when it will be seen whether it is all right. If it appears a dead black, it is the way it should be, while, if some of the lampblack rubs off on the fingers, then a trifle more varnish can be added. The varnish is just right when the lampblack will not rub off and the coating is dull.

THE RIGHT TO PRINT PORTRAITS.

A Circuit Court judge at Evansville, Indiana, has issued an injunction restraining a local newspaper and an artist employed by it from printing pen sketches of a defendant on trial upon a serious criminal charge. It is stated that the publishers of the paper will contest the injunction determinedly, carrying the case, if necessary, to the highest tribunals, because, in their view, an issue of great importance to the press as a whole is involved. It is not believed that there is another instance on record of a court order prohibiting on pain of punishment for contempt the printing in newspapers of pen sketches or likenesses of defendants during or after their trial, or of any other persons.

Undoubtedly the injunction raises interesting and vital questions. It recalls, too, the notable decision rendered some years ago by the New York Court of Appeals in the case of a young woman of great personal beauty against a flour company that had used a picture of her in its advertisements. The plaintiff had set up the right of privacy and had obtained a favorable decision in the Supreme Court. But the highest tribunal, Chief Justice Parker writing the opinion, reversed the judgment, holding that while from a moral point of view it might be deemed outrageous to invade the privacy of citizens and make commercial use of their portraits in violation of their wishes and feelings, there was nothing in the organic or statutory laws of the State to interfere with such invasion. Unless the picture was libelous in character the courts had no power under the existing laws to restrain its publication even in advertisements. It seems clear that in New York no such injunction as was granted by the Indiana judge could be obtained.



BOOK-PLATE, BY J. D. GLEASON.
Engraved by Riley-Moore Engraving Co., Los Angeles, California.

However, the Indiana laws may be different, and, again, the court was governed in the case by considerations relating to the effect of the portraits on the course of the trial, it having been represented by the defendant's counsel that the sketches, though not caricatures, tended to prejudice the public against him. "Word pictures," however, continue to be printed in the enjoined paper.

A VALUABLE and instructive booklet of envelope corner-card specimens has just been issued by The Inland Printer Company. Every phase of commercialism is fittingly treated. Price, 25 cents.

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

CHROMO LITHOGRAPHY TAUGHT TO WOMEN IN LONDON.— The late Sir Philip Cunliff Owen has been instrumental in causing the art of chromolithography to be taught at the Royal Female School of Art. As this venture has proven a success, having been in operation for the last few years, it has now been incorporated with the work of the County Council Technical Classes, London. The reproduction of natural history and botanical subjects, by lithography, oil and water-color painting, have won for themselves the highest honors.

AT the assemblage of the Fifth International Lithographers' Congress, held at Mailand, on September 15, 16 and 17 last, there were fifteen delegates representing forty-three thousand organized lithographic workmen from Germany, America, England, France, Austria, Hungary, Italy, Switzerland, Belgium and Denmark. The countries which were found not to be thoroughly organized are Belgium, Holland and Spain. Special arrangements were made to bring about better organization in these places. On account of the belated report, the details of the labors of this congress will be deferred to our next issue.

SPECIAL COURSES IN MODERN REPRODUCTIVE METHODS.—The new courses added to the regular program of the Royal Graphic Experimental School, in Vienna, consist of "History of the development of photomechanical methods used in the production of flat, relief and intaglio printing plates," "Demonstration of the various methods used in the processes of lichtdruck, photolithography and photoalgraphy," "Practical demonstrations in three-color photography, photozincography and autotype photography, including the negative retouching and the collodion methods"; finally "The practical execution of the printing processes in photolithographic, photoalgraphy, zincotype and autotype plates." The tuition takes place every Sunday morning from 8:30 to 11:30, and the cost is 10 kroner per course.

THE LITHOGRAPHIC TRADE SCHOOLS OF ENGLAND.— According to our esteemed correspondent in Glasgow, Mr. Robert Forsyth, the technical schools of England are doing useful work. The classes in the lithographic section of the Manchester School of Technology have separate instructors in the various branches of the art. In Aberdeen the artists and lithographic printers of the place have combined to form a class for the purpose of experimenting and instructing on their own account. In London, the St. Bride Foundation Institute is remarkable. Of the sixty-two first-class students, fifteen gained first-class honors and forty-seven the ordinary grade. Students to the number of 120 visited a large paper mill and it was decided that the practice of visiting large manufacturing plants allied to the printing business was a very beneficial one to the students.

THE FUTURE OF AMERICAN ART.—The future of American art depends upon the realization of the American people that our landscape, at least, is far ahead of that of any other nation. It is time that we should awake from the dream that we must go to Europe for high art. Mr. C. Beckwith says: "The art product of America is one entwined with the spirit of romance and born of the spark of enthusiasm; its force and originality are duly recognized wherever shown." Mr. Henry Watrous says: "J. M. Sargent is the foremost of all portrait painters; Edwin N. Abbey is the head of all genre painters; Winslow Homer and Alexander Hamilton are the foremost marine painters in the world to-day." These are not opinions held chiefly by Americans, but German, French and Italian painters of note unite generally in pronouncing that the future of American art is an assured success. In addition to this it is generally believed abroad that New York will, in a short time, be the greatest art center of the world.



A GOOD JOKE.

ETCHING ON BRASS.— J. R. R., Newark, New Jersey, writes: "I would like to mark some brass tools with the lettering of a rubber stamp. Could you give me a recipe of an acid and etch ground for doing this job?" *Answer.*— Mix 1 part of white wax, 1 part of gum mastic and 1 part of asphaltum; melt the latter first and the wax last. When the mixture is cold it can be placed in a piece of muslin and, after heating the metal upon which the lettering is to be placed, the ground can be spread over it and the wording scratched into the ground. The etch ground can also be applied by the rubber stamp, but in that case the impression on the metal should be dusted with resin or asphalt powder and again heated sufficiently to melt the powder. For etching this work, take 10 parts of nitric acid and add 70 parts of water; to this add a solution of chlorate of potash which had been dissolved in water, say, 2 parts of potash to 20 of water.

HOW CAN A FOREIGNER JOIN THE LITHOGRAPHERS' UNION?— "Enquirer," Sydney, Australia, is not satisfied with the answer given him in the November issue of THE INLAND PRINTER in regard to joining the Lithographic Union in the United States. He says, in another letter to this department: "If I should have to apply for admittance to the Lithographers' Union by obtaining two signatures on an application, and if they must be signed by men who must be familiar with my ability as a workman and can vouch for the sterling quality of my char-

acter, and if I can not get work until I have become a member of the association, and could not join the association until I had proved my ability and character, how would I manage the task?" *Answer.*—The task will perhaps not be so difficult as it seems. If he proves that he is a good workman, it is reasonably sure that he will be accepted as a member. The Lithographers' International Protective Association is a strong and very conservative organization, led by fair-minded men who have the welfare of the union as well as the future of the lithograph craft at heart. They know that it would be suicidal to their interests to exclude the best workmen from their ranks and retain the incompetent. Our correspondent should not entertain the thought that the opposing "Employers' Association" is bent on the destruction of the workmen's union. They are aware that it would endanger the lithographic trade to have no unions at this day, and just as soon as common sense is exercised by both factions harmony and unity of action will undoubtedly prevail.

FOUR-COLOR STRAIGHT LITHOGRAPHY.—It was feared in some quarters that the three-color type process would eventually make severe inroads on a certain class of six and eight color lithography, on account of the lower cost of printing the colors from the type press as compared with the cost of printing six or eight colors from stone or aluminum. This has, however, been overcome by two factors, namely, the modern stipple artist and his use of the new B. D. stipple film. The combination of these two we have had the pleasure of seeing in some work produced by Mr. August Kitchelt, of the New York branch of the United States Lithograph Company. This well-known artist has combined his clever technic with the so-called half-tone B. D. film in such a way as to create positively unique results, admitted by the specialists in the profession to be equal to eight-color lithography, and, of course, this work is far in advance of three-color typography, because the key-plate (being preferably a brown) gives character and force without depending upon the absolute register of the entire three colors, and therefore makes the printing upon a very large sheet possible. The other advantages of this new lithography are that the fine screen is directly transferable and allows the high lights to be left open on the stone, giving a wide latitude for modulation or filling in of solids. The impression is sharp and transfers very well, not being subject to that ragged, mussy edge noticed invariably on all half-tone plates made by photographic means upon stone. So we have advanced to the position where we can obtain half-tone originals or straight lithography by a direct method and produce far better results than the process half-tone could give us.



BAMBOO FOREST IN JAPAN.

AN AMERICAN SCHOOL OF LITHOGRAPHY.—At last the long-brooding thought of a school of lithography, in all its branches and based on a real scientific foundation, has become a fact. No fair-minded man can doubt that the needs of the trade to-day demand something more than the superficial teaching of the correspondence school or the slow, one-sided tuition of the shop. We must have workmen for the lithographic establishments of the future who are educated in proportion to the demands made upon them by the standards of the age. Where could a young man, for instance, learn something of the chemistry of lithography, so that he would know why a certain result is obtained? The ordinary apprentice sees only effects during his daily shop routine; he knows nothing of causes. The economy exercised in all shops in regard to time makes it impracticable for even the most competent workman to show a boy anything thoroughly; there is no chance for a learner to receive expert, persistent and intelligent training, and it therefore requires long years of apprenticeship to partly qualify the student in the trade. We know that in the majority of cases he is only half taught. That the trade will suffer by the continued introduction of such material is beyond dispute. The Winona Technical Institute, under the directorship of Mr. William H. Jones and backed by an advisory board consisting of Louis H. Levey, Indianapolis, Indiana; Julius Gugler, Milwaukee, Wisconsin, and Charles B. Goes, Chicago, Illinois, with a long list of eminent and substantial men as executive committee, trustees and officers, will certainly insure the success of the undertaking beyond a doubt. In fact, under these auspices and conducted with the firm purpose with which it was undertaken, the new school of lithography will soon become an important factor in the development of the lithographic trade.

Transferring Autographic Writing to Stone.—H. B. P., Aurora, Illinois, writes: "Will you kindly give me a recipe for making lithographic etching ground. Also, how would you transfer (*a*) a circular written on ordinary plain paper, and (*b*) one written on transfer paper?" *Answer.*—In writing on the ordinary writing-paper, it is well, if possible, to coat the surface with a gelatinous varnish or photographic collodion. Upon this surface the writing can be done with a freshly mixed lithographic tousche. The stone is then leveled off in the press in the usual way and scraper and tympan adjusted. The stone is given a wash with pure spirits of turpentine and the moment will have to be awaited when the turpentine is just about to evaporate; that is, when no absolute moisture from the turpentine is visible. Then the writing is laid face down upon the stone, backing sheets laid over and pulled through the press with a strong pressure. If the operation were performed in due order, the slight amount of turpentine on the stone will have moistened the ink and the work will have come down properly. On the other hand, if the turpentine had all evaporated from the stone, then the ink will not have come off thoroughly, or, in case there was too much turpentine, the ink of the writing will soften too much and the writing will have blurred. Writing upon a regular autographic transfer paper, the writing can be done with autographic ink and the drafting can be performed with greater ease. The paper must be laid between damp sheets long enough to have sufficient moisture penetrate the paper so as to make the same stick to the stone when pulled through the press. The first pressure can be made slight; then increase the pressure and reverse the stone or scraper after each pull; finally decrease the pressure and moisten the back of the transferred writing; then pull through once more; then soak the transferred paper and peel it off; then the usual operations of rubbing or rolling up are performed. Regarding the "etching ground," the June issue of The Inland Printer of 1898, also October, 1897, under this department head, contains articles on this subject.

The "Kit Kat Club."—The exhibition of summer work at the new quarters of the "Kit Kat Club," No. 17 East Fourteenth street, New York, was a notable affair in the history of this hard working art club. The club has about one hundred diligent students, and there were over seventy-five good pictures hung on the walls. Among the most notable workers is Mr. A. M. Lisle, who occupies a prominent position in the club, as he is a genuine knight of the brush, a man who lives for art; his "Harvest" is a masterly production of technic, good drawing, breadth of conception, truth of color and modern treatment. Another force in the art life of the "Kit Kat Club" is "Bill" Sommer. He is too well known to need further specialization, although he had only one picture on exhibition there—that of a little child, "The Pet of the Family," a little three-year-old holding a Japanese doll in blank astonishment, evidently not wishing to associate with the strange little sister. The picture is painted in Mr. Sommer's usual broad and vigorous style, the masses of light and shade being wonderfully well balanced. Carl Moellman, who has been endowed by nature with such a splendid physique, is here showing the world that a healthy, artistic mind should dwell in a well-developed body and that delicacy of touch is not necessarily an attribute of a delicately built body. Our old comrade, Mr. Bartsch, paints with great care and conscientious detail, but he goes too early when he visits Mother Nature. He gets an abundance of the fresh dew in his paintings; the ordinary mortal does not like to get out of bed at four in the morning; it is too chilly. The landscape of Mr. Frank Loyd is a fine example of the coming American school of painting. The summer landscape of Robert Beck is a sweet, refreshing, noonday rest; one hears the chirping of the cricket in his little hiding place and the gentle wave of the zephyr is felt slowly moving the lazy leaves. This man will certainly belong to the galaxy of great artists some day. The decorative panels painted by B. Wells are indicative of a talent which should be turned toward mural decoration. A successful painter of strong sunlight we see in Mr. French. His picture is one of striking character, and although it had the finest place on the walls, it was there to proclaim its merits by right. Mr. F. M. Seamans' "November," which, in spite of its unfavorable position, still exerted a quiet, dignified force which could not be missed by even the most careless observer, is a fitting mate to the "October," and whosoever bought the first will certainly want to own the latter, as it is a veritable gem, fully expressive of the declining year and the sad recollections of the past, but not entirely devoid of hope for the future. Mr. Seamans has an inexpressibly sad and melancholic strain in his "Day's Done." It is poetry set to color; there are major chords of color harmonies which lose themselves in obscure but deeply affecting strains. Your eye is carried away to a distance and then returns on the wing of a soft, minor tone construction, which suddenly and forcibly lifts the mind to a sort of transfiguration of mixed chords. If it were not for the odd shapes of Mr. Seamans' paintings (the very long and low or the very high and narrow), one would be reminded of Turner's masterpieces of color. In spite of the raging snowstorm, making the streets of New York very unpleasant, the attendance was very satisfactory. The punch, which, it was said, is always the same, is prepared after a secret formula handed down through tradition from Albrecht Durers' time, and its chief efficacy consists in a very delicate gradation, beginning in the early evening with a bland, innocent flavor which would not frighten the most nervous child, but gradually increasing in spiritual lore as the hour of midnight approaches. We of the press have heard it rumored by artists who are not favored with membership in the "Kit Kat" that the members derive many of their strong points from the mystic virtues of this bowl. The sale of the pictures will take place some time in February.

NEARING HIS ANNUAL BATH.

A newspaper of Bangalore, India, prints the following testimonial advertising the goods of a local merchant:

A Speaking Testimonial.
Messrs. A. Lavender & Co.,
Brigade Road,
Bangalore, 20-8-1901.

"Dear Sir,

I see you giving insertion for *Daily Post*. Testimonials for the goodness of the Banians, Rugs, and Socks, etc., etc., you now selling very cheaply, as inserted in *Daily Post*. Permit me to inform, for insertion in *Daily Post*, that I purchased one pair of Socks, which I wearing for Bicycle Stockings for the past nine months, for insertion in the *Daily Post;* and I consider they give great satisfaction and must be worn by educated Native gentlemen for insertion in the *Daily Post.*"

Yours faithfully

After which Ladies and Gentlemen we shall be glad to see you at the above address.

LEARNED FROM STUDY.

What I know of the art of up-to-date composition I have learned from studying The Inland Printer.—*Oliver C. Schofield, Augusta, Georgia.*

The envelope is the garment of a business letter. A man is often gauged by the clothes he wears. An envelope should be well printed, in correct style, if you would heighten the interest of the addressee in its contents. A booklet of envelope corner-cards, giving correct forms, applicable to every vocation, has just been issued by The Inland Printer Company. It will be sent to any address for 25 cents.

COMMERCIAL LITHOGRAPHY.*

BY O. B. GUGLER.

THE first striking feature on entering the artists' room of any large lithographing establishment is the large slabs of stone stored everywhere about, and, later, in the storerooms likewise slabs and thousands of pieces of smaller size, on which are preserved the originals of the work done for the various customers. These large quantities of layer stone nearly all come from Solenhofen, Bavaria. A few come from Canada, Alabama or the Pyrenees. One impression on entering the stoneroom of such a lithographic house is that of a good sized stonecutter's yard or a small quarry. The stone, the ink and the paper are the chief items with which the lithographer works.

A stone is a lithographic stone whenever it is partly soluble by acids, takes water readily, is easily soaked by greasy substances, is hard and has no holes or fissures; its composition is fine and similar, its color is gray and uniform, but sometimes of a yellowish tint. The stone is a heavy, calcareous substance, almost pure. Its specific gravity ranging from 2.8 to 2.9 — marble is 2.7. It is a homogeneous stone, very fine in composition, free from veins, crystalline or soft spots.

The stones are shipped from Bavaria in comparatively smooth shape and square form, but require some further dressing and shaving to make them perfectly uniform in thickness and exactly true before they are used by the artist or printer. The smallest deviation from parallelity of surface may affect the results obtained by the pressman. Sometimes a stone not true is, with all precautions used, allowed to slip through into the workrooms. Then the many days of patient labor of the artists are lost in a few seconds in the press. The steel bed of the press is not so frangible as the stone, and the latter being uneven, the former, always true and even, breaks the stone. A loss like this is not only a great one of artists' time, but also of the stone. The sizes that are used for printing are large — as large as 45 by 65 inches, and worth from $200 to $400 each. When the artist's plate is broken, the loss is complete — the plate must be redrawn, as it can not be photographed usefully, nor electrotyped, nor transferred chemically to another stone.

There are two distinct methods in lithography, which, together, are the ones almost exclusively used in this country. They are called crayon drawing and engraving on stone. In Europe many more, but not, from the American point of view, particularly productive methods, are in use.

For the crayon process the face of the stone (after it has been made perfectly level by knife planing) is ground with quartz sand till the surface is full of tiny holes and mounds ranging from the size of a grain discernible with a microscope, to a size as large as a fine pin-head. The former grain is used for fine work, the latter for coarse work. For graining or polishing, two stones are placed face to face, with water and silver sand mixed between them. The stones are then rubbed together, the upper stone being moved in a circular direction, till a proper grain is given. The quality of the sand is carefully attended to, for a single grain coarser than the usual would cover the stone with scratches, and give the man who is graining, the labor of commencing his work from the beginning again. For with drawings or engravings (the second process before mentioned), the stones after being rubbed together with water and sand are washed with water to get rid of the sand and carefully polished with pumice stone until the face of the stone is bright and smooth.

Stones from which presswork has been done and which are not further required for that purpose, are put into a steel planer and planed off to a depth sufficient to remove all traces of the old job. This is usually less than a sixteenth of an inch. Then these latter stones are regrained or repolished. From the planing and graining department the stones reach the artists. Interrupting here for a moment the explanation of the mechanical features, we will set forth the chemical part in the art. The broad principle of lithography is, first, in the strong adhesion of greasy substances to the calcareous stone; second, the affinity of one greasy body for another; third, the antipathy of the greasy bodies for water; fourth, capillarity when water is applied to the surface of a stone, remaining only on such portions as are not covered with grease, so that if a roller covered with fatty ink is rolled over the stone, the ink will only adhere to the greasy portions, while the moist parts



THE DAY'S WORK.
Courtesy C. E. Laurence.

will resist the ink and remain clean. The water holds its place in a smooth, even layer, hardly perceptible, based upon the principle of capillarity and the fine uniform chemical and mechanical composition of the stone.

When a sheet of lithographic paper is pressed upon the stone in a lithographic press, by ordinary printing-press methods, it receives an impression in ink of whatever shade or color — from the greasy line or portion only.

When the grained stone reaches the artist he immediately examines it carefully with a magnifying glass, to assure himself that the graining is evenly made and that there are no scratches or holes in the surface. The stone is then carefully brushed to remove all particles of dust, or waste, or dandruff from the artist's hair. The latter being very greasy is particularly noxious and prints with the work. Also in preparing the stone to take the picture extreme care has to be exercised, for so great is its affinity for grease that even a finger-mark will become perpetuated.

In the case of an ordinary color drawing the usual method is to prepare a keystone, that is to say, an outline of the picture together with the black portions. Instead of taking a weak impression on printed paper, a full impression on highly sized or glazed writing-paper is made. Upon it a finely powdered red chalk is sprinkled. Holding the paper by opposite edges it is raised and lowered alternately until the chalk has been

* From Hantke's "Letters on Brewing," with due acknowledgments to well-known trade literature. Copyright, October, 1904, by O. B. Gugler.

brought into contact with every part of the outline. The superfluous chalk is then poured off. The prepared print is then laid upon the stone and passed through the press.

Now comes the task of the expert color artist. These men are masters in the analysis of colors. To them the finest painting is a mechanical color combination. From the color drawing, from which the chalk tracing has been made, the artist makes his color calculations and analysis into its constituent parts. There are a large number of lithographic colors into which a painting may be resolved, and there are separations into few color plates. The finest reproduction of a painting or sketch requires as many plates as the artist decides, through experience, say fifteen to twenty, may be necessary to produce a facsimile or exact copy. From this point downward, to two, three or four colors, the lithographic work is cheaper, or suffers by comparison with the painting the more, the less the number of colors used. An order for the reproduction on stone may be for lithographing in three colors; for example, red, blue and yellow. The result will be lithographic work indeed, but of the very simplest form and not at all suited to all subjects, notably not to life pictures. This simple kind of lithography represents, practically, a drawing plate with a few dashes of color to give a bit of vividness. A bit of real fine water-color work to be exactly imitated by the lithographic process should not be undertaken with less than ten colors, and a copy of any oil painting of quality in not less than twelve, together with a plate to give the imitation of the marks and ridges of the brush and canvas. An experienced artist can, at a glance almost, determine how many colors are requisite to reproduce a painting on stone, where unfettered by questions of price. When price makes some difference to the buyer, owing to large number of copies, that is, size of edition, where expense must be kept low by having the plates extremely detailed and few in number to make presswork little as possible, then the analysis of copy into its constituent parts is one of great study in each case.

To illustrate, the late Sir Charles Eastlake, P.R.A., once ventured to assert that there were sixteen colors or shades visible in a picture by Dan Dyck. The lithographic color expert declared there were only eleven. Accordingly an accurate copy was painted at the National Gallery (London), of the picture, so accurate that it was difficult to discern a difference between the copy and the original. This was duly analyzed and placed on stones, eleven in number, and the eleventh printing disclosed an exact facsimile of the copy and therefore of the original.

Sir Charles Eastlake acknowledged himself beaten and readily paid tribute to the wonderful analytic powers of an artist who could not paint a picture, but could tell just what a picture was made of.

In the ordinary run of work the keystone is used for finishing, but in work of more artistic character it is usual to employ it as a means of getting all other colors in their place, and generally to omit it in printing. In making this keystone it is necessary that there should be lines to either indicate the junction or separation of every color from each other, wherever any kind of distinction has to be observed. In showcards it is usual to edge nearly all the color with an outline, and this is then all that is necessary for the purpose of a keystone. Circumstances may occur where it is necessary to bring two printings into juxtaposition without the intervention of a separating line of black or other color.

Suppose it to be required to have a line of letters in which the upper half is red and the lower half blue, with a stroke of white to divide them. In this case it would be almost indispensable to make in the keystone a black line, to represent the white one in the finished print; but for this purpose it would not be necessary to make a distinct keystone, because such a small matter as the line described above might be taken out of the stone after the set-offs were made. If the colors were intended to soften into each other, or to overlap each other to produce another tint, the line would then be used as a mark whereat to stop the solid color, the softening effect being continued beyond it on each side. The keystone is then marked off into colors, each color requiring, as has been said, a separate stone. Of the uncolored outline as many copies are printed as there are to be colors in the finished picture, and each of these serves as a key or guide in determining in what position on each stone the separate color shall be. Each artist then sets to work on his own part of the picture, which is very often, as will be seen by our illustrations, a picture by itself. The master lithographer knows just how many of these pictures will be necessary to achieve a facsimile. It may be that one color will frequently have to be printed over another in order to produce the precise effect.

Naturally the order in which the colors succeed each other is very important and must be carefully considered. But perhaps the great object of the maker of pictures from stones, after the picture in its various phases has been prepared, is to see that each color falls accurately into its proper place on the paper. Nothing is more common in a badly done lithograph than to find in the face of the human subject, say an attractive young lady, the flesh color overlapping the collar or the hat, or even extending itself out into space beyond the ear. All this implies bad "registering."

The drawing on each stone must be made to fit in, or register, with the preceding one, so that as the paper is passed through the printing machine the picture is built up color on color, each, however, being allowed to dry before the next is applied.

When the crayon drawing is finished it is taken to the etching and proving department. The etching of the plate consists in pouring over the crayon drawing a solution — varying in proportions of ingredients to suit different conditions — consisting of water, nitric acid and gum arabic. The acid mixture attacks the virgin stone and forms on its surface and to the depth of about one-sixteenth of an inch, say, a harder shell than the natural stone presents. The acid mixture does not attack any of the crayon work. The crayon with which the work is drawn is a fine, special, hard fat, blackened for convenience and impervious to dilute nitric acid. The etched surface is still an absorbent of water and repellant of grease.

In proving, the plates are tested for register of the colors to each other and to the key plate. Experimental sheets are drawn to try the shades of ink previously determined on by the color artist, so that his first judgment is confirmed or corrected as the case may be. These sheets are called progressive proofs, and are color guides for the steam press operator. They show the development of the picture in its various stages, beginning with the first color. They are carefully marked, showing rotation of colors in printing and annotated with memorandums telling how inks were mixed, thus saving the steam pressman time and worry, as he has to mix his own colors.

The proving of plates of all kinds, except of the very largest size, is done on a lithographic hand-press. This latter differs from ordinary presses in that a scraper goes over the whole plate, while the stone, lying on a flat, level bed, moves backward and forward. The power is applied by a cylinder under the press bed, the cylinder being turned by direct or geared crank handle. The scraper is a thin, flat piece of cherry or maple wood, beveled on the scraping edge and lined with a greased leather strip. The greased strip of leather slides directly over a sheet of zinc which overlies in turn the sheet of paper that is being printed. When the proof is completed, the perfect or correct one is sent to the customer for his acceptance. This completes the crayon process; there follows now the engraving process where work is cut deep and not like crayon, which, as may be deduced, is raised, though a trifle only.

When the features of value have been taken care of first

by correspondence and exchange of ideas, followed with a pencil sketch by a competent workman, then by a satisfactory beautifully colored sketch from the hands of a high staff artist — the drawing is carefully traced (inversely, of course, as in all printing arts) onto a smooth polished stone. The engraving stone — before the tracing is put on it — is smoothly etched over its entire surface with a mixture of nitric acid, which is allowed to remain there and dry. Then the stone is covered with a very simple black or red chalk powder, making it look like black or red slate. This coloring matter in no way affects the stone or the etched surface, but is added only for the convenience of the engraver. The artist can not well see the lines and easily distinguish them when he engraves a white line or scratch on an almost white or gray-white stone. The black or red powder making a deeply colored or contrasting surface with the engraved lines, obviates any strain on the eye and thus also enables speedier work. It is on this temporary colored surface that the inverse tracing of the original design, in its principal features, is made. Then, line for line, and dot for dot, all the fine and coarse features of the principal plate are engraved. If the work is in black only, then every feature is engraved in the first and only stone. If it is of two or more colors, then the principal matter or leading features, or those features of the design which make up the drawing, whether in several or all plates, are put into this first engraving.

When the engraving is completed the deep-cut lines are filled and rubbed in with linseed oil — lithographic stone absorbs oil very readily. The oil is absorbed only where the diamond graver has cut away the hard surface formed by the nitric mixture. Where the shell formed by the nitric mixture is untouched by the graver, the oil that was rubbed over the surface of the stone is easily removed. Then good, black, greasy ink is applied to the surface by means of a dauber — this is called inking in. The lithographic ink adheres to the linseed-oil lines only and is repelled by water that was sprayed onto the stone. Immediately after inking in, several quick, sharp motions of the dauber across the face of the engraving pick up all the superfluous ink and fill the lines of the drawing up solidly.

Daubers are used for inking instead of the rollers used in other styles of lithographic printing, and are made as follows: Two pieces of wood are taken, of convenient size for the stone to be printed and about two inches thick; the underside, which must be flat, should be covered with the coarsest and thickest printers' blanket, stretched and tacked to the sides, and the other with a piece of fine blanket. Charge the coarse one well with thin ink and the fine one with stiffer ink and work them together on the slab until only a small quantity remains on its surface. An impression is then taken from the engraving in the same manner as the impression from the crayon plate with this difference, that while on the crayon plate any paper, wood or cloth, so long as it is smooth, may be used to obtain an impression, the material needed for an impression from the engraving must be more pliable, and to get best results is usually very soft china paper or specially prepared plate or coated paper.

When the work is to be in one color only or in combination with a second color of such simplicity that it can be easily understood, if proved in plain black only, at the same time with the first, then the proofs are made direct from the engraving on proving plate paper. If, however, the colors are numerous, or if there are two of some complexity, what are known as chemical transfer plates are then made. For this purpose an impression is taken on a sheet of china paper.

This china paper is made in Asia, of rice straw or bamboo pulp, and is pliable, soft and strong. Before using, the china or transfer paper, as it is sometimes called, is carefully coated with a fine layer of a starchy composition, easily removable when dissolved in water and of ordinary adhesive quality.

The impression on the china paper is then laid face down on a stone dampened with a clean rag; the stone had been beautifully polished and is without a speck of dust, grease spot or finger-mark. The stone and impression are then drawn under heavy pressure through a hand press as above described. The adhesive quality of the starchy coating makes the impression, ink, paper and all, adhere tightly to the face of the damp stone. The hand-press pressure has forced most of the greasy ink that was on the impression into the pores of the virgin stone, as will be found when the paper is removed. The china paper sticks very firmly to the stone, and the flooding of the back of it with pure, clear water is necessary to remove it. The water soaking through the fiber in the paper reaches the starchy layer, dissolves it and separates the greasy ink and stone on the one side from the paper. The transfer paper can now be very easily removed and is as pure white as if it had never been imprinted, and the starch has been completely dissolved and disappeared. On the stone is a replica — a chemical transfer to perfection — of the original engraving. The acid mixture is now applied to make the part of the stone that is not to absorb any ink in the printing more resistant to the greasy press and transfer inks, leaving it, however, as ready to absorb water as before. This small or single transfer — called single transfer because there is only one label on the stone — is now carefully rolled up with lithographic inks from a hand roller.

The hand-press roller is made, first, of a central core of hard, heavy wood, about four inches thick and ten inches long, with a handle at right and left exactly like a rolling-pin for breadmaking; second, the core is tightly covered with a flannel coat, and third, the other two coats are covered with calfskin. This last very important coat is made of the finest part of imported French calfskins. These latter are very tightly drawn over the flannel and fastened at the ends by strings or cords. The rough side of the leather, called the grain, is to the outside and serves to suck up the printing-ink, as it is rolled across a flat ink slab covered with a supply of printing-ink. For printing various colors on the hand press a large number of rollers are always on hand, one for each color.

Now an impression is taken on a good, dry paper. A red powder is thrown over the impression, and the lithograph ink being greasy, the powder adheres to it and slides off when the sheet is shaken from all places where there is no ink. This dusted impression is now laid face down on a dry stone, polished smooth and clean, and drawn through the press. The nature of this dusting powder is such that under pressure of the hand press it adheres to the stone and makes a key or guide for the lithographer to draw in on this second stone his second color. The same is done for the third and additional colors. When the color plates are completed in the artist's room they are all transferred. For color proving, original engravings are not used. When transferring, the proofs in colors are made of the label on the stock to be used.

Proofs, after being submitted and found correct, immediately go to the transfer room, where large transfers in contradistinction to single transfers are made for printing in the steam press. If, on the other hand, there are errors or alterations in proofs, and consequently in originals, additional labor, of considerable chemical and mechanical difficulty, and a loss of time are incurred. The charges for changes in plates are often nearly as high as making the originals. When the plates reach the transfer room the problem immediately before us is the calculation of the sheet, i. e., how many can economically be printed on one sheet, and the number of sheets to be run. This question generally is determined by the size, the number of colors and the quantity to be lithographed.

Having determined upon the size of the sheet, or portion of the sheet upon which it is proposed to print, it must be set out with a pair of dividers and ruled with pencil into as many squares, oblongs or other shapes as are to be printed at one time. By the method already described for taking transfers, as many transfers are pulled as are required. They are then

trimmed neatly with scissors, a little within the size of the space marked on paper. With a stiff brush a little thick paste is laid at the corners of the spaces marked, and the transfer carefully laid upon it, sliding or shifting it into position by a pointed penknife, using it, too, to press the transfer upon the pasted portion of the paper to keep it in place. By the help of a straight-edge it is brought into the correct position.

The key plate is the one transferred first, so that it may



THE FALCONER.

From Japanese cover-design of "Twelve Bronze Falcons," exhibited at World's Columbian Exposition, at Chicago.

be used in the manner the key is used by the artist. In the case of the transferrer, however, the latter has his colors all analyzed and has to observe merely that in sticking up the colors following the key plate there is a correct register of each color to the key. Great care must be used and inordinate cleanliness observed. The damp thumb or finger, as in the drawing stone, may come up and print in the transfer. A magnifying glass is used to observe carefully that there are no particles of dust on the fresh transfer stone. The pulling and making of the transfer from the single plate to the large plate, containing as many as two hundred replicas, is done in the manner as before outlined, excepting, of course, some minor details. The large transfer differs from the smaller one in an important feature, namely: That in spite of the necessary care used, some specks or dirt from the dust around the shop or from tools get into the work unobserved. It is, perhaps, to some extent, beyond control. Therefore the cleaning out and perfecting are necessary, such as reducing thickness of lines and taking out spots. The plate having been cleaned must now be rolled up again strongly and etched; after etching, the shop proof from the transfer is pulled for the foreman's O. K. Then the transfer, if satisfactory, is rolled up with clean, fresh ink and dusted over with powdered resin. The resin either adheres to or amalgamates with the ink and the combination is then covered with a thin layer of gum arabic, the latter dissolved in water. The last process serves as a protective coat for the plate.

The paper used is an important feature. The paper must be made of raw material that enables it to absorb from the delicate lithograph plate every one of the lines and dots in

their various degrees of fineness and depth. Its surface, too, must be carefully studied. If too hard the lithograph ink will rest on the surface and will not be taken in on the stock well, making the work broken or imperfect. The hardness of the paper may be caused by excessive glue, or by too much calendering in the finishing.

On the other hand, if the paper is too soft, the lithograph ink is absorbed so rapidly and in such large quantities that if the lithographic printer uses the ordinary quantity of ink required by a standard good sheet of paper, the impression appears dull and insufficiently inked. The reason for this is that the ink has all been soaked up by the spongy paper. Again, if the paper is too soft and the lithograph pressman loads enough ink on the sheet in the attempt to give proper depth to color, the impression looks greasy and smeary, instead of sharp and clean as it should on a good sheet.

Allowing, however, that the lithographer has purchased the proper and satisfactory stock, the first thing done is to put it on the scales and weigh it carefully. No stock should be allowed to go through that is not full weight. Sometimes stock runs a little thick or thin for a given weight. This is due to the finishing process where the paper is calendered, that is, rolled or ironed. If rolled too hard, it gets too thin; if too little, too thick. When found correct in weight and grade, the stock is carefully trimmed smooth on all edges and square at all angles, so that in putting sheet for sheet in the lithograph press there will be no doubt about getting one sheet printed in exactly the same position as every other sheet, in each color. The paper stock, when it comes into the lithographic studios fresh from the mill, is still green and contains a certain amount of moisture which is undesirable. The stock must be carefully laid out in thin layers of five sheets, to dry, on racks. It is left in the racks from three days to three weeks, depending on the freshness of the stock, the conditions of the atmosphere and requirements of the presswork. Unless this seasoning process has been gone through, paper is liable to stretch and shrink and bring the lithographing of the various colors out of register to each other. Thus, if the paper is full of moisture when the black-plate transfer stone is being run and the weather grows very dry after the black is run, the paper stock will promptly shrink in size, because the dry weather takes the moisture from the paper quickly. Then, when the next plate is run, the previous black impressions will be too small and the work will either be out of register or possibly make a job that is only fair. In some instances the results are so bad that the entire run must be done over again. When the stock is well seasoned it is taken out of the racks (a rack is a kind of close shelving made of dry, hard-wood strips, to admit free circulation of air), piled near the presses and run in the usual manner of presswork.

Lithographic presses are, in general broad principles, printing machines similar to the machines used for printing from movable types. For the same capacity of size in plate in type presses, lithographic presses are much larger, heavier and more expensive. Lithographic presses are built for extremely accurate work and with particular consideration of the great losses that might be caused by an imperfection in them. The breaking of a stone in the press means a loss of hundreds of dollars in the value of this rare stone alone — not to mention loss of time and possible breaking, in addition, of parts of the machine. All the modern shops run their machines by individual motors with a starting box such as one sees on an ordinary electric street car. These equipments are convenient, not alone for the fact that individual presses can be run at a minimum of cost, but because also a variable speed may be applied for different grades or character of work as required.

The chemical process and most of the mechanical processes of lithographic machine printing, are much like the hand-press proving of colors. Like in proving, each color is run separately, usually the bronze first, then yellow, red, green, black and blue, etc. The machines are different from each other. In the steam press there are little steel mechanical fingers, to which a man feeds sheet for sheet, that hold the sheets in place on a feed-board until a cylinder grips them. The steel cylinder of the press as it turns on its axis carries the sheet with it and passes it over the lithographic stone, which is firmly fixed in the steel bed of the press. This press bed may be lowered or raised the thousandth part of an inch or more, so that various thicknesses of stone or paper, or both, may be properly spaced for the proper application of pressure, as the bed containing the stone passes back under the cylinder. The impression made, the grippers on this cylinder pass the sheet to a smaller cylinder. This latter is located between the delivery sticks and the larger cylinder. The small cylinder in turning passes the sheets to long, thin sticks, at the delivery end of the press, flying the sheet down on the delivery board flat, face up before the pressman. Then the press makes return or reverse motion, to take up its first position to receive the next sheet. From the delivery board the sheets are taken in layers of twenty-five to fifty sheets and again laid out in racks to dry. From the drying-room the sheets are taken to the cutting machines, cut, and are then ready for shipment.

HOW HEARN GOT THE JOB.

Lafcadio Hearn, at one time in his career, was employed on a daily paper in Cincinnati. He obtained the position by presenting his application in person to the editor.

"We don't need anybody at present," said the editor.

Hearn sat down on a chair, pulled a book out of his pocket, wiped his glasses and smiled.

"I said we don't need anybody," repeated the editor loudly.

"I heard you," replied Hearn affably. "I will just sit here until you happen to need somebody."

That editor was not long in "needing" Hearn. For lack of anything better, the new man was sent out for a descriptive story to be written in the steeple of the Catholic cathedral. When the story was handed in it proved to be a composition rivaling the word-painting feats of a Ruskin or a Gautier.

He pictured the city as it looked from the steeple and imparted to his description something besides beauty. There was reality in it. Persons who had viewed the city from the steeple averred that the story was marvelous for photographic accuracy.

Now, Hearn was so near-sighted that ten feet from his nose all objects were misty and indistinct, and it is doubtful if he could distinguish the nearest house from the point to which he had climbed.—*Fourth Estate.*

A FEW FABLES.

This is the Estimator. What is He Doing? He is Trying to Make Figures. Figures do not Lie. But the Estimator Makes Them.

Who is This? This is the Proprietor. What is He Doing? He is Scratching his Head. Why does he Scratch his Head? Because he can't make Figures like the Estimator.

Do you see the Boy? Yes, I see the Boy. What is the Boy Doing? He is Hiding from the Boss. Why is he Hiding from the Boss? He is Learning to be a Printer. Will he Learn to be a Printer? Perhaps — in a Thousand Years.

PATRIOTIC.

"I can let you have this set bound in morocco, if you prefer," said the book salesman. "No," said Mr. Newrich, "I believe in patronizin' home industry. I'd ruther have 'em bound right here in Philadelphia."—*Capital, Washington, D. C.*

SO SAY THEY ALL.

Enclosed please find renewal of subscription for INLAND PRINTER. I would not discontinue receiving it under any consideration.—*Bruce R. Beattie, Peterboro P. O., Ontario.*



Notes on organization, changes in officers, business and social functions, and all matters connected with Typothetæ work are invited for this department.

ORGANIZATION AND A ONE-SIDED CONVERSATION.

BY JOHN C. HILL.

Twenty-five years ago, when the customer made a statement about another printer's price, it was pretty safe to rely on what he said; at least, such was the case in my native city. To-day — well, "the simple faith of a little child" is all right — for a little child. Your particular bunch of customers may be as spotless as the character of Caesar's wife, but some of us have learned to keep both eyes peeled and ears wide open all the time. Does it pay? Ask some one who has got his "knocks," and you won't have to go many blocks to find him, either.

"*Cum grano salis*," with some people, is as dead a phrase as the language in which it is written. There are some folks who would not hesitate a moment about believing an insidious whisper touching his wife's chastity, Othello-like; would swear that his competitor, who beat him out on a price, was a thief and a liar; would roll as a sweet morsel under his tongue a scandal concerning his next-door neighbor — and yet, when a fellow printer tells him that one of his customers is not playing fair, he will not believe it. "Not on your life," he says; "not that man." At the same time the other fellow knows the customer to be so crooked that he can not lie straight in bed, and, for the same reason, can not help lying straight out of it.

Sitting in the office of a large printing establishment the other day, I heard one end of a very interesting conversation touching the shrewdness (?) of a certain buyer of printing, and for the benefit of those printers who still hold on to the idea that customers never misrepresent things, jotted it down for THE INLAND PRINTER.

Mr. Now gave me the substance of Cheapskate's side of the conversation, but I have only written down what I actually heard — Now's straight talk. Here it is:

Ting-a-ling-a-ling.

"Cheapskate Printing Company?"

"This is Upto Now & Co., Park avenue. Have you made a price to Smith & Jones lately on fifty thousand booklets?"

"I suspected as much, but wanted to make sure. Have you been asked to bid?"

"The devil you say! Then they are playing us both for suckers."

"What did they tell me? Why, that you had quoted them."

"No, not yet; I thought there was a louse in the quad-box, and wouldn't make a price without consulting you."

"Sure! Smith came right out flat-footed and said you had quoted eight dollars a thousand.

"Sh-h-h-h! Not so loud; have some respect for Central. I agree with you, though; such double dealing calls for strong language."

"Neither would we. As an off-hand guess, I should say twelve dollars would be nearer right."

"Give 'em a price, of course, but we are not hankering after that kind of business."

"Yes, that wouldn't be a bad idea. Let them see that you are not to be bully-ragged into taking the work for less than it is worth."

"I realize that. It will go to some eight by ten shop, any way. There are always some fellows who swallow everything the customer says."

"All right; good-by."

"Hello! hello!"

"I just wanted to let you know that the Master Printers' Association is responsible for my calling you up."

"Yes; there are some of us who are dissatified with the old order of things, and are trying to bring about a better condition of affairs in this as in some other respects. The Association has done much to —"

"I thought perhaps you had. Did you read it carefully?"

"Well, let me give you a straight tip: Next time you get a circular letter from any printers' organization, read it, study it! The men in charge of this work are not in it for fun; they are striving as best they can to improve conditions and smooth out the rough places, and it is the duty of every printer to look into the work being done."

"Oh, I know; we get that kind of argument right along. But don't you think it is a trifle childish to condemn a movement, especially one backed up by the best employing printers, without examining into its workings? Is it fair either to yourself or 'the other fellow'?"

"You don't want to be classed with the 'has beens.'"

"I didn't mean to infer that, but most of the wide-awake shops are in the Association, and the inference wouldn't be entirely unnatural, you know."

"That's good. I'll send the secretary around and have him explain the whole plan to you. 'Do it Now' is a mighty good motto, too, in this 'getting together' movement."

"Well, in few words, it's just this: A better knowledge of costs, closer friendships among printers, and mutual protection against unscrupulous customers."

"Not at all — glad to talk it over with you any time."

"Good-by."

And so, another lie is nailed. That sounds like a scare head in the party organ during a hot campaign, but it holds considerably more of truth.

It has been estimated that getting born costs the people of the United States $225,000,000 annually; getting married, $300,000,000, and getting buried, $75,000,000. The doctors have all been paid, probably, by father; the parson, too, so far as most of us are concerned, for it is a pretty sure thing that the printer gets a wife soon after he installs his first cylinder, and it is generally a cash transaction, so there is only the undertaker to be reckoned with. Our proportionate part of that $75,000,000 is — let us see — well, no matter what the exact amount is. Death is the only thing surer than taxes, and the bill will have to be paid sometime by somebody. My argument is this: We ought to get our business in such shape that should a man come in and leave a hundred-dollar job without asking a price, and the shock knocks us out so effectually that it is us to Greenwood along with the other "dead ones," our executor can settle dollar for dollar, pay for the imposing-stone (on which might be appropriately writ, "Here lies one in death who never lied in life") and still have enough left to pay off the hands on Saturday night. And why not? Will you not step off into the cold beyond — or warm, as the case may be — with an easier conscience? Insurance is good, savings banks are all right, so are building associations, but there is a better way. Get right with your competitor, treat him as an honest, honorable gentleman; take his word in preference to a customer's; never cut a price for the sake of getting a "filler"; have nerve enough to say "No!" when the customer says Quads & Spaces will do it for $5 less, and — but I can't tell it all in two or three stickfuls. Attend some of the meetings of the Master Printers' Association and see what your fellows think of the advisability of getting together. It is right along these lines they are working. Get in the bandwagon and play. No matter how insignificant the part, play it. The third cornet is as necessary to the full harmony of a well-balanced military band as the bemedaled soloist. And, by the way, the virtuoso of to-day played a minor part yesterday.

ANNUAL BANQUET OF THE TYPOTHETAE.



THE annual Franklin Banquet of the Chicago Typothetæ was held at the Chicago Athletic Club on January 19, and was very largely attended, among the invited guests being Mr. George H. Ellis, Boston, President of the United Typothetæ of America; Mr. William Green, New York, chairman of the Executive Committee, U. T. A.; Mr. John Vance Cheney, Chicago; Mr. John McIntyre, secretary U. T. A.; J. Stearns Cushing, member Executive Committee, U. T. A., Norwood, Massachusetts, and F. C. Nunemacher, Louisville, Kentucky. President A. R. Barnes, of the Chicago Typothetæ, presided, and Mr. W. H. French, secretary of the Barnhart Bros. & Spindler Company, was toastmaster. A handsome souvenir menu, designed and printed by the W. F. Hall Printing Company, was eagerly studied by the guests on account of its artistic qualities as well as the attractions listed on its pages.

President A. R. Barnes appealed to the employers to stand united in the labor fight predicted for July 1. He was followed by National President George Ellis, of Boston, who told of the victory won by the united employers in his city. "It is not a question," he said, "of opposing unionism, but of fighting the abuses of unionism as typified in the closed shop."

An incident of the evening was the launching by T. E. Donnelley of a boom for William F. Hall, of Chicago, for the position of Public Printer at Washington. Speakers from New York, Boston and Louisville pledged their support.

Other speakers were John Vance Cheney, F. C. Nunemacher, of Louisville, Kentucky; William Green, of New York, and J. Stearns Cushing, of Boston.

Stereopticon cartoons by Ike Morgan, hitting some of the more prominent members, were received with applause, a number of the drawings being here reproduced. A number of good stories were told by various members, and Mr. Nunemacher caused consternation by producing a green book which he announced he proposed to read. As the work seemingly consisted of over a hundred pages at least, the banqueters felt a sensation of nervous collapse, and even the self-possessed toastmaster looked worried. The infliction was as follows:

HISTORY OF PRINTING UP TO THE TIME OF BENJAMIN FRANKLIN AND SINCE.

BY F. C. NUNEMACHER.

Dedicated to the Chicago Typothetæ.

Printing is the "embalming fluid" of all the nations, or, to use a more elegant and familiar expression, it is the "art preservative of all arts." The art is first mentioned as being practiced by the Assyrians long before the days of calendars, the printers of the nation shaping the characters they wished to print in soft clay and then baking them, thus, early in the first days of the art, giving impulse to the printer's natural inclination to take the whole bakery.

The Assyrians, while said to be good printers in their day, must have been very poor binders, for we remember the poet said of them, "The Assyrian came down like a wolf on the fold." A good binder, preparing the leaves for either "sheep or calf," would not think it necessary to bear down roughly on the fold for any reason. Following the Assyrians came the Egyptians, who used, it is said, stamps in their printing — not however, rubber stamps, as might be suspected from the lasting "impression" made upon Marc Antony by Cleopatra. It is said that about this time "Roman faces" became popular, and were set often with "thin spaces" between them and the most beautiful Egyptian type. The "galley slaves" in these days were the genuine article, and by the "chains that bound them" were no doubt the original members of the union.

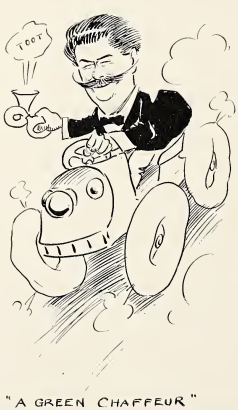
One thousand years ago the Chinese printed and instructed their fellowmen from "raised surfaces," and later taught the Japanese, who have since made such effective "impressions" on the Russians from the "raised surfaces" around Port Arthur. The "proof" of this work is now laid before the world.

After the introduction of printing into Japan, came Gutenberg, with his movable type, who set the pace for the printers in troubles, having them in variety and volume equal to those of any printer of the present age, without the latter-day convenience of a policeman (or sheriff) to whom he can relate them. His rival, Koster, has been declared to be only a myth, but the printer of to-day finds his rival no myth as a "coster" or maker of costs of printing.

After the first printing from movable types, which is said to have occurred between the years 1440 and 1450, it is said by the historian that "printing spread all over Europe," indicating the use of a very



"A GREEN CHAFFEUR"





"THE ELLIS PLANT"

DRAWN FOR STEREOPTICON BY IKE MORGAN.

thin ink, which is accounted for by the fact that the first inks were admixtures of pigment with water.

The first press for printing was no more than an ordinary wine-press, which no doubt accounts in some degree for the convivial nature of printers generally, the "spirit of the craft" having descended from generation to generation. The relations of the two lines of trade were so intimate that frequently much of the contents of a wine-cellar were found in a bookseller.

William Blaew, a mapmaker of Amsterdam (not, however, the father of "Little Boy Blue"), made many improvements in presses; also Lord Stanhope, who substituted iron for wood in the construction of the presses, as he found the wood wooden do. Thus the iron entered into the soul and body of the press in its infancy.

About this time (1470), Emperor Frederick III. of Germany, called the printers out of their name, by designating them as "Type-potterers," countries the periods between 1710 and 1840 showed a very inferior quality." Experts say that the date 1840 must have been the year in which the historian wrote that portion of the record, as the recollection of the oldest inhabitant bears no hint of a time when "ink was made with much care," most of the attention of the maker being devoted to the high quality of the cans, labels and prices.

About the year 1774 came the discovery of chlorin, which made it possible to manufacture white paper from rags that were not white. This discovery, while a great blessing in its way as regards the making of paper, has been the greatest drawback to the printer, in that it has to this day made him think that there is some solution that will make a printing business pay that is not a paying printing business.

The historian says "very few improvements were discovered in the art of the bookmaker until about the beginning of the present century. Since 1800, however, every department has changed its procedures.



"YE ANCIENT AND HONORABLE." TO WASHINGTON OR DUST

DRAWN FOR STEREOPTICON BY IKE MORGAN.

evidently having in mind the Assyrian mud-pie printers in the beginning. (Of late years a very interesting legend has been woven around this name, to the effect that it was originally Greek and should be spelled "Typothetæ.") One Peter C. Baker (you will observe that the printing craft holds on to the baker, although the bakery has long since been lost to them) suggested it as being as good a name as any for societies of master printers. Until the summer of 1887 it was applied only to the New York society, but since then to many similar societies all over the country.

After the passing years necessitated the giving up of the baker, the New York type-potterers, casting about to commemorate the firm hold which the printers of ancient days had on the bakery, bethought themselves of Ben Franklin and his "well-bread" appearance on the streets of Philadelphia, and established a "loafing" day in his memory, which is now celebrated in the principal cities of America with feasting and rejoicing that the printing trade can not possibly be any worse than it is.

Presses, in the early days, had very significant names; for instance, the "clymer," so called, no doubt, on account of its speed or ability to ride over wrenches, quoins or any article thoughtlessly left upon the face of the forms. Then there was the "Washington," probably so called on account of its accuracy—its days being before those of the frequent use of lye. Among the later names was that of "Smith," evidently chosen to fit the skill of printers who operated it, or because, having run out of names, the makers felt that they should take no undue liberty with the press.

Type was originally cast by the printers themselves, but it proved so profitable that the most conscientious printers gave it up, as they did not consider it fair that they should reap the enormous profits from the printing business and that of typemaking as well; so they cast about for a number of poor but honest individuals to take hold of the business, and neither these typemakers in their lifetime, nor their descendants since, have been able to let go. The hardship put upon these people in making them arrange from time to time devious ways for spending their large income, besides that of obtaining new designs for type, is a crime that will always stand as of record against the printers of the early days. They should have suffered for their craft and continued to make their own type, and not put the burden upon others.

About the year 1400, ink was first made with boiled linseed oil, or some equivalent material, mixed with a pigment. All inks before this date were pigment mixed with water, but appreciating the natural antipathy of all printers, from foreman to errand-boy, to water, internally or externally, in any form, the inkmaker abandoned water and substituted oil. The historian says that "the first ink was made with much care, but it afterwards deteriorated," saying further that "in most

The art has become popularized, its processes have been quickened, and the audiences to which it appealed have been greatly enlarged." "Audiences greatly enlarged" is good! Go to any poolroom or racetrack during the season and you will have a faint idea as to how "bookmaking" appeals to the audiences in becoming "popularized." "Processes quickened" does not begin to express it. Why, ofttimes you lose your money before you bet it. "Improvements" are discovered in bookmaking every moment of the day—at least, the fellow who loses thinks he can improve the next one he makes. 'Tis "bookmaking" all right, but instead of binding in sheep, calf or other skin, it binds the sheep or calf who tries it, and after skinning him brings him up with a "round corner." "Good backing" is essential, and when everything is all right "between the boards," there is hope of a good "beating" when things are "well sewed up." "Gilt-edge" work, however, is seldom done, "marble work" on the green being most popular. "Pasteboards" are all "cut flush" with the "cover" and not "collated" again until the "finish," when the "binder" takes all the "tools" in the house.

Newspapers had been disturbing the peace of mind of the general public for some years, but the printing was slow and laborious. In 1814 an ingenious German, König by name, fixed the London *Times* so that it could be printed more quickly on an improved flat-bed press. This form of press was adopted in Germany, and finally in France, reaching America, in Boston and New York, in 1823. The first cylinder press, however, made its appearance in 1825 or 1826.

Eighty years ago it was quite customary to find expert pressmen who were also expert compositors. Then every one was anxious to learn and work in all branches; now many claim to know all the details of all the branches, but can work only in one.

The historian says that "copper and steel plate printing, a hundred years ago, was given more attention than of late years." The comment further says "copper and steel engraving have been apparently neglected except in bank-notes and similar evidences of indebtedness." This may explain in a measure the neglect, for the average printer's financial condition is such that "notes" are as indispensable to him as they are to a young preacher with a growing family, and "evidences of indebtedness" has a sound so familiar to the printer's ears that he would only handle such work when an absolute necessity.

About this time, among other things, Chicago, the prince of great American cities, or the great city of American prints, or, to be exact, the American city of great prints, was discovered. Chicago was not lost when it was discovered. It was like the ax the Irishman dropped into the river, "not lost, because he knew where it was all the time!" Chicago was there always; all it needed was more people. Why, even in its earliest days it gave indications of its present push, as the prairie-dogs ran

"owl trains" through their "subways" before Fort Dearborn was even given a place on a promoter's map. How things have changed since that name was given to the fort! Then it cost you dear to be born here; now you can be born for nothing, but it costs you dear to live here. There are at least two things in Chicago that have changed, or been turned around to go in exactly the opposite way from which they were originally intended. One of them is the Chicago river, which was made to run up stream instead of down, because it was dammed by the public authorities, and the other is the Franklin Union, which likewise retraced its course because it was damned on all sides by the employing printers.

The progress of the printing industry in Chicago so fully represents the art at its highest stage of perfection that it is hardly worth while to go into details as to the remainder of the universe. The printers of Chicago are always up to date in the way of machinery and facilities for delivery of work before you order it — or even know that you want it. Even their collection departments are run on a sort of "painless dentistry" plan that makes the ink manufacturer and paper mill feel glad that they are allowed to live. Some of the buildings in which the largest printing plants are located are so tall that the next month's rent is frequently due in the basement before the collector gets his pay from the tenants on the top floor, and in many instances the interest can be felt drawing three blocks away. While it is much cheaper to ride on the elevated than to pay rent, and it is said that in some of the apartment houses you have to pay extra for fresh air, in the glue and fertilizer factory district greater liberality is shown, for there you get a new scent every time you draw inspiration from the scenery.

The printing trade in Chicago is like the city in that it is without limitation. The growth of the city in past years has necessitated the moving of the boundary lines so often that it were them out, and now there are none either north, south or west, the only side on which the growth of the city is restricted being on the eastern edge, where Lake Michigan keeps it in check. In this respect the city is again like the printers, as it is only from the east that either it or they will take water, and it is only taken when they are actually forced to it. There is one detail, however, as to the taking of water by the city authorities which is mentioned with hesitation, as affecting their moral standing, and that is that the city "cribs" all the water it gets from the lake, and no Chicago printer likes water enough to take chances on getting it in that way.

NOTE BY AUTHOR.

The remaining pages of this history were to be expressions from leading employing printers of Chicago (as representatives of the entire universe) as to the superior mechanical facilities of the age, the present state of trade and condition of the labor situation, with a look into the future of the printing industry, but for some unexplainable reason the pages appear this evening to be entirely blank. The author can not explain this condition, as he is unable to say whether the ink faded, the machinery was too intricate, trade was too uncertain, or the labor situation so complex that all the writers decided unanimously to let them all go "blankety-blankety-blank!"

Long and tumultuous applause greeted the author as he closed the book and surrendered it into the hands of the archivist.

Folding doors were opened in the paneling of the room and disclosed at this juncture a stage-setting for a farce showing up some of the peculiarities of competition and modern methods of buying printing, well rendered by gentlemen who act the part every day, presumably, as their work showed a finish only to be obtained by innumerable rehearsals.

Reports of celebrations elsewhere are unavoidably held over owing to lack of space.

SNIDE LIGHTS ON TYPOGRAPHICAL HISTORY.

Gutenberg paused at the end of a line. Between his thumb and index finger he poised a stick. "If I could only rivet this line of type," he muttered, "I'd put Merg. in the shade." Then he heated some more metal.

* * *

Schoeffer regarded his psalter with critical eye. "Oh, I don't know," he said; "this ragged edge is quite as good as the deckle edge they'll make in 1905." Then he trimmed a few more books with a saw.

* * *

Jenson felt he was too late to be the inventor of printing. "But I can make myself solid by my style," he mused. Suiting the action to the sentiment, he pulled out all the leads, and thereby made his type famous.— *The Stick.*

TWENTIETH ANNUAL BANQUET AND BALL OF THE CHICAGO OLD-TIME PRINTERS' ASSOCIATION.

THE one hundred and ninety-ninth anniversary of the birthday of Benjamin Franklin was celebrated by the Chicago Old-Time Printers' Association in its time-honored style, by a banquet and ball, at the Sherman House, Chicago, on Tuesday evening, January 17, and proved one of the most interesting and successful of the many pleasant reunions that the old-timers have held. Wives, sweethearts, pretty girls, old-time printers, young printers, employers, salesmen, business men, officeholders, all kinds united to feast, talk over old times and show either their grace or agility in the dance. A very attractive menu was provided, and was taken care of by about four hundred, Hudson's Orchestra shortening the time between the courses. On assembling in the banquet-room, Frederick K. Tracy asked for order and declared that, owing to the indisposition of President Oliver H. Perry, the exercises would be abbreviated somewhat, and then introduced the Rev. David Beaton, who invoked the divine blessing.

At the close of the banquet Mr. Charles M. Moore, noted as a vocalist, rendered several selections in response to vociferous encores. The speaker of the evening, Judge Orrin N. Carter, was then introduced by Mr. Tracy in a few well-chosen sentences. "Benjamin Franklin, Printer," was the subject of Judge Carter's speech, and the theme was ably treated.

A vote of thanks was passed *viva voce* to Rev. David Beaton, Mr. Charles M. Moore and Judge Carter, after which the floors were cleared and placed in the hands of the floor committee, and the dancing was sustained to an early hour. The committee of arrangements was as follows: Oliver H. Perry, Chairman; William Mill, Secretary; Fred K. Tracy, C. N. Bond, M. H. Madden, James L. Regan, Fred Barnard, H. S. Streat, D. J. Hynes, C. M. Moore, P. J. Cahill, Peter B. Olsen, T. E. Sullivan, John S. Leander, A. H. McLaughlin, Samuel Rastall, James A. Bond, Nicholas Welch, A. B. Adair, John Anderson, John S. Burke, John Canty, William Hack, William Pigott, John W. Troy, Joseph C. Snow, James J. Schock, John McGovern, Isaac D. George, John Gordon.

Mr. William Mill, secretary of the Old-Time Printers' Association, is very desirous of obtaining the photographs, personal history and reminiscences of the membership, as a valuable and interesting record may be acquired, having accumulating value from year to year. In order to aid in this work, THE INLAND PRINTER has pleasure in reproducing the roster of the association, and as next year will be the two-hundredth anniversary of Franklin's birthday, and the celebration will be marked by special features, it is hoped that the membership recorded here will see to it that each one does his part in providing a personal record, as has been suggested.

Anderson, John, 183 North Peoria street.
Abbott, Ephraim, 445 Ogden avenue.
Acres, Standish, 7141 Langley avenue.
Affolter, George, Maywood, Illinois.
Adair, A. B., *Daily News* Composing-room.
Ambrose, George, Oak Park, Illinois.
Ambrose, Joseph D., Oak Park, Illinois.

Bichl, Joseph, *Inter Ocean* Pressroom.
Bond, Charles N., 87 Fifth avenue.
Bond, James A., 87 Fifth avenue.
Boss, Henry R., 232 Irving avenue.
Barlow, Richard, 413 Washington boulevard.
Brock, D. T., *Tribune* Composing-room.
Birns, Garrett, 415 Dearborn street.
Burke, John S., 777 West Polk street.
Brown, A. H., Deming hotel.
Blakely, Charles F., 132 Market street.
Beck, Frank, 1209 West Madison street.
Billings, Thomas H., 85 Fifth avenue.
Balkan, Peter M., County Clerk's office.
Barnard, Fred, 44 La Salle street.
Buckley, John, 87 Fifth avenue.

Burroughs, C. J., 415 Dearborn street, Room 17.
Brown, Charles, 384 North Lafayette street, Grand Rapids, Michigan.

Cahill, P. J., 980 Warren avenue.
Carroll, Thomas, Austin, Illinois.
Clark, D. W., 956 Warren avenue.
Cobb, Charles E., 6325 Monroe avenue.
Considine, D. P., 1632 Fulton street.
Crawford, Mark L., 25 Iowa Circle, Brockville, Ontario.
Coursen, J. R., 61 Market street.
Canty, John, 138 Locust street.
Carolan, Joseph, River Forest, Illinois.
Cahill, W. A., 125 Plymouth place, Room 305.
Colbert, Elias, 2 Groveland Park.
Craig, Adam, 3229 Vernon avenue.

Daly, John R.
Dickson, S. M., 2305 North Ashland avenue.
Day, Thomas, 6744 Perry avenue.
De Brule, Paul, 159 Washington street.
Dennis, W. E., *Record-Herald* Composing-room.
Densler, J. J., 1723 Wrightwood avenue.

Edson, J. M., 71 West Adams street.
Ellis, Thomas N., 520 North Normal parkway.
Edwards, Joseph B., County Clerk's office, County building, 808 West Adams street.

Faul, W. H., 2068 West Adams street.
Fyfe, A. L., 334 Dearborn street.
Figg, R. M., 396 Wabansia avenue.
Faulkner, Thomas H., Faulkner-Ryan Company, 296 Dearborn street.
Farquhar, J. M., United States Industrial Commission, Washington, D. C.
Fields, Thomas F., 128 Fifth avenue.

George, Isaac D., 461 Irving avenue.
Gordon, John, 205 Evergreen avenue.
Gilbert, E. T., 165 South Robey street.
Garner, James, 81 Fifth avenue.
Gunthorp, James, *Journal* Composing-room.
Gindele, Franz, 142 Monroe street.
Gilette, T. S., New Richmond, Michigan.
Gray, James J., Cook County Assessor, 82 Fifth avenue.

Hayde, James, 1710 Deming court.
Hack, William, 789 West Monroe street.
Hawes, W. H., 93 South Jefferson street.
Halloran, John, *Inter Ocean* office.
Hynes, D. J., County Treasurer's office.
Hutchinson, William A., Oak Park, Illinois.
Howard, B. Frank, 2937 Kenmore avenue.
Howe, C. F., Highland Park, Illinois.
Hutchinson, J. B., 2352 State street.
Higgins, John F., 196 Clark street.
Hornstein, John, 22-26 East Randolph street.
Hornstein, George, 22-26 East Randolph street.
Hart, Fred A., Traders building, La Salle street.
Hazlett, George K., 39 Campbell Park.
Hudson, Joseph M., 988½ North Leavitt street.

Jessup, J. R., 134 California avenue.
Johnson, Nels, 1844 Surf street.
Jacobus, Clarence M., 612 West Madison street.
Johnson, Fred, *Drovers' Journal*, Stock Yards.
Johnston, William, 197 Park avenue.

Kearns, Michael, 18 Spruce street.
Kerrott, Edward, 183 North Curtis street.
Keefe, John P., 20 Scott street.
Kelley, D. C., 762 Estes avenue.
Kane, Thomas, 78 Kedzie avenue.

Langley, C. B., 20 Spruce street.
Lyman, Dan J., 365 West Van Buren street.
Langston, John W., 306-306 Dearborn street.
Lewis, W. N., 9754 Winston avenue.
Lee, James L., 2529 Leo street.
Leyda, F. M., 794 West Madison street.
Lauth, J., 94 Rawson street.
Leander, John S., 30 Ashland street.

Madden, M. H., 5037 Indiana avenue.
Mangan, John, 1554 Fulton street.
Moore, Charles M., 5815 Jackson avenue.
Mill, William, 623 North Hoyne avenue.
Meredith, William M., Washington, D. C.
Morrison, W. F., *Inter Ocean* Composing-room.
McCaffrey, John, 73 Hill street.
McCluer, W. F., 800 Sixty-fifth street.
McEvoy, William, 52 Racine avenue.
McGovern, John, 416 South Wood street.
McLaughlin, A. H., 99 Harrison street.
McNamara, James A., 358 Carroll avenue.
McBean, John C., 52 Wisconsin street.
McConnell, John H., 5923 Parnell avenue.
McClevey, W. S., 61 Market street.
McNeal, Sam D., 5904 Erie street.

Newbold, Andrew, 125 Sangamon street.

Oliver, Thomas, 1179 North Western avenue.
O'Meara, W. J., 18 Spruce street.
Oswald, John L., 132 Market street.
Olson, Peter B., County Clerk's office.

Parker, Samuel K., 2461 North Hamlin avenue.
Pigott, William, 1608 West Division street.
Pringle, Montague C., 4502 Forestville avenue.
Perry, O. H., Press Club.
Philbrick, Charles H., 1043 North Clark street.
Pinta, Samuel E., 317 Lombard street, Oak Park, Illinois.
Parsons, W. J., 555 Old Colony building.
Powell, F. M., 327 Dearborn street.
Phillips, R. S., 132 Iowa street.
Pearson, Charles, *Daily News* Composing-room.
Pelton, Frank S., 846 West Monroe street.
Pratt, C. O., 2019 Wilcox avenue.
Pyne, David, 73 Station street.

Rastall, Samuel, 411 Foster avenue.
Reid, Colonel Nate, Press Club.
Regan, James L., 87 Plymouth place.
Ross, Frank, *Tribune* Composing-room.
Reeves, Jay E., 62 Flournoy street.
Rastall, John E., 1089 Victor avenue.

Sheldon, C. F., 399 South Western avenue.
Schock, James J., 71 West Adams street.
Smyth, John M., 154 West Madison street.
Stevens, John B., 227 Euclid avenue, Oak Park, Illinois.
Snow, Joseph C., *Tribune* Composing-room.
Streat, H. S., *Tribune* Composing-room.
Stuart, John, 93 South Jefferson street.
Sullivan, Thomas E., *Tribune* Compcsing-room.
Stivers, C. G., Melrose Park, Illinois.
Stanger, J. B., 193 Lewis street.
Shepard, L. C., *Inter Ocean* Composing-room.
Splitthoff, Peter, 46 Romsey street, Dorchester, Massachusetts.
Schmidt, Jacob, 1399 North Spaulding avenue.
Strehl, George W., 339 Park avenue.
Shuman, A. Fremont, 1320 Lawrence avenue.
Strong, H. C., 1093 California avenue.
Strahorn, Jesse V., 4403 Greenwood avenue.
Schildhelm, John, 57 Whipple street.

Tracy, F. K., 545 West Jackson boulevard.
Tuttle, C. D., *Daily News* Composing-room.
Troy, John W., 774 West Congress street.
Thomas, Edward G. C., 967 Washtenaw avenue.
Thompson, Harry, 99 Harrison street.

Van Horn, J. G., 9937 Oak avenue.

Wilson, Lee H.
Westlake, Richard, 1066 North Central Park avenue.
Walsh, John R., Chicago National Bank.
Wendorff, Henry J., 1426 Sixtieth street, Brooklyn, New York.
Welsh, Nic, 538 Forty-sixth street.
Wermich, O. F., 130 Lewis street.
Wood, John H., 231 South Robey street.
Ward, John C., 87 Fifth avenue.
Wignall, Thomas, 162 Walnut street.
Wilcox, Miles, 229 North Fifty-second avenue.
Whitman, C. M., 2322 North Forty-second avenue.

ILLUSTRATIONS AN INTERESTING FEATURE.

I have long been a reader of your excellent magazine and have found the excellent illustrations one of its most interesting features, combining as they do in such a splendid manner the effects of good photographs, fine engravings and superior presswork.—*H. B. Gilstrap, Chandler, Oklahoma.*

ADVERTISING AND ASSOCIATION.*

IF advertising were a science that had been developed to the uttermost and we could lay our advertising plans and calculate our advertising results with arithmetical accuracy, there would be neither room nor excuse for organizations like our own. In the event that we lacked knowledge, each of us would take a text-book into a cozy corner after dinner and absorb its whys and wherefores. Nothing could be simpler.

But we know only too well, after experiences numerous and frequently discouraging, that the only really scientific fact that advertising has thus far established is that one must keep everlastingly at it with eyes and ears and mind wide open, or, failing that, suffer defeat.

Indeed, advertising may never reach a development where it can be declared an exact science, for advertising has to do largely with the mind of man, and the mind of man has never yet been measured by a foot rule.

Then, too, advertising on its present magnificent scale is only a recent development and is consequently still too young a human endeavor to have settled into staid and regular habits. We can simply observe its uncertain steps and draw our own conclusions as to what it will be when it grows up.

Yet, though we realize that there are few hard and fast rules to guide us toward the goal of advertising success, we can not fail to realize that there is such a goal and that we owe it to ourselves and the several businesses in which we are engaged never to forget our destination.

We are confronted with the obligation of knowing as much about this perplexing proposition as it is possible for us to learn. And since it is not within the capacity of any one man or woman to secure a corner on knowledge that can be gained only through experience, there remains for us the simple and not wholly unsatisfactory method of increasing our individual wisdom by adding that which, having been gained by our fellow club members, they are willing to impart to us. If every man were as wise as a dozen, the law of averages would suffer an irreparable fracture, and we stand in no danger of any such catastrophe. Each of us has a proportion of good sense, else we should not continue to occupy our business posts. But if we imagine that we can learn nothing from some one else, we have reached that benighted state where redemption is quite impossible.

This club is founded on the idea that advertising managers are not only in need of further knowledge, but also are anxious to secure it, and mean to do so by exchanging their ideas and experiences for the ideas and experiences of others, which is certainly a fair proposition. Our membership is limited to the representatives of manufacturing establishments, in order that our time may not be occupied hearing ideas and experiences in a line so entirely different as to be of little use to us.

The time of business men is a valuable asset. Our membership includes both sales and advertising managers, because if there be a unit, then we propose to demonstrate, in our humble way, how easy it is to remedy one of the most flagrant faults of present-day advertising.

What is advertising?

A widely discussed and greatly misunderstood undertaking, advertising seems simply to be salesmanship on paper. It is true that some business houses think otherwise and advertise merely for publicity's sake and are indifferent whether advertising is a paying proposition or not. But there are also business houses that keep the bankruptcy court busy. And we are genuinely sorry for both kinds.

If advertising does not sell goods, directly or indirectly, it represents an unwarranted and inexcusable waste of good money. And the advertising department that prepares copy, or selects media, or issues catalogues, or transacts any other business in the name of advertising and does not keep constantly in mind that its sole purpose every minute of every day is to sell goods ought to be either wholly abolished or thoroughly renovated.

True, it is often extremely difficult to trace results, and it is equally true just as often that many concerns consider inquiries to be results, when in fact they are not. But, whether we can accurately trace results or not, and whether we consider that inquiries are results or not, there can be no doubt that we mistake our profession if we use up printers' ink and space and money for any other purpose than making the reader believe that our goods are *the* goods and *the only* goods that will exactly suit his purpose.

If we do keep constantly in mind that our purpose is to influence the reader so that eventually we shall win his patronage, then we differ from salesmen only as to methods and not as to purpose, and consequently we are most assuredly a part of the sales department.

Having declared that the advertising department is incorporated in the sales department, the next step is to declare that the sales manager ought to have an earnest interest in advertising, to understand its advantages and opportunities, and to be in fact the advertising manager.

We are extremely prone in this day and age to fancy that we are independent of one another, when, on the contrary, we are the most dependable beings possible to imagine. We neither live to ourselves nor die to ourselves. As the Apostle Paul said: We are all members of one body. But he also added that we can not all be head or ears or eyes. Some of us must of necessity be arms and others have to be stomach. In fact, the advertising department may properly be considered the stomach of the business body, for while it devours money in vast quantities, yet it provides that stimulating and sustaining influence which in the human body is known as rich, red blood.

Speaking of independence, is it not true that we sometimes attempt to be too independent?

Find a concern where the advertising manager thinks constantly of sales and where the sales manager is in full harmony with the plans and purposes of the advertising manager and you find a team that will accomplish infinitely more than can possibly be accomplished where the advertising manager prints pretty half-tones and high-sounding phrases, irrespective of sales, and where the sales manager looks upon the advertising department as a harmless and probably unnecessary branch of the business, which relies upon him for sustenance.

Given a united sale and advertising department and friction is eliminated. There can be no jealousy, for no single department was ever jealous of itself. And when the sales manager is so deeply grounded in advertising that teaches his salesmen in what respects it is their constant helper, he will find his men becoming of the same opinion and infinitely more effective in their work by reason of that opinion.

Thoughts are things. Believe that you can not accomplish a specific thing and you can prevent defeat only by abandoning the effort. Believe that your goods are better than your competitors and you are at once equipped to convince others. So, too, if the salesmen are taught that advertising is helpful to them by one who so believes, then of their own accord they will soon be trying to learn in what respect it could be even more helpful, thereby putting themselves in position to give the advertising manager suggestions which will aid him and consequently themselves and the house. After all, it is the heartiest coöperation that brings forth the best results, no matter what the line of business in which one is engaged.

We aim by admitting to membership both sales managers and advertising managers to secure that appreciation of each other's efforts and that harmony of operation which can not but secure an enlarged measure of success. If we can accom-

* Address delivered at the first banquet of the Manufacturers' Advertising Club, Hotel Hollenden, Cleveland, Ohio, November 14, 1904, by Charles W. Mears, Winton Carriage Motor Company.

plish that, the Manufacturers' Advertising Club will have scored a notable business triumph.

When we contemplate the vast manufacturing interests of the city of Cleveland and consider that each of these interests owes its being and its progress to strong and resourceful men and women, we gain a faint idea of the great array of talent from which we may recruit a large and mutually profitable membership. Fancy what an interchange of ideas among such men and women will mean to each of us. The outlook is assuredly brilliant with promise.

Real genius does not altogether consist of originating new ideas. If one of us should be able to take another's ideas, and, without being a mere copyist, adapt them successfully to his business, he has done a thing as useful and as creditable as though he had been the parent of that idea.

After all there is really nothing new under the sun. The chief difficulty is that we have not yet rediscovered all the old things. We take to ourselves too much credit for originality. Nor do we mean to be mere copyists. In fact, it is so difficult a thing to be a copyist that most of us would fail if we tried. We confess our inability in that direction, and without being copyists we can freshen our minds with the ideas of others.

It is an undeniable fact that, working along the same line year after year, describing the same products to the same customers, one is apt to fall into so deep a rut that it is impossible to extricate oneself unaided. The attention of the customer becomes listless and the advertising matter fails of its desired effect.

By discussing ways and means with others engaged in selling different products as to the best means of reaching the trade, with debates as to the advantages and disadvantages of various methods of advertising, showing the results obtained, and by putting up for criticism each other's advertising matter, the members of this club are highly benefited and the standard of our advertising is raised to a higher level. We absorb the enthusiasm that comes from numbers and secure the benefits that accrue from honest criticism. And we leave each meeting with the assurance that we are the gainers for having been present. Frequently we have visiting speakers such as honor us to-night, men noted for their special knowledge in special branches of advertising. And from coming into contact with such men we benefit greatly. Then, too, there is a development of the social spirit, and none will deny that man is distinctly a social animal.

NEW STYLES IN WEDDING STATIONERY.

Fashion has decided that there are to be several changes in the styles of wedding invitations. For instance, the size which good taste deems correct is 5 by 6 inches, to be folded once. At all times freak styles are in use by some persons, but not by those noted for conservative tastes. Thick, heavy, dull-finished paper is what all the smartest stationers sell for the invitations. Never is color permissible on a wedding invitation; it should be kept as pure white as is the gown or bridal veil. If one's coat of arms is to be used, which is perfectly proper, it should be simply embossed, but totally without illumination. In the event of using the coat of arms, it appears both on the invitation and on the reception card, or it may be used simply on the invitation alone.

Two other sizes of paper besides the one first mentioned are being used. One is 6⅞ by 5⅜ inches, the other is 6 by 7¼ inches.

The excuse for using the largest size stationery is that with the old English engraving the matter takes up more space. Good spacing is as necessary in invitations as in book-cover designing or other artwork. Old English lettering on modish invitations still obtains. The graceful, quaint form, expressive of so much dignity and refinement, doubtless is largely responsible for its continued popularity. The easy flowing script moderately shaded, with a clean hair-line, is used largely by conservative women who are loth to depart from old customs or be the first to follow after strange gods.

The very newest style of lettering is the French script. It is a cross between Old English and script. One of the biggest houses in the city is making a specialty of wedding invitations done in the new style, but another house, which ranks equally as high, will not use it at all. The French script is more vertical than the other, much more ornate, and has a great deal of shading. Roman lettering and the block type are used almost exclusively on visiting cards. A modern wedding invitation is quite a formal affair nowadays, for, besides the invitation proper, there is the card to the reception, the card to the church, and there may be a pew card beside.

The pew card is not generally in use, but it has been found, in the event of big church weddings, that it does away with a good deal of confusion in seating as well as unpleasant feeling.

Everything is written out nowadays in invitations, both for weddings and receptions. The date, time and address are written in full, never abbreviated. To-day the bride's parents "request the honor of your presence" at the church and "the pleasure of your company" at the house.

Another new wrinkle, which holds good not only for wedding receptions but afternoon affairs as well, is that the hours for the entertainment are not limited. The invitation will read, "Mrs. John Quincy Smith requests the honor of your company on Saturday afternoon at half past four," instead of from "nine to eleven," or whatever the time may be.

The fashion for writing in the name of the person to whom the invitation is addressed is still considered good form. Sometimes, in the case of a house wedding, if the reception is to be large and only a few intimate friends asked to the ceremony, the invitation will read, "Mr. and Mrs. John Quincy Smith request the pleasure of your company at the marriage reception of their daughter," etc., while a card for the ceremony will only be enclosed to a favored few.

For afternoon receptions the cards vary in size. The two most popular measure 5 by 3¼ inches and 3½ by 5½ inches.

For receptions the wording is much the same as for weddings. For instance: "Mr. and Mrs. John Quincy Smith request the pleasure of your company on the evening of Wednesday, the tenth of June, from nine until eleven o'clock, eighteen hundred and fifty-three Madison avenue." In the lower left-hand corner will be the letters "R. S. V. P."—*New York Telegram.*

THE PRESS.

I am a king, a paradox, a fiend;
The world's great pulse, the life-blood of its trade;
A hell of vice, a shrine where nuns have prayed;
A sesame to all that craft has screened.
I am the Proteus of the teeming earth,
Minerva-born and offspring of the pen,
A mighty schoolhouse for the minds of men,
A messenger of love and death and birth.
I am the field where bloodless wars are fought,
The knife that cuts into the heart of shame,
The hand that weaves the laurel wreath of fame,
The advocate of labor and of art.
I am the searchlight justice turns on crime;
I crush, exalt and lead the stumbling throng,
I give the world its laughter, tears and song.
Behold in me the masterpiece of time.
Ah, mine the power no mortal can suppress!
I am your slave — command me if you care —
I am your master — spurn me if you dare!
Let emperors homage pay — I am the Press.
— *Los Angeles Herald.*

THE INLAND PRINTER is so valuable that I fail to see how any printer can possibly get along without it.—*A. C. M. Hiester, Annville, Pennsylvania.*

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

IMITATION TYPEWRITING.—F. J. Ryder, Portland, Oregon: How can a facsimile of typewriting be produced? *Answer.*—See articles on "Practical Platen Presswork," now running in THE INLAND PRINTER.

PRINTING ON CELLULOID.—J. M. S., Pittsburg, Pennsylvania: Can I find information in regard to printing on celluloid in any recent number of THE INLAND PRINTER? *Answer.*—See page 367 of the December, 1904, issue.

LARGE JOBBING PRESS.—J. H. Robusto, Croton Falls, New York: Where can I obtain a low-priced press with bed 20 by 25 inches, adapted to printing auction-bills, etc.? *Answer.*—A. F. Wanner & Co., 298 Dearborn street, Chicago, sell such presses, new and secondhand.

WASH FOR ROLLERS.—Pennock Brothers, Mount Victory, Ohio: What is the best roller wash, gasoline or kerosene? *Answer.*—Benzin is best, because it contains just enough oil to allow time for wiping before it dries on the rollers. Kerosene is next best; but gasoline is objectionable because it dries too quickly.

EQUIPMENT FOR STEEL-DIE AND COPPERPLATE WORK.—White & Davis, Seattle, Washington: Where can equipment for doing steel-die and copperplate work be obtained? *Answer.*—Address the American Steel & Copper Plate Company, 150 Nassau street, New York city, or the Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

BINDERY GLUING MACHINE.—Tri-City Lithographing & Printing Company, Davenport, Iowa: Is there a machine made for the purpose of avoiding the necessity of applying paste by hand in bindery work? *Answer.*—The Gibbs-Brower Company, 150 Nassau street, New York city, manufacture such a machine, known as the "Coverall" gluing machine.

GAS-PRESSURE GOVERNOR.—E. J. Lawry, Inverceargill, New Zealand: Where can I obtain a gas-pressure governor (which British agents are unable to supply), and at what price? *Answer.*—Such a pressure governor as you wish can be obtained from the Mergenthaler Linotype Company, New York, San Francisco or Chicago; size one inch, for three machines; price $7.50.

GUIDE TO ESTIMATING.—A. S. Crawford, Cincinnati, Ohio: I am looking for a book which explains in a simple way how to figure the cost of composition, make-ready and presswork. *Answer.*—"The Employing Printer's Price-list," seventh edition, 1904, price $1, and "The Cost of Printing," by F. W. Baltes, price $1.50, are books which will meet your need. Sent to any address by The Inland Printer Company on receipt of price.

STATIONERY SAMPLE-BOOK.—C. P. & P. Company, Pittsburg, Pennsylvania: Where is there a book published filled with different kinds of stationery, tally cards, advertising cards, etc., and what is the price? *Answer.*—The J. W. Butler Paper Company, 212-218 Monroe street, Chicago, or any house dealing in fancy stationery, will send such a book of samples for a nominal sum, which is refunded on receipt of the inquirer's first order.

EMBOSSING-WAX.—J. W. Clay, Charlotte, North Carolina: Please give a formula for embossing-wax. *Answer.*—Use jeweler's wax, if obtainable; otherwise, sealing-wax. Heat the wax, apply to the tympan; heat the die, and take an impression in the wax while the die is warm. Full instructions in regard to embossing may be found in "A Practical Guide to Embossing," price 75 cents; sent postpaid by The Inland Printer Company on receipt of price.

PRINTING-PRESSES WITH TYMPAN OR OFFSET SHEET.—Dennis A. Manson, Washington, D. C.: Please give makes of printing-presses which use a tympan or offset sheet. *Answer.*—C. B. Cottrell & Sons Company, Westerly, Rhode Island, manufactures a press using a shifting tympan; the Goss Printing Press Company, 732 South Paulina street, Chicago, manufactures one with a roll offset sheet, and Walter Scott & Co., Plainfield, New Jersey, manufactures one with a roll offset device.

FRANKLIN'S "POOR RICHARD" PROVERBS.—"Regular Reader," Louisville, Kentucky: Kindly advise if there is a book published giving the proverbs of Benjamin Franklin as they appeared in "Poor Richard's Almanack," and where same could be obtained. *Answer.*—These are to be found in the Thumb Nail Series, 32mo, stamped leather, gilt edge, $1; and in the Remarque Literary Classics Series, 24mo, 40 cents, leather 75 cents, limp chamois $1.25, full brocade silk padded, $1.50. Any of these editions will be sent postpaid on receipt of price by The Inland Printer Company.

CUTTING AND SCORING OF CARDBOARD.—D. Wotton, West Bromwick, England: A member of our firm, when on a visit to the United States recently, saw good cylinders running on cardboard boxes, cutting and scoring, but he did not look for details. What metal was used on the cylinder, and by what means was it drawn perfectly tight? *Answer.*—Cutting and scoring of cardboard is done in this country on cylinder presses of the ordinary type. A thin sheet of zinc is sometimes under the draw-sheet, and steel rule used for cutting and scoring.

"BABY" LINOTYPE.—The Charles G. Harrison Printing Company, Greensboro, North Carolina: Please give any information available about the machine for casting and setting type (apparently much like the Linotype, but simpler and cheaper) about to be manufactured by a Canadian concern, or the address of the latter. *Answer.*—The Canadian-American Linotype Company, Toronto, Canada, has placed on the Canadian market a machine called the "Baby" Linotype, a modified form of the standard machine, a full description of which we hope to be able to give in a future number of THE INLAND PRINTER.

COMPOUND FOR EMBOSSING DIES.—Pointer Printing Works, Miamiville, Ohio: There is one ingredient used in making papier-maché dies that I find very expensive and not kept on the shelves in drug stores in general—barytes. Is there no substitute that would harden the die sufficiently? *Answer.*—A ready-made compound for embossing is sold by the Burbank Engraving Company, 55 Oliver street, Boston. Another compound, just placed on the market by the J. W. Paxson Company, 1021 North Delaware avenue, Philadelphia, Pennsylvania, requires mixing with equal parts of silicate of soda and fish glue.

ALTERNATING-CURRENT MOTORS.—Grand Junction Printing Company, Grand Junction, Colorado: We are in need of an alternating-current motor for our Linotype machine. The plant here gives an alternating current of one hundred volts, sixty cycles, single phase. Where can motor be procured? *Answer.*—The Wagner Electric Company, 204 Dearborn street, Chicago; the Emerson Electric Company, Twenty-first and Washington streets, Chicago, and the General Electric Company, Schenectady, New York, make suitable alternating-current motors at prices which range from $88 for the two former to $132 for the latter.

ARMY PRESS FOR NEWSPAPER PRINTING.—C. D., Barton, Maryland: Can average newspaper printing be done on an

Army press? *Answer.*— The Army press is a small press, once made by the Cincinnati Type Foundry, and was much used during the Civil War. It has a cylinder turned by a crank by hand, which drew the bed under the cylinder and gave the impression to the sheet laid upon the form. It is a small affair, without base or supports, being adapted for convenient transportation from place to place. Fair printing can be done on it. A few secondhand Army presses are for sale by W. G. Walker, Madison, Wisconsin.

Tabbing Glue; Check-book and Blank-book Binding.— Ernest W. Summers, Sumpter, Oregon: (1) Please give a receipt for tabbing glue. (2) Do the works on bookbinding handled by The Inland Printer treat of check-book and blank-book binding? *Answer.*—(1) It will be found more satisfactory to buy tabbing glue, which may be obtained of Gane Brothers & Co., 116 Market street, Chicago, or of Slade, Hipp & Meloy, 139 Lake street, Chicago. (2) The Inland Printer's books on bookbinding deal entirely with job and edition binding. Articles on check-book and blank-book work may be found in The Inland Printers for 1902-1903.

Making-ready Cuts.— Jacob North & Co., Lincoln, Nebraska: Is it the duty of the composing-room or of the pressroom to see that half-tone cuts are made type-high? *Answer.*— It is the custom to leave the cuts for the pressman to make type-high, but logically and from every point of economy cuts should be tested by gauge by the make-up before the pages are made up, or, if plates that do not go through the hands of the make-up, then they should be tested by the lock-up. It would be as reasonable to send defective letter to the pressroom as to sends cuts that are not correct, but this is one of the foolish practices that the composing-room persists in.

Estimating on Printing and Blank-book Work.— T. E. Basham, Louisville, Kentucky: Is there a work published as a guide to figuring on printing and blank-book work? *Answer.*—"The Employing Printer's Price-list," 1904, price $1, will be found a satisfactory and reliable guide to estimating, both on general printing and on blank-book work, and will be sent postpaid on receipt of price by The Inland Printer Company. "Cost of Printing," by F. W. Baltes, price $1.50, and "How to Make Money in the Printing Business," by Paul Nathan, price $3, are also useful books on this subject, and either will be sent postpaid on receipt of price by The Inland Printer Company.

Imposition for Hand-folding.— F. T., Sioux City, Iowa: What is the method of folding a 25 by 38 sheet of thirty-two pages, run sheetwise, most used in folding by hand? Is the practice of imposing the form with pages 1 of the outside and 2 of the inside form on the outer end, so as to necessitate folding from you and to the edge of the sheet only, a more common practice than that of laying them on the inside so as to fold toward you and use the printed matter as guide? If the stock is cut to exact size — that is, trimmed so that the folding can be done to the edge of the sheet — which style would be the more advantageous? *Answer.*— A thirty-two-page form printed sheetwise is made up the same as a thirty-two-page work-and-turn. The thirty-two-page work-and-turn is made from the inside, which brings the press nipper and folder nipper to the cut edge of the sheet. The sheetwise form consists of the same form split into sixteens, and therefore the cut edges of the work-and-turn become the nipper edges of the sheetwise form. The low folio should feed to the side guide. Always draw toward you in folding by hand, and fold to the folio instead of the edge of sheet.

MUST HAVE IT.

The Inland Printer is such a fine journal and has helped me so much in learning my trade that I can not afford to have it stopped.— *M. F. Branch, Crystal, Michigan.*

EULOGIZES THE TECHNICAL PRESS.

In an address on "The Economics of Advertising and the Principles of the Technical Journal," by Emerson P. Harris, before the recent annual meeting of the American Trade Press Association in New York, were included some interesting results of a liftime spent in trade journalism.

"The specialized journal," said Mr. Harris, "including the technical press, takes a long step in advance when it classifies its announcements, and selects its readers, so as to address only those who are interested, and unites them with the subject matter which causes the reader to automatically seek the paper.

"In the technical paper, a well-edited advertising department greatly enhances the value to the reader. The editor accords the advertiser a respectful hearing. The technical paper reaches the right party at the right time and in the right way.

"As advertising is the modern selling machine, the technical paper is the most perfect advertising machine thus far evolved. The technical paper is built on lines to render the best possible service to the advertiser in the most economic manner.

"The technical journal rests upon the fact that success and satisfaction in any business, trade or profession, depend upon knowing how. As in ancient Britain, the kenning man was King, so to-day the man who knows prevails. The industrial supremacy which America enjoys to-day is largely due to the high character of its technical press, and its wide diffusion of practical knowledge.

"The province of the technical journal is, therefore, to be the greatest possible source of help, by giving the maximum of information, suggestion and opinion relating to the business to which it caters.

"The reader wants to obtain the maximum of result with the minimum of effort as to methods and appliances. He is open-minded.

"While the editor should seek to originate as much as possible, probably the greatest value of the average technical paper lies in the reports it can give of what people are doing, how they are doing it, what they are trying to do and failing. In fact, the journal is a clearing-house more than a fountain of information.

"I believe that the conception of editing a technical journal is destined to undergo some change. The first need, it seems to me, is to make the information the paper contains more get-at-able. That the whisper of the editor through pages of solid six-point will be listened to by the reader, while the advertiser must shout with poster type, is a mistake. There should be much more display in the reading-matter columns of the paper, and perhaps less in the advertising columns."

THE EDITOR AND THE DOCTOR.

The following is again going the rounds:

If an editor makes a mistake he has to apologize for it, but if a doctor makes a mistake he buries it.

If the editor makes one there is a lawsuit, swearing and the smell of sulphur, but if the doctor makes one there is a funeral, cut flowers and a smell of varnish.

A doctor can use a word a yard long without knowing what it means, but if the editor uses it, he has to spell it.

If the doctor goes to see another man's wife he charges for the visit, but if the editor goes to see another man's wife he gets a charge of buckshot.

When a doctor gets drunk it's a case of "overcome by heat," and if he dies it is heart trouble.

When an editor gets drunk it's a case of too much booze, and if he dies it's a case of delirium tremens.

Any old college can make a doctor.

You can't make an editor, he has to be born.

ISSHIKI PRINTERS, OF TOKYO.

Among the visitors to The Inland Printer Technical Exhibit during the St. Louis Fair last summer was Mr. Tadao Isshiki, proprietor of the Isshiki Printers, Tokyo, Japan. Mr. Isshiki had catalogued all the things he desired to know very carefully and nothing escaped his notice or questioning. He purchased machinery, type, etc., in this country and expressed a determination of returning for supplies in the near future. Specimens of the work of his establishment now come to hand and compare favorably in many particulars with the standard offices of America, and in some



TADAO ISSHIKI.

respects far excel the best. A "Handbook of Information for Shippers and Passengers by the Steamers of the Nippon Yusen Kaisha," is an interesting work of over three hundred and thirty pages of text and half-tone illustrations. The humidity of the climate and the error of trying to manufacture their own ink made the production of this book exceedingly difficult, the sheets not drying for upward of a week. Notwithstanding this, the pages show no trace of offset or smearing, though the cuts are somewhat flat, due to lack of suitable ink and insufficient impression. A specimen book of type and ornaments is highly creditable from every point of view, one of the most interesting exhibits being a map of Japan and Korean coast, composed of type ornaments, borders and tint-blocks. A portrait of Mr. Isshiki and views of his office, together with a reproduction of some of his specimens, are shown herewith.

IN THE "THINSIDE INN."

The Inside Inn, St. Louis, Mo., Thursday.—I am comfortably situated in the Thinside Inn, which is a pleasant little tavern about as big as the Missouri valley. It is built of lath, scantling, jute bagging, wall-paper and paint and is very substantial. A heavy man can climb all over it. I saw three bell boys carrying the bill for a night's lodging up to the fourth floor just now, and the beams didn't sag much. The management is careful, though. It puts all new guests on the ground floor. After they have paid their bill for the first day they put them on the second floor. By the time a man has paid his bill for two days he is light enough to go up on the third floor with safety. When he has stayed a week they have to put weights in his pocket to keep him from shooting up through the roof.

I got into the Inn at 9 o'clock, and I was ninety-sixth in line. When I got to the clerk he turned me upside down and



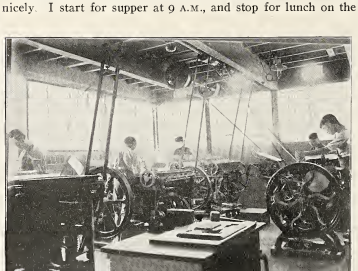
BUSINESS OFFICE OF THE ISSHIKI PRINTERS, TOKYO.

shook me. Then he counted what fell out of my pockets, told me to register and handed me a blue ticket for a bell boy.

"You have enough money for four days," he said. "Go to the cashier and settle."

My room is No. 5415, three blocks from the public square and a mile south of the buffet. When I got my receipt and my bell boy I sat down and waited an hour for a street car. But they told me there wasn't a line in the whole place—not even a hack line. I had to walk all the way to my room—wore out two bell boys on the way, but there were plenty more. There are more bell boys than there are guests in the Inn. They use 'em for change. When you give the clerk $5 for your room he hands you back $2 and a bell boy.

My room is a little far away for meals, but I make it nicely. I start for supper at 9 A.M., and stop for lunch on the



PRESSROOM, ISSHIKI PRINTERS, TOKYO.

way with a friend I know in room No. 2507. But a friend of mine who lives in room No. 7649 is up against it. He has got two days behind with his meals living out in the country at the rear end of the hotel. Finally he found that he was

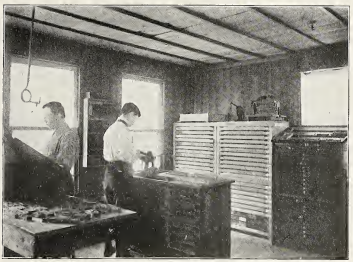
nearer Moberly, Missouri, than he was to the dining-room, so now he walks over to Moberly every morning.

The Inn is a fine place. They treat you right and do their best to make you feel at home. I wanted the clerk to come out and play a game of bottle pool with me this morning, and he said he would just as soon as he had 114 new guests taken care of. But when he got through with them there were 119 more waiting, so we had to give it up. He didn't remember me this morning until I told him my name. I wonder why that was?

Maybe I will write some more about the Inn to-morrow. I am going out now to examine the exposition.—*Exchange,*

OLD-TIME PRINTING.

In the very early days of printing, it is, we believe, pretty generally acknowledged that wooden types were alone used, and the difference of opinion among experts seems to be as to whether, as the art of printing improved, types of lead were cast in soft lead matrices stamped by means of wooden



COMPOSING-ROOM, ISSHIKI PRINTERS, TOKYO.

punches, or whether the type was cast in brass matrices stamped by means of steel punches. Most authorities on the subject seem to be in favor of the latter theory, while Mr. T. E. Hodgkin maintains that the former is quite possible, and, moreover, was much more likely to be practiced than the other, on account of the difficulty of making steel punches; and he is not satisfied with theorizing alone, for, in addition to writing, in his latest book, a character on "The Evolution of the Type-Mould," he has carried out a series of experiments. In many of the early writings on the subject of typography, even as far back as 1471, frequent allusions are made to metals harder than lead being used, and it has been inferred, therefore, that these metals were used for type. Some modern writers consider that as the first wooden types gradually gave way to metal ones, these latter were merely little blocks of hard metal cast of the same shape as the wooden types, but with characters in reverse engraved on the end by hand. Mr. Hodgkin, however, thinks that all the early allusions to the use of hard metal in typography may refer to the punches which were used for striking the leaden matrices in which leaden types were cast, and not for the actual type themselves, and that the hard metal alluded to need not have been brass or bronze, or steel, but some softer metal.—*Printer and Publisher.*

AN OLD FRIEND.

I do not want to miss one number of THE INLAND PRINTER. Have been its constant reader for nearly ten years and owe more than I can tell to its teaching.—*D. Grant Smith, Grafton, West Virginia.*

THE OLD RELIABLE.

"Come and see my new feeder," said Mr. Quadrat. "It works on quite different lines from others. It has a circular-sweeping, radial motion and most wonderful means of correcting any little error which its first movement may have caused. It is fitted with supple feelers which are tipped with protecting shields of horn. The feeder is wonderfully adapted to suit the varying pace of the machine. It has a power of instantly checking the machine if a slip should have been made. It can be taken off one machine and within five seconds can be at work on another, although the first may be as small as a foolscap folio platen, and the machine to which it is transferred as large as a 60 by 40 perfecter.

"The feeder is of delicate construction, some parts of it particularly needing to be kept in a warm temperature, and for that reason it is almost invariably covered (except for its radial extension and the horn-tipped feelers) in a warm covering, often of prepared wool, with even some portion protected by leather. No one can use this feeder within at any rate a specified time without my consent or apart from my being compensated."

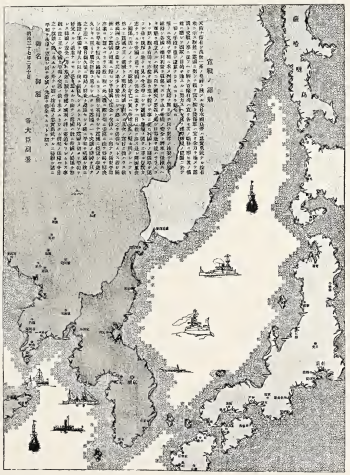
"What do you call it?" said his friend.

"Well," said he, "I call it Sam Johnson"; and he introduced a specimen of the *genus homo.*

"After all," said he, "automatics come and go, but a smart man on the job seems to be the best thing yet."—*The Caxton Magazine.*

LEATHER LETTERPRESS ROLLERS.

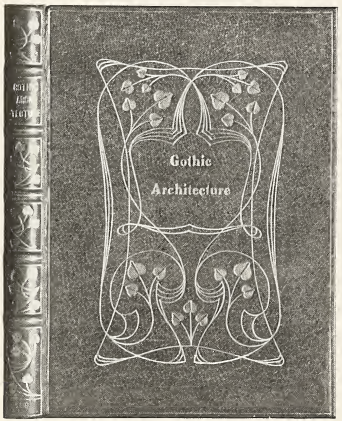
According to an exchange, a firm at Buda Pesth is about to patent a system of leather rollers for typographic printing machines. These rollers are composed of three skins. The first, clothing the stock, is of felt; the second of horsehair; the last of prepared leather.



Map of Japan and Korean Coast, composed entirely of type borders and ornaments, and printed by Isshiki Printers, Tokyo.

ART BOOKBINDING.

AMONG the many practical illustrations of the progress of the world in the industrial arts shown at the Louisiana Purchase Exposition at St. Louis, none was more worthy of attention than the exhibit of books and bindings gathered from all quarters of the globe. One of especial interest was that of S. C. Toof & Co., Memphis, Tennessee, whose collection of art bindings were awarded the grand prize. By courtesy of S. C. Toof & Co. and Mr. Otto Zahn, THE INLAND PRINTER is privileged to reproduce examples of



HAND-TOOLED BINDING IN CRUSHED LEVANT.
Designed and bound by S. C. Toof & Co., Memphis, Tennessee.

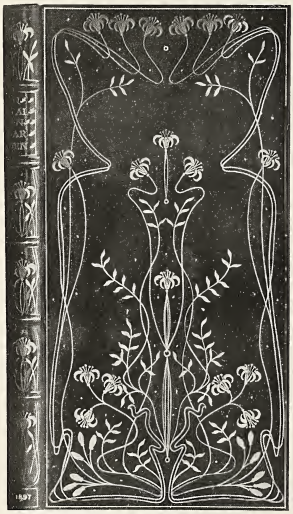
several of the bindings exhibited, with remarks on the subject of "Art Binding" by Mr. Zahn, from an interesting monograph recently published by S. C. Toof & Co., in which it is said:

"Art binding is and always has been a craft carried on by expert workmen, who have acquired skill by years of study and practice in delicate and careful manipulation, which machinery can not emulate or equal, and which is, after all, not so readily acquired as many would think. To produce a good and delicately finished art binding by unskilled hands or by machinery is as impossible as to produce the Medicean Venus in that way. The deft hands of the skilled craftsman can not be dispensed with, yet there are but few connoisseurs who understand the principle of art binding. Many men and women who would be ashamed to admire a bad picture will readily admire a cheaply or inferiorly bound book.

"The labors of the binder are usually divided into two branches — that of forwarding and that of finishing. Good forwarding, without which finishing is labor and skill misapplied, is more rarely met with than good finishing, and is much more indispensable. A good book should not be disfigured by saw marks, but sewn on cords around the bands. It should not be cropped down nor subjected to an operation that has been well termed 'bleeding,' but have the edges, if left untrimmed, merely sandpapered. The cords on which the book is sewn must be laced through the boards and properly smoothed down; the headbands must be sewn on by hand; the back should be lined with a piece of good morocco, instead of with a lot of layers of tough paper, for the book is intended to be opened and read at intervals. Were it not so, then the leaves might as well be glued together to preserve the shape of the book.

"The paring of the leather requires a very delicate manipulation. It must be done evenly and without cutting through or lifting a piece of the grain here and there, thus leaving unsightly blotches. The leather must be left thick enough in the joint to permit hard usage of the book without breaking or cracking, and yet thin enough to permit the boards a free movement on their hinges. Leather joints are also indispensable, for few papers have strength enough to last long when pasted directly over the joints. To cover a book nicely so the leather where it is turned in will look and feel to the touch as if it were grown around the board, and to have the boards open and close with perfect freedom on their hinges, are accomplishments not always met with even in the best bindings.

"But what shall we say of the finishing? Simply this: All good books must be fully planned out by one mind as to every detail of color, leather and style of decoration before they are taken in hand. One master mind must determine and shape all questions liable to arise as to forwarding and



HAND-TOOLED BINDING IN CRUSHED LEVANT.
Designed and bound by S. C. Toof & Co., Memphis, Tennessee.

finishing, as to the selection of a suitable ornament and an appropriate color of leather, or paper or silk ends and leather doublures.

"As to the ornament: The aim in ornamentation is the same in art as that of vegetation is in nature. It beautifies all objects and decorates the palace as well as the cottage with all its belongings. This is not meant to say that it requires ornamental decoration to elevate the product of a handicraft to an object of art; for any object which is per-

fectly harmonious in all of its details, and the fundamental forms of which satisfy the esthetic sentiment by their beauty, is an object of art whether ornamented or not. Take, for instance, a book gotten up in Jansenist* style, bound in the finest French crushed levant, on which the bookbinder's art has been lavishly carried to perfection in every detail; on whose very binding one seems to notice the traces of a



HAND-TOOLED BINDING IN CRUSHED LEVANT.
Designed and bound by S. C. Toof & Co., Memphis, Tennessee.

caressing hand that has petted it in every stage of its completion; such a book will be an object of art even when lacking any ornamentation whatever. The perfect bodily shape of it stamps it to be a piece of art in itself; the ornamentation should merely serve in a subsidiary way to enhance further the beauty of the already perfect product, and not to cover up or hide inferior creations of bad taste and poor workmanship. A badly bound and poor-shaped book will forever be an eyesore, even if covered all over with the finest and most ingeniously conceived ornamentation. Here is where many fail. We all know that the ornamentation of the book proper is more or less within reach of all those who practice the art of drawing, but it is not so with the ornamentation of bindings.

"A certain design may be a marvel of art on paper, but may not admit of execution on leather at all, or may produce on the leather a diametrically opposite effect to that expected, if, in the composition of the design, the means of execution at the disposal of the artisan have not been considered. They are in this case limited. The elements with which the binder has to work and those upon which he has to operate, are so intractable that it requires profound study, long and varied practice, and a consummate science in order to excel. Ornamentation here is confined by certain qualities of the object to be ornamented as to its relation to material, purpose and style. As to material, it would be wrong to try to give properties to it which it does not possess and which would be incongruous with its nature. As to purpose, it would be a flagrant violation of all esthetic law so to lose sight of the practical purpose of a book as almost to prevent its practical use. The first requisite of purpose is not to impair the usefulness of the book by unsuitable decoration; the second, to bring forth or show up the material used to its best advantage by a proper and suitable design.

"The Aldine style consists of solid gold ornaments of strictly conventionalized oriental character, which are joined to corner and center pieces by means of gouges and lines.

"The Majoli style consists of a framework of ribbons and shields, partly inlaid, partly gold-tooled, through which scrollwork flows. The shape of the hand stamps used in combination with the scrolls is decidedly oriental and strictly conventionalized. Some are mere outlines of forms, while others are azured. Parts of some designs are studded in gold.

"The Grolier style is very much like the Majoli, from which it was evidently taken, but the motifs have been further elaborated and refined. A framework of geometrically arranged figures in ribbons covers the book, through which scrollwork ending in azured stamps of strictly conventionalized oriental character runs. The framework thus created is often enriched by inlaying.

"The style commonly known as Le Gascon consists of an interconnected, severely geometrical framework of lines and circles, the compartments of which are filled with small, closely joined circular scrolls of various sizes with leafy forms, whose outlines consist entirely of dots.

"The style known as Eve consists of a similarly constructed geometrical framework, as that of Le Gascon, but the compartments, instead of being filled with dotted scrolls, are filled with small floral ornaments, laurel foliage, fragments of palms, etc., combined with circular scrolls called fanfares.

"The style known as the Derome dentelle consists in a combination of elliptic scrolls of slightly shaded leafy character joined to clusters and borders of great richness closely resembling lace.

"In England the only style left to posterity is the one originated by Roger Payne. It consists of sprays of flowing leaves, stems and floral elements tooled without any apparent scheme in the corners, the interstices of which are filled with circles of various sizes and studded with gold.

"Nothing has yet been found that can take the place of the peerless levant morocco, a leather gained from the skin of the Cape goat and hitherto unexcelled for its pliability, its toughness and long fiber. Many substitutes have been produced — the English levant, the Persian levant and others — but these can no more take the place of the genuine French *maroquin du levant* than the amateur binder or the modern factory hand can take the place of the skilled craftsman, and no art binder of repute will ever palm off these poor substitutes for the genuine article."

* A Jansenist binding is a binding without any ornamentation whatever on the outside; it may have an inside doublure or rich borders, but the artistic effect sought for is obtained by the best of material and the best of workmanship.

NO WONDER IT BORED BILL.

Bill had a billboard. Bill also had a board bill. The board bill bored Bill so that Bill sold the billboard to pay his board bill. So after Bill sold his billboard to pay his board bill the board bill no longer bored Bill.— *Yale Expositor.*

WORTH FIVE DOLLARS A COPY.

I take THE INLAND PRINTER home with me at night and read it over and over. All that I have learned I have gotten from THE INLAND PRINTER and would not miss a copy for $5.— *Frank Smith, Bartow, Florida.*

BOOK REVIEW

HOUGHTON, MIFFLIN & Co. were awarded the grand prize for the collection of Riverside Press editions exhibited at the Louisiana Purchase Exposition, being the only one granted for bookmaking and one of the three in the entire section of applied arts.

ONE of the most recent of the text-books issued by Wilhelm Knapp, of Halle, "Das Papier, sein Herstellung, Eigenschaftenn, Verwendung in den graphischen Drucktechniken, Prufung u. s. w.," by Prof. Eduard Valenta, gives a closely technical exposition of modern papermaking, with special reference to the various fibers used in the manufacture. The work is in German. Price, 8 marks.

"MODERN INDUSTRIAL PROGRESS," by Charles H. Cochrane, issued by the J. B. Lippincott Company, Philadelphia, covers in an easy conversational style a general description of modern industries. The work is well designed to meet the requirements of the general reader, minute technicalities being omitted. Four hundred illustrations are used in explaining the text, and the work is attractively bound in cloth boards. A very complete index is a valuable feature. Price, $3 net.

"THE STONEMAN" is the title of another new book on imposition just issued by Charles M. Lee, of Chicago. The author presents the subject in a simple, direct and scientific manner, and elucidates many vital facts heretofore ignored in books on the subject. Blank diagrams are printed conveniently throughout the book for use of the student and entry of variations from standard layouts. One hundred and fifty-five pages; fully illustrated; price, $1. For sale by The Inland Printer Company.

"KLIMSCH'S JAHRBUCH," now in its fifth year, comes in all the glory of color and tasteful and classic design for which the Germans are famous. Its pages give a review in classified form by eminent experts in the various departments of printing and platemaking, lithography, collotypy, etc. In sumptuousness of decoration, beauty of illustration and coloring, the book is a delight. Being written and printed in German may limit its sale in America. The price is 6 marks. Klimsch & Co., Frankfort-on-Main, are the publishers.

IN the field of picture books for children, the productions of W. W. Denslow easily take the lead. The wealth of imagination, the freedom, accuracy and quaint humor of the drawings, and the richness and brilliant coloring make the books the ideal of childhood, while their intrinsic literary and artistic merit excite the interest and admiration of the grown-ups. "The Pearl and the Pumpkin," the latest of the series, is a handsome book and well sustains the reputation which Mr. Denslow so deservedly enjoys. Price, $1.25. G. W. Dillingham Company, New York.

A VALUABLE addition to bibliographical literature has been issued by Darling & Son, for His British Majesty's Stationery Office, in a "Subject List of the Works on the Fine and Graphic Arts (including photographs) and Art Industries, in the Library of the Patent Office." The subject list consists of two parts: A general alphabet of subject headings, with entries in chronological order of the works arranged under these headings, and a key or summary of these headings shown in class order. Under each of these headings the searcher will find entries of all works in the library which are exclusively devoted to the subject of that heading. The arrangement is excellent for reference, and, although cheaply prepared and indifferently printed, its low price of 6d. will probably compensate for that in the minds of those who place utility in the front rank.

COMMERCIAL artists and designers generally will give welcome in no small way to the "Handbook of Plant-Form," published by John Lane, New York and London. The book consists of one hundred plates, comprising nearly eight hundred illustrations drawn and described, with an introductory chapter on design and a glossary of botanical terms by Ernest E. Clark, art master Derby Technical College and national silver medalist in ornament and design. For the student, the book is admirable in every way, and as a ready reference book for the commercial artist it is invaluable. The low price of the work will undoubtedly place it in the hands of every commercial artist and engraving establishment. Price, $2.50 net. The book may be obtained through The Inland Printer Company.

"RIVERSIDE ECHOES" is the title of a book of verse by Herbert J. Metcalf, publisher of the Lansing *Mirror*, Lansing, Iowa. The book is highly eulogized by Mr. Metcalf's



HERBERT J. METCALF,
Editor, Lansing (Iowa) *Mirror*.

contemporaries. The style of the author is indicated in the following verse which appeared in the Chicago *Record-Herald*, July 30, 1904:

A SONG OF THE NIGHT.

BY H. J. METCALF.

How better than the golden orb of day
I love the silver rays which shine at night,
When twilight, drifting down the starry way,
Harps its weird anthem in its flight.

I love the calm, dark silence of the eve,
When whispering figures through the grasses steal,

While in their efforts to beguile — deceive,
No secrets of the starry night reveal.

I love the rime and rhythm of midnight songs,
The soft, mysterious sounds which ebb and flow,
While in each brilliant setting there belongs,
The twinkling stars which softly glint and glow.

I love the scented blossoms of each flower,
Sensuous and sweet upon the balmy air,
While silvery light reflects each passing hour,
And throws the radiance earthward, white and fair.

And over all the azure sky bends low,
In silent depths the stars their vigils keep,
While softly rocks the mighty cradle slow,
A lullaby to Mother Earth — asleep.

THE BLUE SKY PRESS, Chicago, adds to its list of dainty brochures in limited editions, "The Parchment in the Hollow Hilt," by Thomas Wood Stevens and Alden Charles Noble. "Antoine Rudelle," hiltmaker in brass and iron, tells the story in part, and a legend of the brothers of the monastery of the Sacred Heart, with the reader's imagination, completes the tale. The hiltmaker, with a medieval exuberance of verbiage, tells of the poetic qualities of one he calls his master, "Robert Piere Mourir," called "Fortulaise," poet and lover. The master sings his verses in various settings of poetic exaltation or depression. They have a lyrical quality of much sweetness and ring, though one has to grope a little for the sense. But "Rudelle" likes it and so does everybody else. The memory of a "Lady Flordalis" seems to have a depressing effect on the spirits of the master, and in sorting over his verses he gives copies to his pupil, the hiltmaker. He then proceeds to tell how he wooed the "Lady Flordalis," and the hiltmaker's wife coming in at the moment he proceeds to use her as a lay figure of the lady aforesaid. He makes her stand on the stairs while he sings his good stuff, but as she has nothing to lean on to represent a balcony, she is invited to climb on the kitchen table, on which a chest is hoisted, and so with the properties all fixed, the master gives a correct imitation of the warm lover, while the hiltmaker looks on and approves. The master goes his way and the hiltmaker's wife, well — her husband puts the verses in the hollow hilt of a fine sword which he presents to the monastery, and then nine and thirty days afterward comes to get the weapon back, but is only permitted to examine it, and, being prevented in an attempt to destroy it, falls upon the blade and dies in much perturbation of mind. The book is bound in dark green buckram, gold-lettered, and stamped with a classic medallion of "Mourir." Two hundred and fifty copies were printed on Japan hand-made paper and twenty-five on Japan vellum.

THE USEFULNESS OF THE COUNTRY WEEKLY.

The big city dailies which devote a good deal of space to poking fun at the country weekly might easily be in better business. In this day of quick transportation and rural free delivery, there are few intelligent people "so far back" as not to take a daily paper. The farmer nowadays has his city daily just as regularly as the man in the city.

But it is obvious that the city daily can not give a quarter column of space to an item to the effect that Mr. So-and-so, of the Four Cross Roads, is building a new store. Yet that news is just as interesting to the people of the Four Cross Roads as is some city paper's news to city people that a new department store is to be opened in the retail district.

Both the city daily and the country weekly have their own separate fields to fill. The country weekly fills a most important place. It is its province to tell the happenings of its community. These happenings may look funny in print to the editor of a city daily, but it is not for him that the country weekly is published. And the country weekly is not read in the "way back" regions alone, either. Many a city man takes time from large affairs to tear the brown wrapper off the little weekly paper and forget the big world about him and the big city dailies, while he reads about the old folks down at home.

The country editor's calling is not one which promises vast riches. He must have devotion to his work, and, considering what he gets out of it, he delivers a surprisingly high class of goods. It is doubtful if the country editor always realizes just how great an influence he has and his opportunities. As a matter of fact, he is nearer to the people to whom he appeals than any other man who spreads black ink on white paper.

The country editor may not just exactly come up to the ideas of the editor of a big city daily, but he suits his own subscribers, and even some editors of city dailies know that that is the highest test.—*Grand Rapids (Mich.) Press.*

EXTRAVAGANCE OF GOVERNMENT PRINTING.

The pertinence of President Roosevelt's comment, in his annual message, on the great "extravagance in printing and binding Government publications" can not be mistaken. He is absolutely correct in his judgment that the amount of Government printing now done could be decreased at least one-half without the slightest inconvenience or disadvantage. The extravagance of the Government printing-office has long been regarded by practical printers and journalists as most unpardonable, and it has been due to a system which has grown up and been fostered by Congressmen themselves. Having control over the appropriations, members of Congress have used their power to overawe the public printer and compel him to yield to constantly increasing demands for patronage and plunder. When a strong and resolute chief executive shall have placed this department in the hands of an experienced, independent and resolute man, the President's estimate of a reduction of one-half in the expense of the office will be amply justified. But, to accomplish this reform, the head of the department must be made independent of Congressional control and given a free hand for the faithful performance of his duty. The responsibility will then rest upon him and no one else.—*Leslie's Weekly.*

THE JOURNEYMAN'S DUTY TO THE APPRENTICE.

A great deal has been written and said regarding the apprentice, but very little in regard to the most vital point in an apprentice's career, and that is the making of him or her a first-class mechanic in whatever branch they may give their time to. It is a well-known fact that apprentices in a majority of cases are not turned out even to be first-class second-grade mechanics; the reason and cause I have no desire to explain. In fact, as there are many reasons for it, I could not make a satisfactory explanation.

I desire, however, to call the attention of journeymen to the fact that the apprentices of to-day will be the ones to shoulder the burden and responsibility of the organization in the future, and to prepare them for the task it is of the most vital importance to first make them A1 mechanics. Self-confidence and independence make the good union man, and perfect knowledge of his business makes the self-confident and independent mechanic.

The young man who, after serving his time, goes out in the trade and is laid off every month or so, soon establishes for himself, in most cases, the name of an incompetent, which is neither a credit to the journeymen he served under nor a benefit to the organization. Therefore, I would urge the journeyman to give the apprentice the benefit of your knowledge and experience, and not only make a friend of him for life, but also establish a foundation for your organization to build on, that will bring it up in the first rank of trade-unionism.—*"A Bookbinder" in The International Bookbinder.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. S. Lyon, Geneva, New York.—The idea embodied in the pre-election blotter is meritorious from an advertising standpoint.

W. Walter K. Athey, Martinsburg, West Virginia.—Plain and sensible typography, components of effective display, are embodied in the stationery sent in.

Moreau Brothers, Freehold, New Jersey.—Sane and practical ideas are embodied in all of the composition. It is of the kind of printing that wears long and well.

Smith-Stilwell Printing Company, St. Louis, Missouri.—The colors are well chosen and the typography could hardly be improved upon in any of the examples.

Specimen sheets of Lining Gothic Extended, a new product of the A. D. Farmer & Son Type Founding Company, New York city, serve well to show the many possibilities within this clean-cut job letter.

Frederick Kelley, Stoneham, Massachusetts.—Catalogue No. 2, as reprinted, is a decided improvement on No. 1. Continued study along the lines suggested will still further improve succeeding reproductions.

Toronto Engraving Company, Toronto, Canada.—"One moment, please!" is but a slight favor requested in exchange for the interest contained in the superb half-tone illustration "Moonlight," embodied in the folder.

Roman J. Babione, Fremont, Ohio.—A lack of attention to mechanical details is noticeable in the stationery submitted. The spacing is too wide in most cases, and the equalization of gaps between open letters has not been considered.

Owen E. Lyons, Easton, Pennsylvania.—Many of the specimens are of an ancient order, and yet a few possess the twentieth-century touch.



Fig. 1.

This contention is substantiated by comparison of the well-balanced example of simple and forceful typography embodied in the piano advertisement with the inartistic, out-of-date head of the *Easton Argus*, Figs. 1 and 2.

Greenberg & Stutes, Spokane, Washington.—Uniformly good, and sometimes even better, can be fittingly said of the products that come regularly from this quarter of the West. The last is a welcome parcel of clever things in typography.

The specimens of printing embodied in the new booklet of Modern Gothic, issued by Barnhart Brothers & Spindler, substantiate the contention that this letter is indispensable. It is a series of considerable weight and is harmonious in every size.

Thomas E. Abbott, Watsonville, California.—All of the work submitted is of the highest order, considered either as specimens of typography or presswork. The letter-head is especially well designed, and the color scheme employed adds a rich tone.

"The style all its own" is strikingly impressed upon the December Pocket Reminder of the Matthews-Northrup Works, Buffalo, New York. Green, orange and brown, in delicate shades, are woven into a suggestive holly design for the cover.

The Westinghouse Companies' Publishing Department, Pittsburg, Pennsylvania.—A forceful argument for "mechanical stokers" is well supported by most excellent typography and presswork. The cover-design is a striking conception, printed in red, black and gold.

Enfield Cycle Company, Redditch, England.—The pleasant anticipations created by an excellent cover are amply justified in the splendid contents of the new Enfield bicycle catalogue. The very delicate green used in a tinted border for the half-tone illustrations adds a touch of modesty and refinement.

Corday & Gross, Cleveland, Ohio.—An argument for good printing, be it ever so convincing, has all the semblance of chaff if "the proof of the pudding" fails to accompany the medium. "Carefully prepared advertising and well executed printing are first cousins"—a relationship that is well preserved in a clever booklet recently issued by the young and enterprising "Anti-Waste-Basket Printers."

N. Ritchey, Abingdon, Illinois.—Two vocations so decidedly unrelated should not be associated in the same business card. "In addition to dealing in a complete line of groceries and general merchandise, is prepared to do all kinds of job printing," is a phrase not easily assimilated, and it at once creates a warfare among display lines.

Chase Brothers, Haverhill, Massachusetts.—The correct choice of colors is as vital a factor in good printing as type selection and arrangement. Bright red and a decided green strike an inharmonious chord, especially when red predominates. Esthetic taste dictates the use of only a small percentage of red when allied with a contrasting color.

Rex H. Lampman, Neche, North Dakota.—The splendid possibilities within a few fonts of well-selected faces are cleverly set forth in all of the stationery submitted. Versatility and originality in display are secured without overburdening the work with time-consuming devices. The value of simple and effective construction is inestimable.

The Courier Company, Indianapolis, Indiana.—A faculty for producing the best results with a minimum expenditure of effort is shown in the letter-head. The commendable theory of gradation in shades as applied to printing in colors is well carried out. The colors: Type in black; rules and trade-mark in light blue; printed on a still lighter blue stock.

Office of
Daily The Easton Argus Semi-Weekly
Book and Job Printing Poster Work a Specialty
O. L. Reb, Publisher.
Easton, Pa. 190

Fig. 2.

Levey Brothers & Co., Indianapolis, Indiana.—"Value is not in iron, but in the pattern that molds it," is an aphorism well chosen to prove that good printing is not all in type, machines, material or skill, but in utilizing all of these in such happy combination as to evolve a product effective and pleasing. The booklet exemplifies a due consideration of this philosophy.

The Rowe Press, Bath, Maine.—An appreciation of "The Value of Little Things" is shown in the folder. Just the right shade of brown ink applied to a light brown stock, with just the right touch of a harmonious green tint, serve to bestow a dignified countenance upon the excellent typography. It is a splendid argument for a country printer's ability to do things as well as the high-grade city office.

P. C. Peterson, Appleton, Minnesota.—An appreciable improvement over previous work submitted is noticeable in the letter-head. Elimination of the heavy ornaments is suggested. The extraordinary space between "Appleton" and "Minn." and likewise between "Swift" and "County" was apparently inserted for sake of symmetry. It is not consistent to contort typography for the sake of uniformity.

George H. Stone, Allegheny, Pennsylvania.—The style of composition adopted in the title-page is more appropriate for a cover. Elimination of the heavy outside panel is suggested as a correction of this defect. The letter-spaced line "hardware and cutlery" destroys the consistency necessary in good display. The "long-and-short-line" idea applied to the rest of the page demands that this line should go short.

An argument for the abolition of the old-style italic short "and" and its adaptations in some job faces, on account of its close resemblance to the capital E, is set forth by a Dundas, Ontario, correspondent. The contention is not substantiated. There is a character and grace in this style of "and" that gives an esthetic touch to a display line. It is even preferable, especially when Caslon Old Style and similar faces are used, to substitute the italic for the roman character belonging to the font.

Waterhouse & Chandler
Waterhouse & Chandler

The Iroquois Press, Gowanda, New York.—The presumption that distinctive typography demands a display of extraordinary mechanical elaboration is erroneous. The highest attainments are not of the things extraordinarily done, but rather of the simple things done extraordinarily well. The purport of the display is smothered with excessive ornamentation and rulework in the circulars offered for criticism. The deep green and black is the most acceptable of the color schemes.

F. Weinmann, Frankfort Station, Illinois.—The borders are entirely too obtrusive for the type display. While blue and brown are admirable

and harmonious colors, they may, at the same time, lose their value as such when used in incorrect proportions. The brown is too deep and excessive. The defect could be remedied by using a border of one-point parallel rules instead of the six-point face employed in the stationery submitted.

W. E. Spencer, Clarendon, Arkansas.— The firm names are too far removed from the main heading. Conventional style is not always applicable, and in this particular case appearances could be improved upon by centering both names over the main line, one above the other. By removing the underscore and ornament and arranging the agencies in two lines of equal length in the space thus created, an improvement will be noted.

Specimens of printing from the Coyle Press, Frankfort, Kentucky, prove that they serve, and serve well, the wants of the advertising world.



In the reproduced example the initials of the feature-line, the words "Printing and Advertising," and the background of the character illustration are printed in red; balance in black.

A portfolio of fashion samples done in half-tone from the drawings of Mrs. Westermann and others of the staff of illustrators and designers with the L. A. Westermann Company, New York city, is an excellent example of the high standard of commercial art striven after by this house. There is that something within each illustration that gave birth to the sentiment: "For his heart was in his work, and the heart giveth grace to every art."

W. G. Middleton, Gardner, Massachusetts.— Theatrical programs and similar advertising schemes usually come under the head of rush jobs and cheap work. Economy and facility in production are most advantageously preserved by adhering to one type-face in all of the advertising composition. The theory of securing emphasis by "big and little" only, and without the assistance of a multiplicity of faces, has been well carried out in the O. F. O. E. program.

It is a singular fact that, in many instances, some of the best work emanates from the little country printing-office. Old-fashioned type-faces and hampered facilities are being rapidly replaced by modern equip-


Jesse McIntire, President. H. P. McIntire, Cashier.
E. H. Blodgett, Vice President. Hiram Howe, Asst. Cashier.

The First National Bank

Red Wing, Minnesota

Established 1865 No. 1487 Capital $100,000

DIRECTORS

James McIntire, E. H. Blodgett, H. L. Olmy, S. D. Foot, H. P. McIntire, H. L. Gustafson.

CORRESPONDENTS

National Park Bank, New York First National Bank, Chicago Merchants' National Bank, St. Paul Northwestern National Bank, Minneapolis

(over)

ments, and the phrase "country printing" is no longer a synonym for inferior quality. The "bank" card is but one example of the uniform goodness that pervades the work turned out by D. Gustafson, in the little shop at Red Wing, Minnesota.

Just on pleasing "cover-brown" comes a merry Christmas greeting for 1904, from the Griffith-Stillings Press, of Boston, Massachusetts, which appears in elegant decoration, gold, red, green and black being the chosen colors. Here are the words of the greeting:

"A heartfelt greeting,
In cordial mood expressed:
May you the coming year
With all that's good be blest."

H. S. Crocker Company, San Francisco, California.— There is no doubt that he who receives the booklet "Quality" will be impressed with the truth of the assertion that "If Crocker prints it, it will be well printed." Besides being well printed and admirably arranged, the booklet is full of valuable suggestions to the prospective user of printing, setting forth correct forms and modern type fashions. This kind of advertising is not commonplace. Commonplace literature printed in commonplace style is productive of nothing else but commonplace results, and the printer who would get out of the commonplace rut with its commonplace profits can not expect to do so, in this modern era, with the ordinary "John Smith, Job Printer" kind of advertising.

Among the unique holiday editions that have come to the editor's table one of the most interesting is "Extracts from the Diary of a Small Boy — Very Small. By Paul Francis Herrick, with Author's Portrait and Signature." The illustrations are contact photo prints and the letterpress is in art-brown ink, printed on deckle-edge paper, with gray paper cover. The first notation is made on August 26, when the author states "grate event of my life i was born at the city hospital." It is certainly a unique souvenir of babyhood, and Mr. Fayette M. Herrick, foreman of the Lodge Record Press, Watertown, New York, is to be congratulated on the versatility of his own efforts and those of his son and heir.

Calendars for 1905 have been received from the following-named firms: Gospel Trumpet Company, Moundsville, W. Va.; F. J. Weldele & Co., 115 Ohio street, Terre Haute, Ind.; Cleveland, Cincinnati, Chicago & St. Louis Railway, Passenger Department, Cincinnati, Ohio; Friedenwald Company, Baltimore, Md.; Buffalo Printing Ink Works, 1543-1551 Niagara street, Buffalo, N. Y.; Curtiss-Way Company, 163-169 Pratt street, Meriden, Conn.; The Barta Press, 28 Oliver street, Boston, Mass.; Woman's Home Companion, The Crowell Company, New York city; Forman-Bassett-Hatch Company, 223-225 Seneca street, Cleveland, Ohio; Thomas Todd, printer, room 802, 14 Beacon street, Boston; Baker Printing Company, Newark, N. J.; Dorsey Printing Company, Dallas, Tex.; *The Catholic News*, New York city; Griffith-Stillings Press, Boston, Mass.; Jos. J. Stone & Co., Greensboro, N. C.; N. W. Ayer & Son, Philadelphia, Pa.; J. C. Blair Company, Huntingdon, Pa.; Dewey-Davis Printing Company, Jamestown, N. Y.; Ryan & Hart Company, 22-24 Custom House place, Chicago; Thos. P. Nichols, Lynn, Mass.; Desaulniers & Co., Moline, Ill.; Rombach & Greene, Cincinnati, Ohio; Standard Printing Company, Providence, R. I.; The Jaenecke Printing Ink Company, Newark, N. J.; Wild & Pochelbu, Buffalo, N. Y.; Montgomery Ward & Co., Chicago; Stettiner Brothers, New York; Crescent Printing Company, Trenton, N. J.; Hempel & Co., Berlin, Germany; Ch. Lorilleux & Cie., Paris, France; Times Printing House, Philadelphia, Pa.; J. L. Shoemaker & Co., Philadelphia, Pa.; Sinclair & Valentine, New York city; The Big Four Route; The Smith-Brooks Printing Company, Denver, Colo.; H. D. Roosen Company, Brooklyn and Chicago; W. J. Anderson & Co., New York city; The Howell Lithographic Company, Hamilton, Ont.; United States Printing Company, Brooklyn, N. Y.; Bourke-Rice Envelope Company, Chicago; Resinol Chemical Company, Baltimore, Md.; A. T. Brown Press, Buffalo, N. Y.

RAILWAY NOTES.

A muscular and healthy looking "bowling girl" embellishes a poster card announcing low rates to Milwaukee by the Chicago, Milwaukee & St. Paul Railway for the American Bowling Congress, Milwaukee, on February 20 and 25.

The beauties of Colorado are set forth charmingly true to nature in the splendidly printed booklet, "Colorado and California," issued in the interest of the Chicago, Milwaukee & St. Paul Railway. It is a product of the Matthews-Northrup Works, Buffalo, New York.

"New Orleans, the Gulf Coast and Florida," a booklet from the press of the Corbitt Railway Printing Company, Chicago, possesses the virtues of good typography and presswork — two splendid stimulants of publicity for the Louisville & Nashville Railroad, in whose interests it is issued.

One of the handsomest calendars of the season has been issued by the Chicago & Alton Railway, "The Only Way," Mr. Dudley Walker, advertising manager. It exhibits the same subject, a gipsy girl, in four poses, beautiful in design, drawing and coloration. It is distinctly a work of great artistic merit and marks a distinguished advance in these days of distinguished railway advertising.

"Florida, the Land of Flowers," is the title of the latest folder of the Queen & Crescent Route and the Southern Railway. Palm trees, green sward, the blue ocean in the distance with white-sailed yachts, adorn the front cover. One naturally reflects, "Life is short, why not seek its comforts and leave the chilly North for these pleasures." Full descriptive matter, with many illustrations, hotels, time-tables, maps, etc., round out this fine piece of advertising literature.

The special Annotated Time-table issued by the Grand Trunk Railway System on the occasion of the tour of the members of the Institution of Civil Engineers of London, England, over its lines, is worthy of especial mention. It is a sumptuous volume, bound in gold-stamped and embossed covers. The contents are printed on an antique wove deckle-edge paper, and there is a profusion of colored half-tone inserts depicting scenes among the Great Lakes and in the garden spot of the Dominion. The tint schemes employed in the half-tone illustrations are especially pleasing, and the presswork is beyond criticism. It is a regrettable fact that such a handsome product of the printer's art is issued without the imprint of the maker.



Douglas Ford & Co., printers, of Toronto, Canada, announce their removal to new premises at Simcoe and Adelaide streets.

The Moore-Priddy Printing Company, Cotton Belt, Arkansas, announce the formal opening of their modern printery and bindery in that city.

The Schultz Printing Works, Philadelphia, Pennsylvania, have moved to new and spacious quarters at 527 Walnut street, where they occupy the entire second, third, fourth and fifth floors.

Robert M. Eastman, Edwin M. Colvin and Reuben T. Thornton have been elected to the offices of vice-president, secretary and treasurer, respectively, of the W. F. Hall Printing Company, of Chicago.

John B. Norman has resigned his position as business manager of the Muncie (Ind.) *Morning Star* and accepted a similar position with the Dayton (Ohio) *Journal,* the only morning paper in that city.

Andrew Carnegie has intimated to the officers of the Franklin Institute of Philadelphia that if they can secure the Franklin fund in the hands of the city board of trusts, amounting to about $150,000, he will duplicate the amount. The fund was left by Benjamin Franklin in 1790 to make loans to married artificers.

The Fuchs & Lang Company, of East Rutherford, New Jersey, has contracted for two additional buildings to increase its present large manufacturing facilities. It is the intention of the company, when these new buildings are completed, to move its ink manufactory, now being operated in Brooklyn, to East Rutherford.

The *Southern Woman's Magazine* has secured the services of Mr. G. P. Talbott as its advertising manager, and will inaugurate a vigorous advertising campaign. The shape and size of the magazine have been changed to conform to the standard monthlies, and it claims to be the only high-grade monthly magazine in the South.

The National Lead Company, 100 William street, New York, is distributing, free of charge, a handy pocket memorandum book for Linotype machinists and operators. In addition to useful hints on the care of the Linotype and Monotype metals, the book contains a list of the important adjustments and general instructions regarding the care of the Linotype.

The third number of Ault & Wiborg's *Inkology* is attractive in cover-design, examples of papers, engravings and inks. Color plates by Gatchell & Manning, of Philadelphia, show results obtainable from printing in black from one half-tone and three zinc plates in red, yellow and blue, showing remarkably good results. Cover-designs by the Manz Company are excellently rendered.

The Marsh & Grant Company, printers, and the Franklin Engraving & Electrotyping Company, Chicago, have consolidated, the new organization being known as The Franklin Company. The management of the printing department will remain undisturbed and the platemaking plant will continue as before. The entire building at 346-356 Dearborn street is occupied exclusively by the new company.

Sir Alfred Harmsworth, Leicester Harmsworth, Harold Harmsworth and Miles Beeton, all of London, England, incorporated at St. John's, Newfoundland, on January 9, as the Anglo-Newfoundland Development Company, with a capital of $5,000,000. They will manufacture pulp and paper in Newfoundland and have acquired large properties there. Operations will be begun early in the spring.

Mr. Charles E. Thurston, superintendent of the Rooney & Otten Printing Company, New York, was presented with a handsome gold watch chain and diamond-studded charm on December 23 by the employes of that company. Mr. H. N. Sander, foreman of the composing-room, made the presentation on behalf of the employes, and was assured in return of Mr. Thurston's deep appreciation of the good will which prompted the gift.

The firm of Ellis Brothers Printing Company, South Buffalo, New York, has recently been incorporated under the laws of the State of New York with a capital stock of $10,000, one-half of which is paid in. The reorganization was rendered imperative by the demands of increased business. The directors of the new company for the first year are: Charles W. Ellis, Gorton C. Ellis, Greenleaf S. Van Gorder, A. Scrimshaw and Mary G. Ellis.

The annual banquet of the Association of Employing Bookbinders of New York will be given at the Hotel Savoy, on Saturday evening, February 4, at 7 o'clock. R. E. Baylis, 218 William street, New York, is president of the association; H. L. Rutter, 141 East Twenty-fifth street, is treasurer, and C. M. Smith, 150 Fifth avenue, is secretary. The Inland Printer acknowledges the courtesy of an invitation from Mr. Rutter to be present on the occasion.

L. S. Dixon & Co., Limited, of Liverpool, England, announce that they have taken a warehouse at 62 Carter Lane, London, E. C., for the purpose of supplying the London trade with their own specialties in cover, writing and art papers, etc., as well as with the products of the Hampshire Paper Company, of South Hadley Falls, Massachusetts, and the Standard Paper Manufacturing Company, of Richmond, Virginia, for which firms they are sole English agents.

Locked in a miniature chase, with metal side-sticks and Hempel quoins, a miniature form for electrotyping, with bearers, etc., all complete, contains the name and address of Spencer & Hall, typefounders and electrotypers, Ashland avenue and McKim street, Baltimore, Maryland. Messrs. Spencer & Hall are to be congratulated on the usefulness of this little souvenir paperweight, and their wish that it will hold down a big lot of new business for The Inland Printer is appreciated and cordially reciprocated.

The Monetary Times Printing and Publishing Company, Toronto, Canada, has recently reorganized its plant. The Linotype machines have been remodeled and several Miehle presses of large size added to the pressroom. A superior quality of work is being produced, some specimens of colorwork being unusually fine. One of the publications printed by the house, "The Canadian Churchman," of which Mr. Frank Wootten is the publisher, shows results in the Christmas number that place it well up in the rank of the best class of magazines in mechanical and artistic excellence.

The Youngstown (Ohio) *Daily Telegram* gave an informal banquet to its staff and employes on the evening of Saturday, January 7. Sixty-eight enjoyed an elaborate menu. The menu cards were a unique feature in that they were made from stereotype matrices, the letters being printed in brown ink. Half-tone portraits of the proprietor of the paper, Mr. Frank Medbury, and Mr. Ralph Sharman, the manager of the paper, printed in brown ink, were inserted in a decorative design at the head of the menu. The work was designed and executed by Thomas Davis, the stereotyper, a subscriber of The Inland Printer, and was in the nature of a surprise, the secret of production not being revealed until the banqueters assembled at the tables.

"Points of Practical Value," a neat and compact booklet crowded with facts regarding routing machines and the

Royle Router in particular, has been issued by Messrs. John Royle & Sons, makers of Royle routers and photoengravers' and electrotypers' routers. The work bears the imprint of the Cambridge Press and this is sufficient to stamp its mechanical excellence. The directness and precision of the information given in the book will make it appreciated by all users of routing machines. Numerous illustrations of various machines are shown and a good illustration of the Royle factory faces the legend "Profits in business largely depend upon efficient machinery." Mr. Vernon Royle is the author of the work, which bears evidence of his discriminating good taste.

THE *Manitoba Free Press,* Winnipeg, Canada, always marks the holiday season by a souvenir of much artistic, literary and sentimental value. Its token of remembrance this year is a handsomely prepared booklet printed on deckle-edge paper, the cover bearing the title "A Quill from a Canada Wild Goose, with the Cree Legend of the Wild Goose, Here Set Forth for the First Time." A finely made gray goose quill pen accompanies the book. The quills were collected six hundred miles north of Winnipeg on the shores of the Hudson's Bay, were sent to England and manufactured into pens, where, strange to hear in the land of the typewriter, they are still much used. A description of their manufacture is interestingly set forth in the booklet, making it altogether a souvenir to be coveted.

MR. ERNST MORGENSTERN AND THE "DEUTSCHER BUCH- UND STEIN-DRUCKER."

The holiday number of the *Deutscher Buch- und Steindrucker,* of Berlin, is a monument to the successful endeavors of its editor-proprietor, Mr. Ernst Morgenstern. Examples of work in all mediums, half-tone, zinc etchings, collotypy and lithography are shown, with designs by various typefounders, forming a most sumptuous exposition of the high standard of



ERNST MORGENSTERN.

the graphic arts in Germany to-day. Care, taste and a cultivated treatment of color are manifested throughout. From comparatively small beginnings Mr. Morgenstern has placed his magazine in the front rank of the best trade journals, and that he will continue to sustain the standard he has set is the very cordial wish of THE INLAND PRINTER and also undoubtedly of the industries he so worthily represents.

A PHILOSOPHIC PROOFREADER SOLILOQUIZES.

Reading proof is hard on the eyes, but the strain is not nearly so great as making muzzles for microbes.

Any man of spirit will rise to the occasion if you tread on his pet corn.

While the boss is a man of steel, I've often known him to lose his temper.

I've noticed that the seasons do not agree with each other. Just now there is a decided coolness between autumn and spring.

The river and harbor improvements next year will require a tidy sum.

Most truthful men rarely speak of themselves.

The boss continually calls his wife an angel, but I don't see the use of harping on it, for she talks with a twang.

I am certain that the phonograph is of the feminine gender, because it repeats everything it hears.

A pessimist, to my mind, is a man who may hope, but doesn't expect it to be realized.

Many men of strong will have died intestate.

Don't go back on your friends if you want to get to the front.

Though the fat man is supposed to be good-natured, it is always best for the sleeping-car porter to give him a wide berth.

If an acrobat is not light on his feet, the chances are that he will on his head.

There are a good many girls in our bindery who are not staid and straight-laced, even if they do wear corsets.

We are sure to shorten our days if we lengthen our nights.

When some people receive a favor, they look as if they expected a trading stamp with it.

If pride would only tumble to itself it wouldn't go before a fall.

The festive frog has no regrets for the passing of leap year.—*Master Printer.*

WINTER COMPOSITION ROLLERS.

Winter rollers are made soft for use in cold weather. If used before the coming of the season for which they are intended, it will be at the risk of their injury or destruction. If the weather is warm (and before the season of permanent cold weather comes it is likely to be alternately warm and cool) these rollers must not be used. If you have any old, well-seasoned rollers, use them until the new ones are seasoned. Seasoning is a drying or toughening of the outer surface of the roller by the evaporation of the moisture that is in it, so that its face is no longer tender. It is not a matter of time at all. There is no rule of time by which rollers should be seasoned, three days or three weeks. It depends altogether upon the drying condition of the weather. In cold, dry weather, when evaporation is rapid, they will season in a day or so. The cold, dry days of winter are much dryer than the dry days of summer, because the cold condenses the moisture and removes it, and the evaporation of the moisture in the roller is rapid. Under these conditions rollers season quickly. Sometimes rollers will not season at all as long as certain weather lasts, no matter how long they stand. When the weather is hot or the atmosphere is saturated with all the moisture it can contain and carry, it is impossible for a roller to season. At this time use old, dry, well-seasoned rollers. The seasoning is judged by the toughness of the roller when the end is pinched by the thumb and finger. If the material is dry and the piece pinched does not pull out, the roller can be used with safety, consistent with care.

A WEALTH of original material is shown in the new cut and ornament book now in press. Send 25 cents to The Inland Printer Company, Chicago.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Coy Printing Press Company has installed a Coy flat-bed rotary job press at their office, 358 Dearborn street, Chicago, where it may be seen by any one. The company will soon announce a press that will print both sides of the web in two colors, sheets numbered, perforated and slitted. This month their advertisement is on page 774.

A NEW quoin — the Union Register Quoin — permits the registering of mounted plates independently of the others and without unlocking the form. The more plates the greater advantage. They are certainly big little things. More information, samples and circulars may be obtained from the manufacturers, A. F. Wanner & Co., 298 Dearborn street, Chicago.

A NEW scctional register block is announced by the Warnock-Towner Company, 334 Dearborn street, Chicago. The manufacturers state that the "Warnock" is the only sectional block "that combines universal adaptability, economy of operation, ease of adjustment, durability and rigidity of construction, with a minimum of weight." An illustrated explanatory folder will be sent by the manufacturers on request.

PRINTERS desiring a better gauge for job presses than they now have in use will find by investigation that E. L. Megill's new patent is just what they have been looking for. In simplicity of operation and construction it meets every requirement, in strength and durability it surpasses any heretofore invented, and no matter what the weight of stock being run, the gauge will not slip. The novel way of securing the tympan is evidence of the cleverness of the inventor.

ON a two-page insert in this issue, the Keystone Typefoundry, of Philadelphia and New York, shows its Keystone Gothic series. This face has always been the most popular of all Lining Gothic series, and the five new sizes added by the Keystone, and here shown for the first time, make it the most complete and serviceable series of Lining Gothics on the market. In all there are eighteen sizes, so nicely and evenly graded that there is a size for any want. They are on universal title line and point set, which further enhances their value to the up-to-date printer, who wants only the best labor-saving material in his plant.

TO THOSE houses that make de luxe booklets and brochures for advertisers who appeal to particular and wealthy patrons, there is nothing that can excel photogravure as a means of illustration. Photogravure, from its nature, being an intaglio plate, each impression being pulled by hand, is a truly artistic product, and is so accepted in the world of art. Its manner of production makes it expensive, but, as a booklet or other piece of advertising matter can be judged only by results obtained, and especially when an article is offered to people who have much money to spend, then photogravure is the thing. It makes the right impression, and never reaches the waste-basket. It is worth preserving for its own beauty. Mr. J. F. McCarthy, of 110 South Eighth street, Brooklyn, New York, is a specialist in photogravure. He is listed in our trade directory the whole year around.

A NEW LOW-PRICED NUMBERING MACHINE.

The Bates Machine Company, 346 Broadway, New York, and 2 Cooper street, Manchester, England, in order to meet the demand for a low-priced numbering machine, has perfected and placed on the market a new model, No. 49, automatic numbering machine which will be received with favor by printers generally. The new model has a range of six wheels, numbering from 1 to 999,999, with duplicating device. It is made to work with the Model 27 typographic numbering machine, so that corrections, occasionally due to misfeed, may be made by hand. The new machines are now in stock ready for shipment, and full particulars will be sent to inquirers on request. An illustration of the machine is shown herewith.



123456
FAC SIMILE IMPRESSION

IMPORTANT MOVE MADE BY THE F. WESEL MANUFACTURING COMPANY.

The improvements, both contemplated and realized, which are being effected by the F. Wesel Manufacturing Company are of interest to the allied printing trades. The removal of the main selling room and financial department from their old quarters, 82-84 Fulton street, Manhattan, to the new section of the factory at 70-80 Cranberry street, Borough of Brooklyn, New York city, is bound to result in a more advantageous service to their many customers. In maintaining an isolated selling department their customers have been unavoidably disappointed, especially as regards the inspection of the machines. Manufacturing an extensive line of machines and supplies used by the allied printing trades, it was impossible for the company to show a complete line in its salesroom or to show the several machines in practical operation. In the present enlarged quarters it is intended to erect complete plants, showing all its printing, electrotyping, stereotyping and photoengraving machinery in actual operation exactly as used on the floors of commercial plants. In this manner it becomes possible to demonstrate the quality of the goods and in a way that will be appreciated by the intending purchaser. The improvements which the company is constantly making in its machinery can also be practically demonstrated, and there is no doubt that this practical display will be frequently visited by the master members of the allied printing trades. It is bound to attract to the house the most important and discriminating class of purchasers. While on this subject we are authorized to announce that the Wesel Company will shortly publicly demonstrate a new process of electrotyping which will eliminate some of the most obnoxious and difficult features of that process.

The first two floors in the new section of the factory have been set aside for use by the selling department, and everything possible is being done to eliminate all known causes for delay in filling orders. A storage warehouse will be made out of the smaller building on the northeast corner of Henry and Cranberry streets, and a complete stock of machines, material and supplies will be kept constantly on hand ready for immediate delivery. At the present time, the equipment of the manufacturing department is undergoing some radical changes which will not only greatly increase the facilities of that department, but also result in an even higher standard of product than that already achieved.

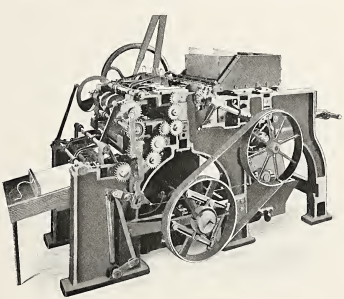
After matters at the main office have been put into shape, it is the intention to open a local branch in Manhattan, at some point yet to be selected, where supplies may be carried in stock for local delivery. The movement up town of the large metropolitan dailies and publishing houses has complicated the supply question to some extent, and the Wesel Company will place its local stock at the most accessible point and where the best deliveries can be given to that section of the city.

The company has determined to carry a stock of machines and supplies in Philadelphia, the same as in Chicago, and has leased a storeroom at 124 South Eighth street, in the building standing on the corner of Sansome street. This location is a central one and handy to all the largest publishing and printing houses. The branch will be under the management of Mr. W. H. Gracie.

It is the intention of the Wesel Company to open branch selling-rooms in all the principal cities in this country, the same to be placed under the immediate charge of competent managers and salesmen and an adequate stock carried. The constantly increasing number of electrotyping, stereotyping and photoengraving houses is responsible for the opening of these branch stores, and the demand for Wesel machines and specialties has increased to such proportions that stocks must be carried in the different sections of the country in order to adequately cover the field and to give the best possible service.

NEW MAILING AND ADDRESSING MACHINE.

A new mailing and addressing machine, the invention of Mr. Anthony Eschenback, of Cincinnati, Ohio, will shortly be placed upon the market. The machine is designed to fold, wrap, address and paste newspapers, magazines, pamphlets, etc., and the promoters state that it will perform this work at



ESCHENBACK MAILING AND ADDRESSING MACHINE.

a speed of from five to seven thousand copies an hour, doing the work of seven men. The other claims made for the new machine are as follows: That it will take papers direct from the press and prepare them for mailing, without the intervention of any hand labor in wrapping, addressing and pasting; that it will automatically separate cities and States, when addressing, in accordance with Postoffice Department requirements; that it will print the name of the publication while stamping the address on the wrapper; and that it will automatically and infallibly drop the name of any subscriber whose subscription has expired. An illustration showing the machine, which is said to be in successful operation at the offices of *The Price Current*, Cincinnati, Ohio, is given herewith.

A "SYNDICATED" DAILY PRESS.

Mr. Stead's *Review of Reviews*, in the current issue, contains a scathing article on what that gentleman terms the "Gramophone Press," a title he applies to those groups of newspapers that are controlled by syndicates, the matter in which is generally alike in so far as it relates to political or imperial questions. Mr. Stead says that "The gramophonisation of journalism has not yet reached its limit. Sir Alfred Harmsworth, who has in vain endeavored to buy the *Times* and the *Spectator*, may succeed with the *Morning Post* where Mr. Pearson failed — the price being too stiff. When half the daily newspapers in the country belong to Pearson and the other half to Harmsworth, an amalgamation of the rival Gramophones will secure for the United Kingdom a unanimous Press, which will speak through its myriad-mouthed gramophone the wit, the wisdom and the judgment of the Pearson-Harmsworth oracle." Considering the matter from the ethical point of view, Mr. Stead asks: "What degree of moral responsibility attaches to the proprietor of a newspaper? Suppose, instead of spending £250,000 in founding a Liberal paper, I spend a similar sum in building a church for the preaching of Evangelical Christianity. If I am perfectly justified in selling my Liberal paper to the first Tory who will give me £300,000, would I not be equally justified in selling my church to the Mormons for the same financial consideration? Of course, if the Johnstones had been hard hit, and they had seen nothing before them but a compulsory sale by an official liquidator, no one could have blamed them for selling a property which was becoming valueless in their hands." In Mr. Stead's early days on the *Pall Mall Gazette* the careful collection and condensation of the editorials of the London and provincial papers was one of the first duties with which he was entrusted. In those days the journalistic gramophone had not been invented. Nowadays if it were thought necessary to reprint newspaper "opinion," the task of the subeditor would be much simplified. "Gramophone Harmsworth" would cover half a dozen papers, "Gramophone Pearson" an even greater number.—*British and Colonial Printer.*

PACKAGES OF PRINTING.

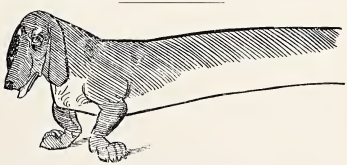
If you are getting up advertising literature of whatever nature, booklets, circulars, etc., are designing business stationery or wish ideas in preparing printed matter of any description, send $1 to The Inland Printer Company, and an assortment of specimens of the kind you require will be forwarded without delay.

AN EASY REMEDY.

In the temporary absence of the beauty editor this question was handed by mistake to the sporting editor:

"How should one get rid of superfluous hairs on the upper lip?"

"That's easy," he wrote in reply. "Push the young man away."—*Exchange.*



"TO BE CONTINUED IN OUR NEXT."
—*Chicago Tribune.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 25 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, and description of the various machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gilt side stamp. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor, investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7⅝ by 9¾; in vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india oxoe leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE STONEMAN, the best $1 book on imposition; too diagrams, with full explanations, hand and machine folds. Sold by THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, ruarking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — An up-to-date job office newly equipped with Inland type; located in a growing college town of 15,000; annual business now $3,000, inventory value $2,500, will sell for $2,000 — $500 down and the balance in easy monthly or weekly payments. A. W. STEPHENS, Ithaca, N. Y.

FOR SALE CHEAP — Complete medium size bindery, hand or power; only independent bindery in city of 60,000. F 133.

FOR SALE — Exclusive job office in county seat town of 10,000, Southern California, doing over $7,000 annually; profits $300 per month; a bargain; owner obliged to sell on account of going abroad to settle estate. F 123.

FOR SALE — First-class country newspaper business in western Iowa; only paper in 10 miles. F 121.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing centre and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. F 32.

FOR SALE in Chicopee, Mass. (population 20,000), only printing-office in city; modern equipment, consisting of new style 2-revolution pony Whitlock cylinder (practically new), 12 by 18, and 8 by 12 Chandler & Price Gordons, 30-inch Oswego lever cutter (brand-new), 3½ horse-power Brighton gas engine, 125 faces job letter and plenty body letter — all point up in front of the labor-saving devices; everything in A1 condition; established job trade of many years' standing at better than average prices, has the municipal contract amounting to over $1,500 annually; owner has other business of more profitable nature demanding entire attention; plant inventories about $3,500, will sell for $3,000; closest investigation invited; no brokers; for further particulars address EDW. S. JACOBS, 56 Harrison avenue, Springfield, Mass.

FOR SALE — The finest job-printing plant in Indian Territory, located at Muskogee, the queen city of the Southwest; plant less than 3 months old and on paying basis. Write for further particulars to LIVINGSTON & MYRAN, Muskogee, I. T.

FOR SALE — Whole or half interest in one of the best equipped engraving plants in the West; very little cash required; a snap for some one. F 134.

LOOKING FOR AN OPENING? — For Sale — Printing business of 25 years' standing under one ownership, unusually well equipped for fine catalogue work, located in central New York city of 4,000 population; 2 new Miehle cylinders, 4 jobbers, body letter largely Inland Typefoundry Old Style No. 11, with complete complement of job faces; over $6,000 of new material in the last 3 years; business from $9,000 to $11,000 per year; owner wishes to give time to publishing interests, retaining desk room with the office; a most unusual opportunity. F 145.

VERY CHEAP — A good weekly newspaper in town of 700 in central Illinois; a bargain. F 99.

$3,000 buys half the stock in printing plant, incorporated company, Los Angeles, best town in United States; chance of a lifetime to good hustler. F 57.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CUTLER-HAMMER compound controller, 5 horse-power, 500 volts; used less than one month on an exhibition machine; good as new. Address E. C. JAMESON, 178 Federal st., Boston, Mass.

FOR SALE — A bargain; purchased assets of Troy Chemical Company, Troy, N. Y.; included Whitlock pony cylinder press, 2-revolution, 2 rollers, front sheet delivery, bed 27 by 30, used by said company one summer, perfect condition; have no use for it, sell at big sacrifice from cost price. E. C. McKALLOR, Elk Drug Company, Binghamton, N. Y.

FOR SALE — A Washington press in perfect condition, bed 20 by 30. THE BULLETIN COMPANY, Norwich, Conn.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE CHEAP — Two Empire typesetting machines, with 2 distributors; set 10 and 11 point type; machines used less than 6 months; no reasonable offer refused. F 89.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

A New Year's Greeting

W. H. CRITCHLEY is now the Sole Agent in U. S. for **Pirie's "Celebrated" Gum** and **High-Grade Writing Papers**

MILLS—ABERDEEN, SCOTLAND

WAREHOUSE:
W. H. CRITCHLEY, 33 Rose St., NEW YORK
Telephone, 2565 John

A large stock of Domestic Papers on hand

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES
81-83 FULTON ST.,
NEW YORK CITY.
U.S.A.

20th Century Metal
—FOR—
20th Century Printers

LINOTYPE
MONOTYPE
STEREOTYPE

E. W. Blatchford Co.
CHICAGO, U. S. A.

WHITFIELD CARBON PAPER WORKS
We will mail GRATIS 20 sample sheets 8 x 12
WHITFIELD'S NON-SMUTTING CARBON PAPER
With Price List and Discounts
Assortment of

PEN	BLUE
PENCIL	BLACK
TYPEWRITER	PURPLE
STYLUS	GREEN
COATED DOUBLE	RED
COATED SINGLE	

123 LIBERTY STREET NEW YORK CITY

Come, let's talk it over

IF OUR METAL is good enough for the Chicago Tribune, why not for you?

GREAT WESTERN SMELTING AND REFINING CO.
CHICAGO

Vest-Pocket Manual of Printing

A full and concise explanation of the technical points in the printing trade for the use of the printer and his patrons.

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Punctuation: The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe, —Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proofreaders' Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of Words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurements—Imposition of Forms.

Convenient vest-pocket size. Neatly bound in leather, round corners; 86 pages; 50 cents.

The Inland Printer Co.
116 Nassau Street NEW YORK — 120-130 Sherman Street CHICAGO

Practical Guide to Embossing

TELLS ALL ABOUT EMBOSSING
HOW TO DO IT ON AN ORDINARY JOB PRESS

The best work yet published. You should have one.

The above is the title of a new edition of "A Practical Guide to Embossing," just published. The work is a 32-page pamphlet, with full directions for making dies and doing embossing on job presses. Besides samples of embossing on both inside and outside of cover, it has two pages in the center of various kinds of embossed work in gold, red and blue. No printer should fail to have one of these books. Country printers are especially asked to examine it. **Price, 75 cents,** postpaid.

116 Nassau Street New York. The Inland Printer Co. 130 Sherman St. Chicago.

Art Bits

A collection of proofs selected from odd issues and engravers' etchings, half-tones and three-color work. No two guaranteed to be exactly alike. Twenty-five selections in a portfolio.

Price, $1.00 — postpaid.

THE INLAND PRINTER CO.
CHICAGO

CONCERNING TYPE
A HANDBOOK FOR USERS OF PRINTING

64 pages—Flexible Cover—8 x 6 inches—a size and shape most convenient for pocket or desk use.

A CYCLOPEDIA OF EVERY-DAY INFORMATION FOR THE NON-PRINTER ADVERTISING MAN

Ever feel the lack of technical printing knowledge? "Concerning Type" tells all about type, how it is divided into text and display faces, explains the point system, shows eighteen kinds of type—each in seven sizes; contains valuable information about engravings, composition, proofreading, paper, presswork, binding, estimating, a complete dictionary of printing terms and a hundred other things you should know—but probably don't. Endorsed by every one who knows a good thing when they see it.

Price, 50 Cents, postpaid.

THE INLAND PRINTER CO.
116 NASSAU ST. NEW YORK — 130 SHERMAN ST. CHICAGO



Machines "Krause"
for
Printers and Lithographers
always in stock
LOUIS DEJONGE & CO.
69, 71–73 Duane Street
NEW YORK.

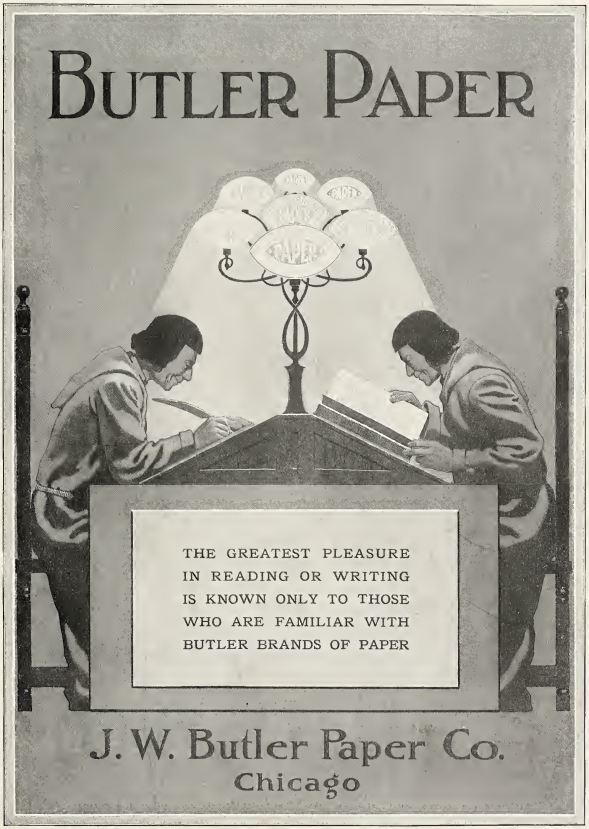
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BUTLER PAPER
THE GREATEST PLEASURE
IN READING OR WRITING
IS KNOWN ONLY TO THOSE
WHO ARE FAMILIAR WITH
BUTLER BRANDS OF PAPER
J. W. Butler Paper Co.
Chicago

The

SIMPLEX

ONE-MAN TYPE SETTER

"*Doing all it is advertised to do and a little bit more.*"

THIS explains the wonderful success of the Simplex. Claims are easy to make, but it is their actual performance by which machines (and men) are judged. See what the Simplex is doing in a Fargo job office:

THE UNITYPE COMPANY: FARGO, N. D., December 15, 1904.

Gentlemen,—In connection with the Simplex machine we wish to say that we have had no trouble whatever with it. It has done its work satisfactorily and well, doing all that you advertise it to do, and sometimes a little bit more. In a job office the size of ours, where the initial cost is a great deal, it seemed like a lot of money to put into a machine, but we do not see how we could get along without it. In rush work we would have to hire two or three compositors temporarily, and in a town like Fargo they are hard to get, but with your machine we are able to sit down and get out the job. Even though the machine were kept idle half the time, still it comes in handy when we do want it and want it badly. Yours very truly,

THE PORTE PRINTING COMPANY.

Many a publisher is getting along without a Simplex who can not afford to do so. Are you one of them? Let us tell you all about it.

THE UNITYPE COMPANY

148-156 Sands Street, Brooklyn, New York.

200 MONROE STREET, CHICAGO. 410 SANSOME ST., SAN FRANCISCO.

The printer who first induces a customer to use Old Hampshire Bond for his business stationery has gone a long way toward making him a permanent customer.

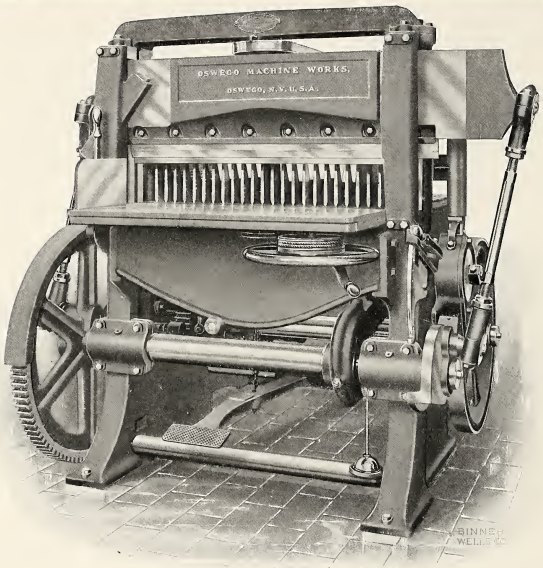
We have a plan by which we can help you if you will write us.

Hampshire Paper Company
South Hadley Falls, Mass.

The only paper makers in the world making Bond Papers exclusively.



The OSWEGO AUTO



Sizes — 34, 38, 44, 50, 57, 63, 68, 74, 84 inches.

THE OSWEGO AUTO is the latest designed Automatic Clamp Cutting Machine. In a great many cases where the OSWEGO AUTOS have been installed, the output was tripled.

THE OSWEGO AUTO with improved Automatic Clamp and Foot Treadle cuts as accurately as the BROWN & CARVER Hand Clamp Cutter. The OSWEGO AUTO turns out the maximum output per day, and is absolutely unbreakable. It takes the least power to operate.

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For it means money to the Printer and Lithographer.

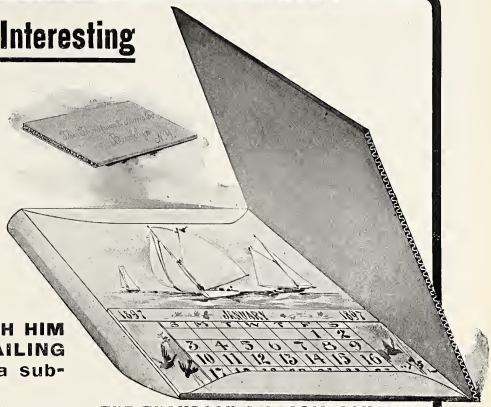
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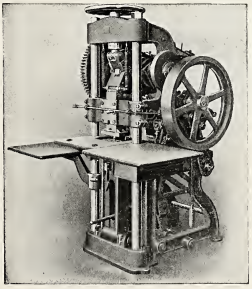
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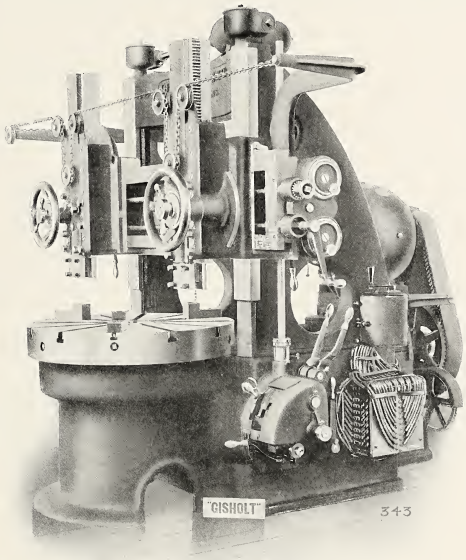
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The CE

IN EVERY

WE have several large type forms which we run regularly, and at the time of placing the order for our No. 1 CENTURY these were being printed on a press of another design and embodying what your representative called the old-fashioned side-rod impression mechanism, and it always required from two and a half to three hours to make each of these forms ready.

When he told us that we could run the same form on the 39 x 52 CENTURY with not over half an hour's make-ready, we gave him the quiet laugh.

It's up to us, however, to acknowledge the corn. The large CENTURY does exactly what he said it would do. Our pressman pulls a draw-sheet, puts on a few patches and goes ahead. We save from two to two and a half hours' make-ready on the cost of each of these jobs. More than that, we run the CENTURY on this work at from 1,800 to 1,900 an hour, against about 1,500 on the other press.

Yours truly,

(Signed) ROBINSON & SMITH,
Chicago, Ill.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

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NTURY
DAY USE



I RAN a job on one of our CENTURYS recently, the form for which had to be locked on bed of press, and was solid stereotypes, weighing close to four hundred pounds, and the stock 28 x 38 inches, 41-lb. manila. It was printed to the extreme edges on the 28-inch way around the cylinder, which is two inches more than you claim is the standard printing surface of the press, and was made ready for this run in three hours and forty minutes. (I had figured on two make-readys, allowing twelve to fifteen hours, but only used one. Note the saving in time.)

We averaged 1,725 per hour straight through, with oil and washups of thirty minutes in a nine-hour day. We also ran 116,000 impressions from that one set of soft stereotypes.

Yours truly,

(Signed) ALEX. DAY, Foreman,
Outwest Printing & Stationery Co.,
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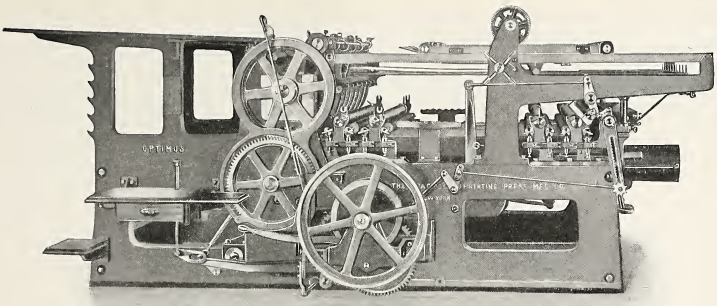
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BABCOCK OPTIMUS

In a Chicago pressroom where there are many machines, representing all makes, the pressman says the Optimus is the strongest, and his make-ready quickest.

The Optimus IS the strongest. What of it?

STRENGTH insures Rigidity of Impression,
and affords that firm and delicate touch so necessary in work of highest merit.

STRENGTH guarantees Fast Make-ready.
The pressman's confidence is in a STRONG press. The quality and amount of work is increased by it.

STRENGTH makes Speed possible, and Speed is Capacity.
Three Optimus presses will do the work ordinarily obtained from four others.

STRENGTH gives Smoothness and Quietness in operation,
and great steadiness, which is quite as important.

STRENGTH prevents Guttering,
and the consequent damage of forms. The Optimus is the only press that does not gutter.

STRENGTH conserves Perfect Register.
The Optimus is never out between bed and cylinder. If out at the guides it is the operator's fault.

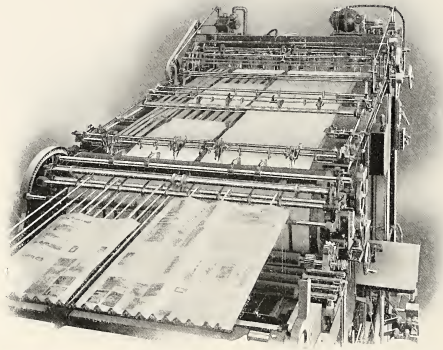
STRENGTH is Endurance.

The Optimus IS the strongest. Compare it.

The BABCOCK OPTIMUS

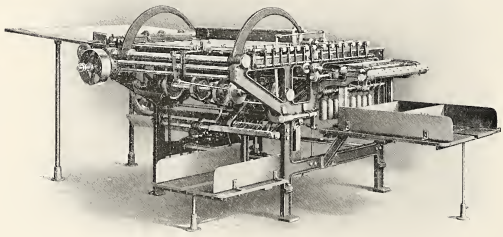
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THE FULLER AUTOMATIC COMBINATION PRESS FEEDER

Feeds single sheets from 16 inches by 20 inches to full capacity of press. Also *two* sheets of equal or varying size as shown in above illustration.



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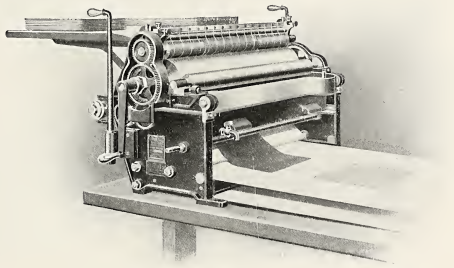
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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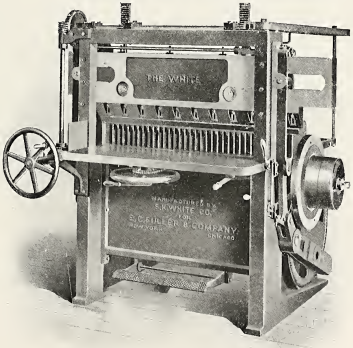
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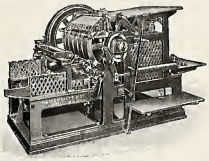


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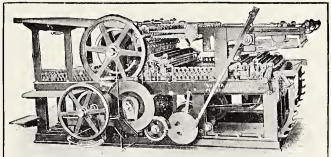
Scott Printing Presses

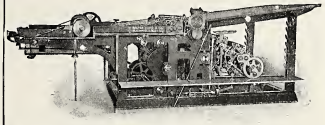
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THE SCOTT Job Cylinder Press is the fastest drum cylinder flat bed press on the market. It is equipped with the new bed motion that has made our two-revolutions famous. It will print anything from tissue paper to cardboard at a speed up to **Thirty-Six Hundred per Hour.**

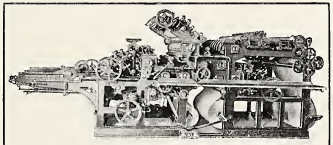
THE SCOTT Two-Revolution Press with the new bed motion has no intermediate gearing between the bed and cylinder and is an easy running machine. The machines are built with two or four form rollers, rear, front fly or printed side up deliveries as desired.





THE SCOTT Sheet Feed Rotary Two-Revolution Press will do the same quality of work as a two-revolution flat bed press but at a much greater speed. It is made to take any size plates and will print any size of sheet at a speed according to quality of work up to **Three Thousand per Hour.**

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All the machines shown here and many others are illustrated and described fully in our catalogues which we will cheerfully send on request. Write to-day to nearest office for same.

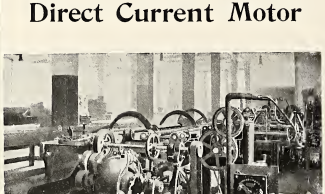
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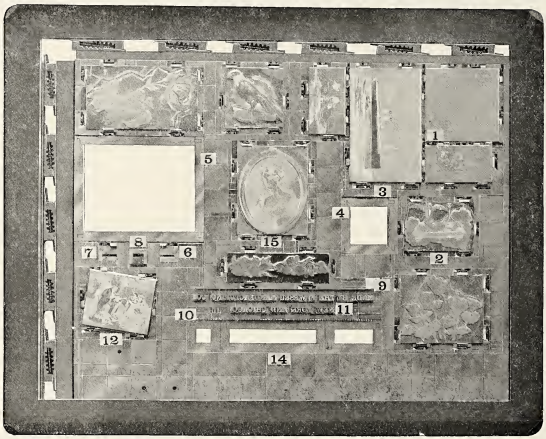

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THE DITTMAN REGISTER HOOKS

Above illustration shows the Wesel Iron Sectional Block, the Wesel Interlocking Steel Furniture, and the Dittman Register Hooks.

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F. WESEL MFG. CO.

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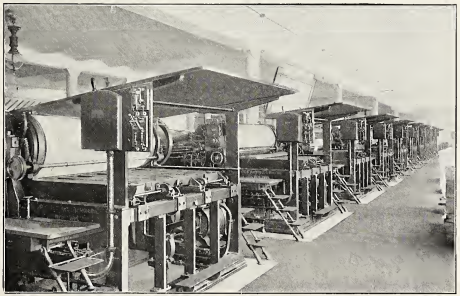
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Electric Motor Driven Presses

The picture below is a good illustration of a modern pressroom where cleanliness, so essential to good printing, is clearly shown and made possible by doing away with the dirty system of belting and shafting.

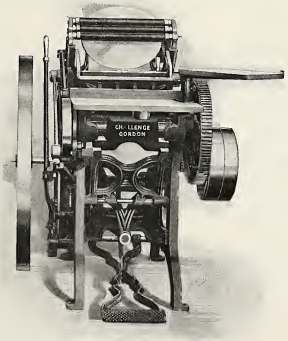
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Because it always gives perfect satisfaction. The price is right too. Some of the superior points are the equalized platen lock, the patented impression throw-off, the counterbalanced platen, extra distributing power.

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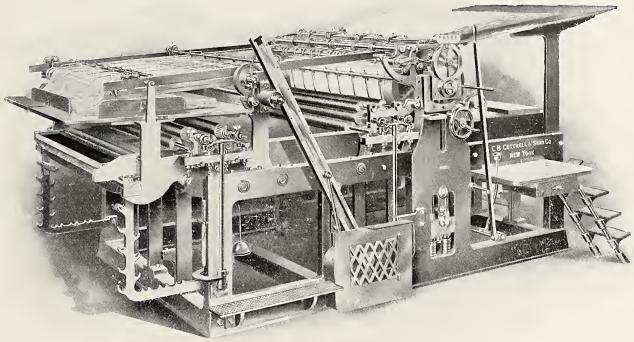
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Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

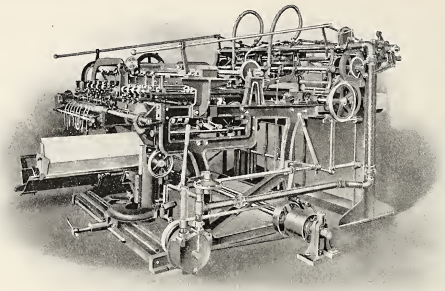
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¶ This new Jobber marks a distinctive advance in machines of this class. Without any additional attachments it will fold sheets of 8, 12, 16 and 32 pages of regular right-angle imposition, *and also parallel 32's, two on.*

¶ These five deliveries are all made into one V-shaped iron packing trough, which is easily and quickly moved into the required position by aid of rack and pinion. All parts belonging thereto move with the trough, and the folded sheets are delivered directly into the trough from the last pair of rollers. The machine has automatic side register of a new pattern on both sides, so that either edge of the sheet may be used for register purposes, and is provided with head perforators to prevent buckling.

¶ Graduated adjustments controlled by hand wheel and screw and a very simple open tape system.

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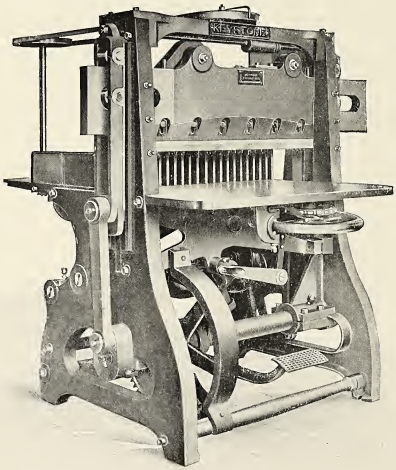
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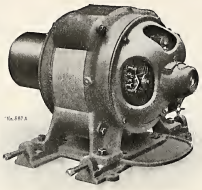
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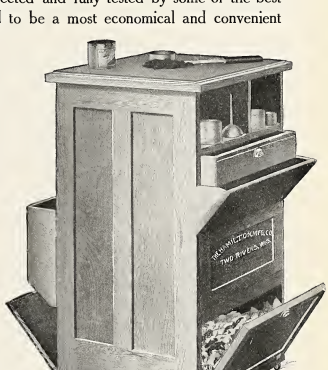
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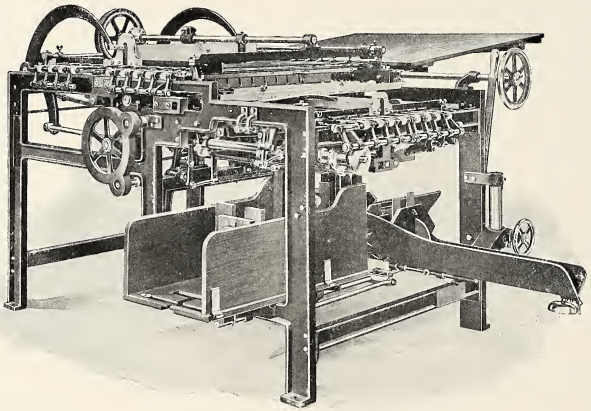
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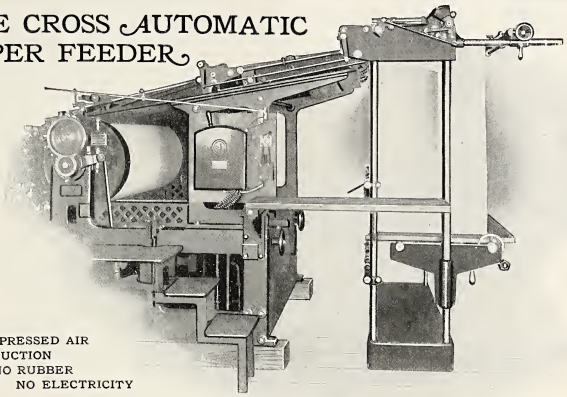
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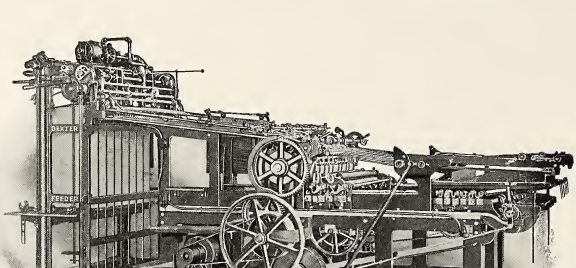
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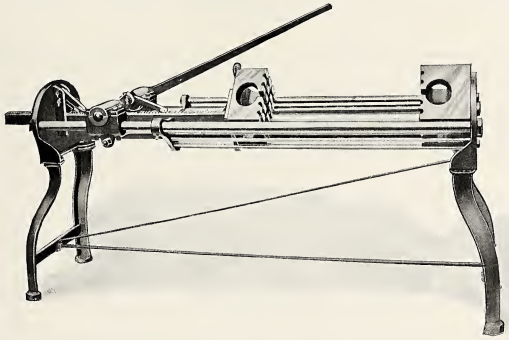
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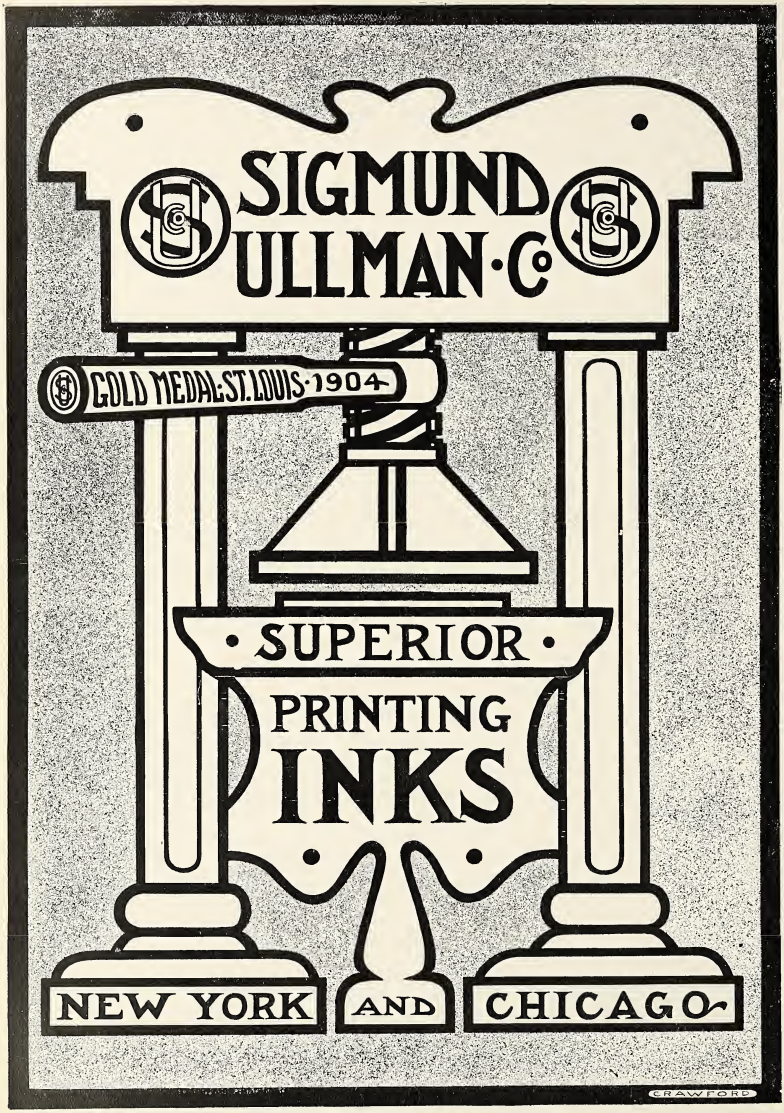
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIV. No. 6. MARCH, 1905. TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

A ROMANCE OF THE PROOFROOM.

BY EDWARD N. TEALL.



AT last the three o'clock flurry in the composing-room of the *Evening Pillar* was over. The Wall street reports were in; the last page had been made up, locked and hustled away to the stereotypers. The readers at the "early desk" in the proofroom had gone, and the others were enjoying a few minutes' recess and a pipe before entering upon the last lap of the day's grind. The foreman of the room stood at the door, looking out over the composing-room, strangely unlike itself in the brief lull, and presenting a complete contrast to the scene of a few minutes earlier, when machinery buzzed, Linotype keys rattled and crazy men with grimy hands and sweat-marked faces ran across the floor with galleys of type.

The head of the composing-room, a big, bluff Irishman whom everybody hailed as Mac, drifted over to where Mr. Hall, the proofroom foreman, stood, accosting the latter with the awkward air of a man who has solemn news to tell and means to bluff it off as a joke.

"Well, Frank," he began, with a very weak grin, "I've got good news for you. Instead of having three desks with a team of readers at each of 'em, we're going to make it four readers with copyholders. Jones is going outside to take a machine, and 'Rosey' is going over to the *Star*." A pause; and then, as Hall merely grunted, "I thought it was coming," Mac resumed: "We've got four girls coming Friday to hold copy."

"What! Girls? Women in this proofroom? Girls, do you say? You're codding me!" Hall was dancing a hornpipe, ten feet off the floor. "Blinkety-blank, bing bang! Who ever heard of women in the *Pillar* proofroom? No smoking — no language to help out in a mix-up — and every time you take a step, watch out for trailing skirts! I'll quit first. Women in the proofroom — Hell!"

The girls came.

Boss Cupid, head of the greatest and oldest business bureau of the world, had heard of what was doing, and had sent a representative down to take charge of things in the *Pillar* proofroom. The agent grumbled at first; but it was obey orders or quit, so he crawled up the dirty stairs to the top floor, and took up his quarters in the proofroom in despair. Boss Cupid is a stern master, however, and his agents have to toe the mark; and this one knew that it was really an honor to be put on this hardest of jobs — stirring up romance in a newspaper proofroom. Therefore, when the "ladies" appeared he buckled down to his work with a will.

And, really, it wasn't so bad, after all — two of the girls were very promising subjects, young and good looking. They were paired off with the two junior readers. The third was a grass widow whose life had been thorny, and the agent seated her with the married reader. And then — with a mischievous chuckle — the agent handed the fourth newcomer over to Frank Hall. She was tall and angular, and of "uncertain" age — which means, very certainly, not less than the forty of ladies' "fair and fat." "Nothin' doin' there," thought the romance artist.

But there was. Life at the first desk was lively, and the atmosphere at that end of the room was electric. Finally, it became too much, even for the agent; and he shifted the angular lady over to the fourth desk, and gave her place to one of the young ones. Then things began to go more smoothly. Cupid's agent confined his attentions to the third desk, where things were progressing finely; and he was so

busy with that affair that he hardly noticed how things were going at Desk No. 1.

The new incumbent of this seat was a genius. She soon made it known that she didn't object to tobacco smoke — rather liked it, in fact, for her brother had always smoked at home; and that was the beginning of Frank Hall's happiness. Then she discovered that under the rough exterior there was a big warm heart; and with a woman's art she rubbed away the rust.

In short, before Cupid's man realized what was happening — well, it was all settled. Before the year was up, the office force danced at a double wedding — and one of them was Frank Hall's.

A month later, Hall went out, after the edition, to talk with Mac.

"Well, old man," he said, "remember when you told me you were going to make a change in the proof-room — a year ago? Well, I didn't like that a little bit, but it turned out all right. Perhaps you'll not like the change *I'm* going to make, but I hope it will turn out as well as the other. Mac, I'm going to quit. I've got enough to buy a bit of a farm, and we're going to take it quietly up-state. And Mrs. Milton's going to stop working, so you'll have to get three new people in the room."

It was Mac's turn to use language and he did — with a rich Hibernian flavor. But it was no use — his force had to be made over; and when, a week later, he saw three teams of men at work in his proofroom, he unconsciously repeated, with deep feeling, the words he had laughed at a year earlier:

"Women in the proofroom — Hell!"

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XVII.— POSSESSIVE CASE OF NOUNS.

CONSIDERATION of the possessive case may well begin with the following, by Goold Brown, and coming just after his general rule for the government of the case, that a possessive noun or pronoun is governed by the name of the thing possessed: "Though the ordinary syntax of the possessive case is sufficiently plain and easy, there is perhaps, among all the puzzling and disputable points of grammar, nothing more difficult of decision than are some questions that occur respecting the right management of this case. That its usual construction is both clearly and properly stated in the foregoing rule is what none will doubt or deny. But how many and what exceptions to this rule ought to be allowed, or whether any are justly demanded or not, are matters about which there may be much diversity of opinion."

Brown's rule does not clearly state the usual construction, but that is a matter of little importance. What he means is a fact that is patent without a rule, so that his rule is good enough for his purpose, but counts for little here. No exceptions seem necessary as such, though one or two other rules might be made which would not really conflict with the one he gives. The most interesting point in the quotation is that some forms are subject to much diversity of opinion. Moreover, on some questions even scholars of equal accomplishment and judgment differ radically in their decision, so that positive choice as between right and wrong is precluded.

One thing not so positive as it might be well to have it is the meaning of the word "governed." The very fact that there is any grammatical government has been challenged, and it is especially doubtful whether one noun can really govern another. What the rule means, however, is that when the second of two nouns names something possessed by the one first named, that fact must be shown by giving the first name the possessive form, and that is something done instinctively whether we have a stated rule or not.

Brown's example given with his rule is, "God's mercy prolongs man's life." It would be hard to prove that any one of these nouns "governs" any other, and it matters little. This is not meant, either, strictly as an objection to such use of the word "governs," for such objection would be useless; the expression is practically universal. What is meant is simply that the form of the sentence can be only what it is, no matter how the rule is made for it. In such cases there is no danger of error or diversity of opinion.

One class of expression not so surely understood by everybody is that of possessive phrases ending with a word that is not a noun or a pronoun. Many persons insist that the sign of possession is inappropriate anywhere except after a noun or a pronoun, and they can give a specious reason; but the most truly conventional understanding is that a phrase that stands as a name, whether the last word is a noun or not, is to be treated as indivisible and have the sign at its end. Here are some examples:

Henry the Eighth's reign.

Any one else's property.

These are the correct forms. It is not likely that any one would write the first in any other way, but many persons insist that "any one's else" is right, though a much larger number of those who are better informed do not use it. The phrase is a unit in sense, and should have the sign at its end, and so should all others like it. The strongest reason for saving that it should be so is that all the best users of the language make it so.

Fowler gives good rules on another matter often misunderstood or neglected, as follows: "When the thing possessed is the common property of two or more possessors, the sign of the possessive is suffixed only to the last noun; as, 'John, Thomas, and James's house; that is, a house of which the joint ownership is vested in these three persons. But when the thing possessed is the individual and separate property of two or more possessors, the sign of the possessive is



Drawn for The Inland Printer by W. J. Enright.

THE CAPITALISTIC PRINTER—AS THE EMPLOYEE SEES HIM.

(To be continued.)

suffixed to each noun; as, 'He has the surgeon's and the physician's opinion;' that is, he has the opinion of the surgeon and the opinion of the physician, and these opinions may differ the one from the other." Thus these sentences are clearly wrong:

Was it a man or a woman's voice?

Irving and Macaulay's styles are very different.

In any case as plain as these a proofreader should make the needed correction; but when any doubt is possible, as it may often be, the form as written should be preserved.

There is a use of the possessive case that is thoroughly established in the language, and unquestioned by any authoritative writer, and still is not explained satisfactorily in any book known to this writer. As Fowler says, "When the thing possessed is only one of a number belonging to the possessor, both the possessive case and *of* are used; as, 'A friend of his brother's,' implying that his brother has more friends than one; 'the picture of my friend's,' signifying that it is one of several belonging to him." But these possessives are used also when there is no such implication. They are correct also when the thing possessed may be the only one in possession, and so the quoted explanation is insufficient.

"A picture of my friend's" is simply one that belongs to him, and "a picture of my friend" is a portrait of him. Such distinction can not be made in the other cited case, but the expression is clearly analogous to the possessive one here, and so is properly written in that form.

The form has been called a double possessive, and has been analyzed as containing a Saxon and a Norman possessive; but this is not universally accepted as fact, and is really of no significant importance, at least in any but a scientific philological aspect. What is of general importance is that the form is the one that is chosen by all good users of the language for the expression of possession in the cases indicated.

Another case that is dismissed by Fowler with few words, as if admitting no question, is found by Goold Brown to be one of much difficulty. The difference arises from the point of view, Fowler accepting the fact of usage and resting content with it, and Brown indulging his natural bent for minute inquiry into principles and reasons. Fowler says: "A noun depending upon a participle used as a noun is put in the possessive case; as, 'He was averse to the nation's involving itself in war,'" and that is all, except that he gives another example. Brown, on the contrary, has a number of long paragraphs on the subject, with a great many suggestions of other ways to express the same meaning, which suggestions furnish the chief reason for citing him here.

Of course there is hardly anything in the language that can not be said in more ways than one. The choice, however, rests with the speaker or writer. In this instance, as in others, our concern is with the form to be used when the expression has the words of the construction quoted. In the sentence quoted from Fowler it would be wrong to omit the possessive sign there used, and the ultimate reason is that every good writer uses it. We could state reasons why this is the ultimate reason, and they would be founded on established principle; but the fact of best usage is sufficient here.

No effort has been made in this article to exemplify every possible point of question, because that simply could not be done. What is said seems adequate for all needs in the matter of principles, and the rest may be left without statement.

(To be continued.)

Written for THE INLAND PRINTER.

WHAT I HAVE SEEN.

BY THE GIRL IN THE OFFICE.

IT is perfectly amazing how blind to their own interests workers in office, shop and factory are. To do a little more than you are paid for, to look after your employer's interests and save him material or time, these aberrations of mind upon the part of some ambitious employee are the cause of criticism and ridicule from fellow employees. Then, when the busy, earnest, ambitious employee is promoted, it is said to be a case of "favoritism."

I have seen the foreman in a printing-office sneak into a corner to read the paper when the employer was absent. I have seen him fool away time when work was rushing, just to show the employees under him that "he didn't have to hurry." I have seen the same man madder than a hornet when his request for a "raise" was met with a refusal.

A notable instance of an employee absolutely refusing to advance was this: A very intelligent girl, experienced in typesetting and a good scholar, was offered the place of a foreman's helper in the advertisement-setting department, with the duty of doing the mailing for the newspaper. She accepted with alacrity, for the place carried larger wages. Did she live up to the opportunities presented? No. Following in the footsteps of a former assistant, she might have gone on to a preferred place in the front office, but she did none of the little things that the promoted employee mentioned had done to make herself still more valuable. She allowed the mailing machine to stand where she left it when the last paper was mailed, uncleaned, till some one came along and prepared it for putting away. She would stand idle rather than employ a spare moment in pulling a proof that was needed, but which everybody else was too busy to pull. She could pull a proof fast enough when she wanted her dupe to measure. Then, again, there were other opportunities. The girl who had gone on ahead of her into the office would have been more than glad to show her something about the typewriter and let her practice on her typewriter at home, so that if a vacancy in the office occurred she might be ready to

step up. But she never showed the least disposition to do any of the dozen little trifles that came up in her daily contact with the front office for any of its inmates. She was capable of editing correspondence, with a few instructions, but she would set up in type things she knew to be wrong rather than give the busy subeditor the lift of a correction. She did what she was told, but nothing else. The result was that when she asked for a raise she was deposed to her former place on the case.

Another girl, an apprentice at the case, was asked one day to work on time in the jobroom at setting advertisements. She did so with a bad grace, saying that she cared nothing about learning any more than she already knew about the types (and that was precious little).

So it goes. Employees throw away their own chances for winning advancement and the favor of their employers, and then complain at the treatment they receive from this cold, cruel world.

The pressman had sent up-stairs for a twelve-point head-letter apostrophe.

"None in the case," was reported back.

That settled it as far the devil, the printer, the pressman and the foreman were concerned. The sheet would have been printed with a wrong font apostrophe of a light face in the prominent head had it not been for the typewriter, who had been promoted from the composing department. She heard the request and answer and went out to the dingily lighted room where the cases were, yanked the case out of the frame, took it out into the light and from the boxes in proximity to the apostrophe compartment scratched up a dozen apostrophes.

"A little more careful distributing," she remarked. "would keep such precious things as apostrophes in their place and at hand when wanted."

This was a rebuke that was justified. Nevertheless the compositors, the foreman and the printers generally took her advice as uncalled for. Yet they wonder why her attention to her employer's interests had been noticed and rewarded by a call to come up to better-paid and easier work.

The above are not fancy cases. They are a few of many noticed by the writer in her ten years' connection with the work of a newspaper office, during which she has steadily climbed, not by any extraordinary gift of intellect, but by a perseverance, an attention to business and a determination to protect her employer's interests by industry and carefulness, which guarantee any employee favor and reward.

PACKAGES OF PRINTING.

If you are getting up advertising literature of whatever nature, booklets, circulars, etc., are designing business stationery or wish ideas in preparing printed matter of any description, send $1 to The Inland Printer Company, and an assortment of specimens of the kind you require will be forwarded without delay.

Written for The Inland Printer.

A STUDY OF IMPOSITION.

NO. VI.—BY CHARLES M. BUTLER.

FIG. 28 is a sixteen-page folder, pages reading in sequence, reversing nipper edge. Margins should be uniform on a job of this kind, and paper squared before printing. If for any reason you desire

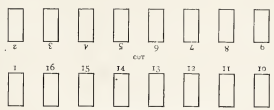


FIG. 28. Folder Sixteen (Reverse Nippers).

a different scheme, say, for instance, that 9-10 is a double page, you can impose from the center as follows:

6 7 8 9 10 11 12 13
HEAD.
5 4 3 2 1 16 15 14

FIG. 28b. Variation of Fig. 28, to show possibility of connecting any two pages desired.

Fig. 29 is a "long" three-fold, regular work-and-turn form; same as a hand or newspaper machine fold

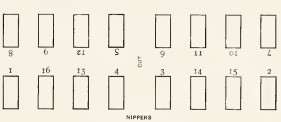


FIG. 29. Long Sixteen.

sixteen after cutting. Used mostly to print sixteen pages of plates where thirty-two blocks are on press, to save remodeling form.

Fig. 30 represents a scheme for laying and turning pages to meet the requirements of memorandum

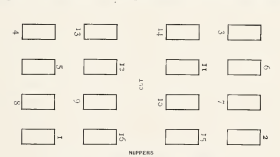


FIG. 30. Memorandum Book Octavo.

or legal forms. The heads of odd pages are toward the binding, or back, the even heads in the margin. The folding is similar to regular oblong forms, second and third fold rolled.

Fig. 31 represents two "long" sixteen-page forms. On the machine using "slit points" these two sections can be folded at once. When pointed with fifteen-

inch points, can be cut twice, after printing, and folded as two separate sixteen-page forms on old-style point machine.

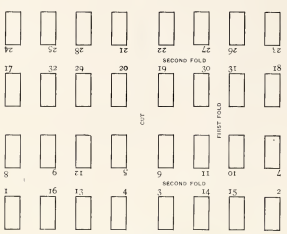


FIG. 31. Double Long Sixteen, Gathered.

Fig. 32 represents the lay used for a double sixteen, inserted, or common thirty-two. Catalogued here among the sixteens to show the simplicity of the

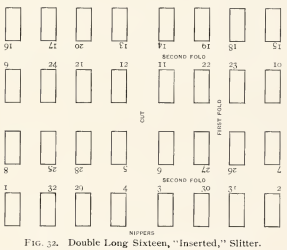


FIG. 32. Double Long Sixteen, "Inserted," Slitter.

scheme. The first fold is the long way of the paper. The second action is in duplicate, a fold at each end through the head margin. This combination fold is less liable to wrinkle and more compact than the ordinary straight machine-fold thirty-two.

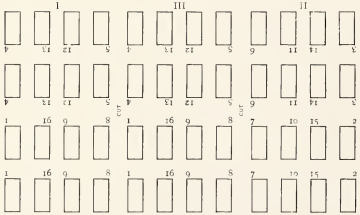


FIG. 33. Double Two-on Sixteen.

An example of a double, two-on, sixteen-page pamphlet form, to show a combination work-and-turn form in action, is given in Fig. 33. To save presswork, a unique way of locking up is taken advantage of in this scheme. The combination calls for two make-readies on the center section. The original make-ready is cut in three pieces, instead of two, as on ordinary forms. Sections I and II remain stationary until complete job is finished. Section III is taken off, without disturbing the others, which necessitates a new make-ready. To avoid moving any of the pages represented in sections I and II, lock up in the cut margins between I and III and II and III when you have a bar in the chase.

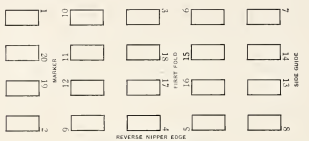


FIG. 34. Four-fold Twenty.

Fig. 34 represents a four-fold, twenty-page, reverse-nipper form. Margin on side-guide edge should be a little less than half the regular head margin.

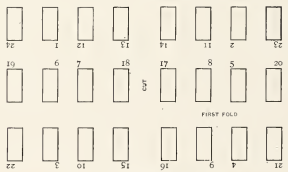


FIG. 35. Four-fold Twenty-four.

Fig. 35 is a regular four-fold twenty-four. Markers are placed in heads of inside section to gauge the first fold by in folding by hand. The margin on the nipper edge should be scant half the margin between the heads of sections forming the sixteen-page.

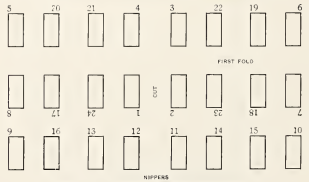


FIG. 36. Twenty-four, Machine-fold, Book.

Fig. 36 is the common "lay" for a twenty-four to be folded in a book folder. The same appliances are used in folding this form as are used in folding a thirty-two; only two-thirds of the first deck of the

folder can be used, therefore there is a limit to the space capacity of sheet to be folded in this manner.

Modern folding machines are equipped with many appliances to facilitate the proper folding of the different weights of paper. Chief among them are the guides (wheels) which direct the paper through the machine without sagging or twisting. Then come the use of perforators and slitters, which cut or perforate the double corners of the sheets to do away with the bunching of folds, common to hand folds; then the rollers, besides fulfilling their mission of turning sheets over or carrying them to other parts of the machine, also act as pressers. So it is possible to fold a thirty-

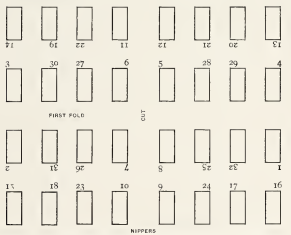


FIG. 37. Most Common Hand or Machine Thirty-two (Pony).

two as readily as a sixteen, and have the book delivered from the machine in a smooth and compact manner.

Fig. 37, the most common hand-fold thirty-two, is also adaptable to the "pony" slit machine and the

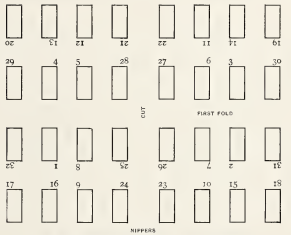


FIG. 38. Machine-fold Thirty-two, Newspaper.

fifteen-inch point folder. This is a regular work-and-turn form.

Fig. 38 is a newspaper machine thirty-two. There are about sixteen different ways of imposing a thirty-two. From any given point represented by an odd page it would be possible to devise a scheme which would bring out the pages in sequence, but backs, folds, etc., might not be formed to be in perfect conformity with the requirements of good bookmaking.

As has been said in the beginning of this work, a folding machine can be found for almost any scheme of imposition devised; the possibilities of folding thirty-twos are so vast that it will not permit of a more extended illustration of them. The foregoing are the most popular and widely used "lays" for the most common machines, and will undoubtedly answer all practical purposes. All other schemes are but transpositions of sections which may be necessitated by the position of page 1 of any form.

On odd forms which are sent to press in two sections, one to back the other, it is well to consider the weight and dimensions of the paper. If the pages are large, covering the full face of stock, it may be too large and bulky to fold by hand. There is a limit to a bindery operator's reach, as there is a limit to the machine's capacity. The smallest sheet that can be folded on a point machine is 16 by 18 inches; the largest depends upon the make of the machine. On forms of the nature of twelves, twenty-fours, forty-eights, etc., on the machine, the full capacity of first deck can not be used. The same action is gone through with as in folding regular eights, sixteens and thirty-twos, only the sheets can not be centered upon the machine, but are positioned off to one side, until the insert section is folded in reducing the sheet to the usual proportions.

No book presumes to catalogue all possible forms. When in doubt about the proper "lay" of a form, have the binder run a blank sheet through his folder and mark the first page for you. From that point it should be an easy matter to verify the position of your other pages. When you are satisfied you are right, then go ahead. No man knows all the "lays" offhand, and it is not a sign of ignorance to have to ask for such information.

(Concluded.)

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

XII.— STYLE AND STYLES.

IN the various papers making up this series of lessons, it may be noted that some elements of display have proved easy to discover by analysis, resulting in their being readily put again into use according to definite practical rules, whereas others are somewhat elusive, not to be handled so freely, but found by the fact that their influence declares their presence.

There are some such elements in typography, as in chemistry, that are hard to separate so that they may appear by themselves. They must be handled rather "in combination," as the chemist would say, mingled with other things — combined with other elements — for which reason it is not possible to deal so simply with them as with other components, nor to reduce their influence to terms of the simple mathematical problem.

This shows, perhaps, that the science of typographical expression is but in its infancy; that time

will enable laboratory workers (i. e., the scientific workers of the composing-room) to discover the atomic weights of all elements of display and be able accurately to state "reactions" as well as *possible* effects. Qualitative analysis, even so far, proves a practical matter in composition, but quantitative analysis, the deeper part of typographical chemistry, remains yet a realm for discovery.

Without knowing in all instances how much of this or how much of that must enter for good composition,



FIG. 1.

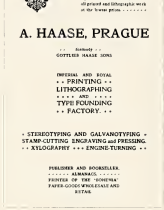


FIG. 2.

the art of typography has to work as best it may, using such knowledge as has been already accumulated; and, indeed, typography has found it possible by technical skill to do many things effectively, the reason for which, or the accomplishment of which, the science of typesetting as yet can not fully or definitely explain. That it will be able ultimately to explain all, we may confidently believe, yet, lacking the certainty of this scientific basis, we can still do many things by intuition or practical experience. We must not throw aside the scaffolding of present helps till the real structure of scientific construction is evident beneath.

In fact, the scientific basis will in great measure but coincide with or corroborate what we have learned through laborious experimenting. Science shows the short and certain route, yet practice often arrives by toilsome means to the same destination by a much longer way.

Now, there is one thing in typography particularly hard to order upon a scientific basis. It is essential and is universally sought, but difficult even to define. This is *style*.

When we find it hard to express the attractiveness of a piece of composition by common and definite adjectives, we say it has style. When we mean it is "up-to-date"— whatever of a thousand and one things that may be — we declare again it has style. When, in an almost antipodal sense, we find it unlike anything past or present, we affirm once more it has style — a style of its own. And yet we can not evade this essential element, for if a thing has "no style" it is worthless, inartistic, not to be noticed, defeating the very aim of display, which is to give character to composition. Style, generally speaking, suggests fitness and freshness, like the requisites of clothes, if you please, of nappy material and natty cut. It means appropriateness; it means nothing hackneyed or worn-out. To speak in the vernacular, it means something that achieves a "hit" or has "go" in it, or indeed something that has made a "hit" long since and still "goes."

A great many things enter into the making of style, so that it is really the result of many elements put together with good judgment making something noticeable in effect. In a word, style is art. This is perhaps the best definition, but it is not a definite definition, and we would perhaps better leave off defining the thing we all recognize, to consider, rather, how it may be obtained and how it may be used.

So many things enter into style, indeed, that we have in typography many styles. There are styles of various periods, styles of various countries, styles of work from different men, styles evidently for different purposes.

Of different periods there is little need to speak, for the old styles so frequently become new styles that all are familiar with them.

As to the styles of different countries, these are readily distinguished by observation. We may say the Germans (Fig. 1) tend to heavy effects, close and rectangular massing of faces, often still suggestive of the black-letter. The Austrians (Fig. 2) swing to rather austere rectangularity, smacking of the "Secession" movement in art. The French (Figs. 3 and 4), on the other hand, seem to love the open display and



FIG. 3.

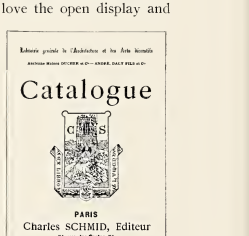


FIG. 4.

light-face roman types. The examples shown herewith are but ordinary specimens, possibly the average, but certainly not as good nor, on the other hand, as poor as may be found in the work from these countries. They show invariably, however, that differences in style exist between the work of different peoples.

However much a certain style may be copied, one country from another, the efforts of imitators will still be characterized as of such or such a nationality. We

treat type or ornament in a certain way, and it may have a Japanese effect, in another and it is Frenchy, in another and it is somewhat or possibly "very" English, or in still another and it will be as if "made in Germany." Whether or not we have a distinctively American style of typography is hard for us to say, since we are so heterogeneous a people. It is difficult to determine right in the midst of the swirl of kaleidoscopic work about us what there is in it to mark our own national characteristics.

Nevertheless, in the midst of all, both here and abroad, we are able to recognize the styles of different men. Who can not tell a Bradley design or at least one that is Bradleyesque? (It is simply for the sake of adhering to a plan in the designation of examples that Fig. 15, Lesson VI, is referred to as his, and Fig. 4.

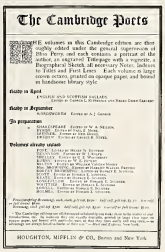


FIG. 5.



FIG. 6.

Lesson IX, as Bradleyesque.) Less popularly recognized, but of great merit and distinct originality are the styles exhibited in the work of the Riverside Press, under the direction of Mr. Bruce Rogers (Figs. 5 and 6), and that of the Merrymount Press, for which Mr. Updike is responsible. There are many others whose output it is easy for connoisseurs to determine from a mere brief perusal without the finding of an imprint.

But in the eye of the commercial patron, style is not an aim in itself. Style for style's sake will never go. It must be of service to publicity, else it is a mere luxury and is not accorded any right in display. Style is strong in "appeal."

Now, as a fact, style does not have to be related so much to the business advertised or the subject presented, as it does to the people to whom the printing matter is to be given. For instance, hardware does not have to be advertised in heavy gothic, Jenson or bold-faced roman, because these are black; nor does any thing about millinery have to be presented in hairline script, in Cushing, or in French Old Style because it is French, or Florentine Old Style because it is fancy. Appropriateness is more a matter of the general design of the display than of the face used, if there is any such appropriateness to be observed; but the main point is to obtain the effect which will be "fetching" to the eye of the one to whom the advertisement is offered, and that which will appeal to his taste. How little the face has to do with it is apparent in Fig. 7, where a mere scrawling, uneven lettering takes the place of neat and regular types, the effect, however, being that of strong and well-patterned display.

A particular face may be used regularly as a part of the adopted style of a company's advertising in order to carry out the theory held by many that familiarity begets confidence and that reiteration brands things deeply into the mind. These relations of the face to style are subordinate, so that it would be well for printers to think far less of them and more of the fact that style in display is made up of many excellences and can not be attained simply by ordering from the typefoundry a series of newly cut types that have been successfully displayed in specimen sheets. In these present "lessons," only one of the lessons was devoted to the choice of type-faces, while at least ten others have been given to other elements no less important. We must not forget that style is the art of employing many factors of attractiveness and putting them together in such a way that they will give harmony, force and "something different" to display.



FIG. 7.

The value of this indefinable property, style, is best shown by example. We have in Fig. 8 three piano advertisements taken from a single copy of a magazine. In these there are marked differences in treatment of type and ornamentation. The one in the center, when compared with those flanking it, is lacking in many points of typographical display as well as in general design. As the advertisement is addressed principally to that portion of the public which does

not already know the Steinway, many might pass it as inferior to the other two without taking trouble to read its claims. The Weber and the Chickering advertisements, not only in the decoration of the page, but in the type display itself, bespeak quality, and this presented to people of refined taste is bound to have effect. often in the magazines nor are they of such intrinsic dignity as to subject, but either of them has a style that puts the center one to shame.

There is an important problem in composition which, before this series of lessons is closed, must at least be noticed.



FIG. 8.

The group of half-page displays shown in Fig. 9 has at center an advertisement that has appeared in about the same style (or lack of style) for years. Its mixed faces of type, its lack of unity, of pattern, of balance, or symmetry, its confusing insubordination of parts, all make it a display that counts for little on its typographical merit, however effective it may be as a statement of business. Claim may be made that style is not needed in an advertisement such as this; never-

It will be recalled that display has been considered as having two aims, one to explain the matter printed, the other to make it attractive. Which of these is to have the preference is hard to determine. We should never neglect attractiveness and good form, and at the same time we should keep as far as we may from obscurity, making everything clear and straight to the point. Yet practically we know that our efforts too often miss this aim, and we fall, upon the one side,

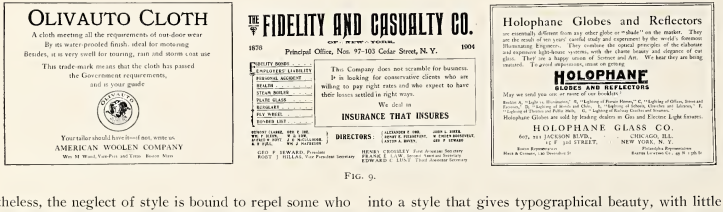


FIG. 9.

theless, the neglect of style is bound to repel some who feel that an efficient company will employ only efficient workers, even to the advertiser or printer who designs a half-page display. Thus poor typography, upheld by a business concern for many years, prejudices some people by its suggestion of carelessness or ignorance, either of which is a serious thing even in underofficials of a business house. The other advertisements presented as examples in Fig. 9 have not appeared so into a style that gives typographical beauty, with little thought of the matter, or, on the other side, into a style that makes the sense of the copy almost everything and form but little. How to strike safely between them is the problem. Or rather, how may we hit the mark which swings of necessity now toward the one side and again toward the other?

On the one hand we must beware of overdisplay. Too many startling lines or emphatic words are the

bane of artistic composition; they do not make the matter clear, for they stand in each other's way. Too much breaking up of the copy, likewise, does not facilitate its entrance into the reader's mind. A firm wedge or a rod with a single point goes better into wood than a many cornered block or even a pitchfork of several tines; and so a united, graded, properly subordinated succession of display lines will do far better than several points thrust out together. The concentrated fire is more effective than scattered shots; therefore, some

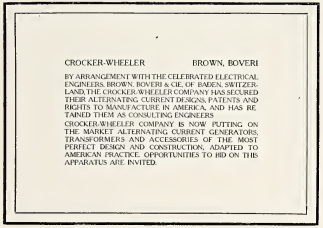


FIG. 10.

of the ammunition should be held back to follow up what is given first.

On the other hand, overornamentation or a too extreme adherence to form — for form's sake — turns typography into mere formal decoration of the page.

But the style attained by a decorative treatment in type composition sometimes is compensation for a little sacrifice of legibility. For instance, with the example in Fig. 10, attention may be attracted by the peculiarly plain effect of the couple of paragraphs set in capitals apparently without any heading, and if this succeeds in appealing to the man who has turned the page, he will undoubtedly read into these paragraphs to see what they are about, and will read much farther than if the announcement were put so plainly on the surface that a glance would have sufficed. The possibility of his getting any of it is risked altogether on the attractive power of the composition, for the display actually conceals the matter, being indeed an extraordinary example of a display "of the whole." The man who looks must take in the whole general effect at once and be drawn to it, or he will see nothing and pass on.

This illustrates remarkably the truth that a piece of typographical display may be the stronger for a little obscurity, provided the style of display is such that it is sure to be noticed. If the compositor feels certain that the shape or the pattern or the ornamentation of his work — the style of it, in fact — will appeal to the people to whom it will be shown, he can let go of that anxiety to get a foot within the door before the door is closed, which animates some in their setting of display, for the achievement of a "taking" style is an "open sesame" to attention. Thus by the bibliophile and by people of an artistic turn, matter in dense blackletter is carefully considered, if it pleases the eye; and as they do not hasten away, but "dwell" on it, so to speak, style gives the matter great chance to be read even if it is not arranged in anything clearer than a block form. And so, also, any display set in the style which may appeal to the public sought after need not be arranged for quick comprehension, nor be predigested. The people will take the trouble to read, if they like the looks, and the display, in such a case, is a display of the whole rather than a display of parts.

Whenever there is an uncertainty as to the "appeal" of the style employed, to depend upon that rather than upon clear catchlines, together with attractive form and decoration, is assuming a great risk. A strong heading (as in Fig. 9, Lesson X), supported by decorative typework, even if the decorative work consists again of artistic effects that are not designed for quick reading, adds knowledge of contents to the attractiveness of form and thus makes a double effort at attention. If the style fails to please, the heading may hold the attention. If the heading does not interest, the style may still hold the eye long enough to enable it to see something that does interest.



FIG. 11.

The display which is all or almost all set according to the rules of subordination may still make use of pattern, proportion and ornament without disturbing arrangement. Open construction like this, however, needs space. Space being often so expensive a commodity in printed work, however, the advantage of the title-page form of display is denied usually to the advertisement, and the crowding of matter makes consideration of style a thing of great importance. If there is not room for much white space, to open lines and leave them long or short as desired, and if balance becomes simply a problem of squaring, remember that even here many elements of display may still be brought in and no amount of crowding should be allowed to crowd out style.

(Concluded.)

I HAVE taken THE INLAND PRINTER for several years and it has proven a helpful guide to me, and I would not do without it, at any price.— *L. Wietlispach, Streator, Illinois.*

Written for THE INLAND PRINTER.

A MATTER OF FACILITY.

BY GEORGE SHERMAN.

THERE is an appreciable distinction between "red tape" and a practical system of expediting and economizing in the composing-room. The man who invented the method of roach extermination that entailed their capture individually, that he might pry open their jaws with a patent instrument and inject the death-dealing fluid, can be compared with the printer who spends an hour each day in carrying out the details of a system of "red tape" that saves but fifteen minutes of labor in actual production. Oversystematizing is far more dangerous to profits than lack o' system. An article by a recent writer convinces me that there is truth in this contention. He describes at length a patented system for keeping track of the actual printed impressions and the running time during "throw-offs" on platen presses. The idea embodied an electrical connection with the "throw-off" that actuated a bell on a registering board close to the foreman's desk. Whenever a feeder operated the "throw-off," the foreman would be informed of the fact that a certain press, represented by a corresponding bell on the board, was making useless impressions. Imagine such a system in operation in a large shop, with from fifteen to twenty platen presses running on commercial work! Two or three clerks would be kept busy entering the lost time in the various columns allowed to the different presses, and the confusion of ringing bells would create pandemonium.

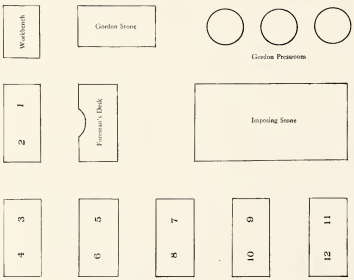


FIG. 1.

Withal, where is the profit therefrom? Still, the writer claims such a system to be in actual operation. Systematizing of this kind is "red tape," pure and simple, but it is only one of innumerable ideas of a similar nature in operation all over the country.

At the inception of this paper I had in mind an ideal composing-room, wherein every effort is fraught with results, and where the cost of production is reduced to a minimum — a systematic arrangement throughout, unburdened with freakish devices.

Take, for instance, the simple matter of arranging cabinets. How much time is ruthlessly wasted in the average office in answering questions regarding the location of special characters, accented letters or

INDEX TO CABINETS

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Radical Signs	1
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Satanic	24
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Winchell	32
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FIG. 2.

little used fonts of type. In many cases the foreman, and even the distributer, are unable to locate them impromptu. True enough, it requires but a few days for the stranger in an office to familiarize himself with the location of the regular fonts, but he will do so with difficulty if the various sizes of different series are intermingled in the same cabinets. At the cost of but little time and effort it is possible to arrange any composing-room, no matter how large and varied the supply of type-faces, so that the stranger will be as perfectly conversant with the location of materials on his first day as the man who was brought up in the shop. Let us suppose, for example, that the cabinets of a certain office are arranged as illustrated in Fig. 1.

Or, for that matter, let the arrangement be otherwise, if the shape of the room so demands. Number all the cabinets in consecutive order, commencing with 1, the stand occupied by the specialist, or the art printer, perhaps. This stand (No. 1) should contain all the ornaments, special auxiliaries, signs, etc., as the necessity of using them will occur more frequently to the men working at that end of the room. Body-type, head letters and sorts for these faces should be placed in the stands farther down the line, among the catalogue and book hands. We will presume, of course, that the job fonts are all arranged in series, each family in one

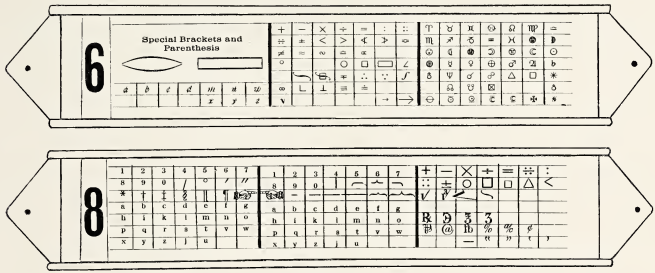


FIG. 3

cabinet. By printing an alphabetically arranged list of all the materials in the shop, with each article and every font of type numbered as per the cabinet in which it is located, the perplexing problem of case-hunting is at once disposed of. An index to cabinets of this kind is illustrated in Fig. 2. These devices should be printed on cardboard, suitably framed, and one should be hung in every alley in the composing-room. Every man in the office should be furnished with a set of, say, six to a dozen small cards containing the number of his stand. Now, if it should become necessary for a compositor to remove a case from any of the cabinets, he should lay one of these cards on the next case below. This procedure will save much time in even a medium-sized office. If, perchance, another compositor should require this case while thus in use, he will not be put to the trouble of running all over the shop trying to locate the missing font. The card on the next case below will tell him at once where to look for it.

Most large offices have countless auxiliaries and signs, some of which are in daily use, while others are called for only periodically. The characters that are used occasionally are the ones that cause all the worry and delay. The foreman, the distributer, the apprentice, every one in the shop, is at a loss to know where this seldom-used character is located. I have seen hours spent in useless search for just this kind of elusive material, and finally the foreman was compelled to send to the supply house for the missing sorts. Then, a few days later, to the chagrin of all concerned, a cap. box, full to running over, of these very sorts, is found stowed away in some cobwebbed case at the far end of the room. How different if all these auxiliaries were kept in special cases in cabinet No. 1, each case labeled as designated in Fig. 3. Then if, for instance, the six-point astronomical sign of conjunction is required, the compositor will go to the index to cabinets and see that the astronomical signs are in cabinet No. 1. Running down the cabinet, he will at once recognize the large figure 6, which indicates six-point, and on this label he will find the required sign indicated as being in the third tier of boxes from the front, in the fifth box from the right side of the case. Simple, isn't it, but wonderfully efficient.

It will be time saved in setting if the horizontal ruling is inserted with a pen after the labels are printed.

HISTORY OF COMPOSING MACHINES.

The *Deutscher Buch- und Steindrucker,* the "Inland Printer of Germany," in a recent issue says: "From the press of The Inland Printer Company, at Chicago, appears a 'History of Composing Machines,' by John S. Thompson. It is by far the most comprehensive work of its kind in English. It is particularly distinguished from Carl Herrmann's earlier 'Geschichte der Setzmaschine' by a larger number of illustrations. It draws copiously upon this universally known authority on the subject. Like Herrmann's work, it has a well-arranged enumeration of the more or less feasible attempts at construction, and a more thorough description of the really practicable machines. The account of the various attempts to solve the problem of justification is very interesting. This very problem, originally presenting great difficulties, has been independently solved in most diverse ways. A chronologically arranged list of all the patents taken out in England and the United States on composing machines and special features of the same is appended to the text. The price of the very well made book is quite 'American'; it costs $3 in cloth and $4 in leather."

THE BITTER END.

A little girl was asked to write a sentence using the expression, "bitter end." She wrote: "A big dog chased my kitty and as she went under the porch he bit her end."

Written for The Inland Printer.

HOW TO INCREASE YOUR BUSINESS.

NO. I.—BY "JOHN MILLS."

IN the first place, *take a personal interest in every job which goes through your establishment.* A great many printers seem to have the idea (if one is to judge by their actions) that it pays to assume an independent attitude toward their customers, and not to appear too anxious to do their work, but rather to act in an "I-don't-care-an-awful-lot-if-you-don't-send-your-work-here" fashion. Such printers almost invariably use as their argument the claim that if you appear too anxious you are sure to be taken advantage of; also that an independent manner rather creates a favorable impression. I do not know whether that way of doing business is successful or not — for the simple reason that I have never tried it. But I have a method which I know *is* successful, and it is an entirely different one. My method, as stated above, is to take *a personal interest* in every job which goes through my establishment.

Let us suppose one of the wholesalers has a catalogue "on the tapis." The "independent man" (personally I would prefer to call him "the careless man") is sent for to give a tender. Probably the day after he gets the message, he calls on his prospective customer and is quite nice and obliging — for the first interview. But the first interview is also his last. He goes back to his office, lights his cigar, makes up his tender, marks his price on the corner of a sample sheet of the paper he intends using, and then sends his message boy down to his customer with the sheet and the price. Sometimes he gets the contract; sometimes he doesn't.

Probably you recognize the picture — there's a host of them, and they are scattered all over the country.

And now for the contrast. The printer who recognizes that personality is a valuable advertising asset is also sent for. He goes down at once — but he does not go empty-handed. He calls to mind the line of business his customer is in, and takes down with him half a dozen catalogues or price-lists he has done of a similar nature —"just to show you what we can do" he tells his customer. He learns what his customer wishes, and then goes back to his office to make up his tender. But on the way there he stops at the wholesale house. He gets enough sheets of two or three different kinds of suitable stock to make complete "dummies" and has them bound in correct fashion, so that his customer can tell at a glance just what his catalogue will look like. Then, a few hours later, he knocks at the door of his customer's private office, armed with his "dummies" and his tender clearly and concisely typewritten beneath a striking letter-head design. He does not wade at once into the question of price — that, to him, is a secondary consideration. Rather, he spreads out his "dummies" before his prospective customer, explains the difference between them, throws out a suggestion or two about them, and then, as a final measure, gives him the tender and leaves him to "think the matter over." But not for long. Next morning he is on the spot again — "just to see if there is any further sample he can submit." Perhaps the customer has by this time made up his mind to whom he is going to give the contract — perhaps he hasn't. In the latter case "the man with the personality" wishes his customer a bright good morning and makes his exit, to return again next morning with "something that would be just the thing for your cover stock" or (if the contract is large enough to make the game worth the candle) a specimen cover-design. And so on, until the job is decided one way or the other, he finds some excuse for keeping in touch with his prospective customer — and his prospective customer's catalogue.

So much for the contrast. How does the "catalogue man" view it? If he is a practical man, he will readily recognize that, other things being equal, the job is safer in the hands of the man with the persistent manner. But probably there is a difference in the price ("the man with the personality" is not the kind of a man to work on a three per cent margin of profit). Let us suppose there is a difference of ten per cent in the tender. Who gets the contract? In nine cases out of ten the "catalogue man," after weighing carefully the pros and cons, slaps his thigh, gives vent to the exclamation "It's worth the difference to have a man like him printing your catalogue," and the next time "the man with the personality" calls, he goes away with a happy smile on his face, and a bundle of copy under his arm.

But he does not let his personality end there. If the contract be a lengthy one, he is sure to drop in once or twice on his customer (no longer his *prospective* customer, but his *customer*) to make sure that he is satisfied with the progress and style. Ten to one, he will take down in person the proofs of the cover, or some other important part, so as to be on the spot to offer suggestions — at all events he is sure to take down the first complete copy himself.

Do you blame a manufacturer for making a man like that his regular printer? I don't. It takes a lot of work off his shoulders and worry off his mind to feel that his printer is taking *a personal interest* in his catalogue, and he is willing to pay the extra ten per cent or so to have that satisfaction.

It is that kind of a printer — the one who takes *a personal interest* in his work — who finds his business — and his bank balance — on the increase.

Are you "the man with the personality" — or are you the other fellow?

Here is another way:

The constant, ever-present cry of the twentieth-century advertiser is for "New Ideas." "Give me something new, something Brown, Smith and Jones have not seen yet, something that will *command* instant attention!"

The printer who can supply that demand — who can feed the advertising appetite for "newness"— is the printer who is bound to be a successful printer. But how is he going to supply it?

How, reader, did you gain the talent which enables you to read this article. Was it not by beginning with the A B Cs and gradually climbing higher and higher up the ladder of education? The same rule must be followed by the printer who aims to supply the demand for "newness." He must educate himself up to that demand.

One of the finest text-books for use in this "school of education" is "the experience of other printers." Almost every printer has a set of sample drawers or some other arrangement for keeping samples of his work to show his customers. I have one, too. But I have a drawer or two in that set, the contents of which my customers never see — and that drawer is replete with specimens of "gems" of printers' art — *other printers'* art.

One of the first steps that I would suggest is to have a drawer in your office for these "gems"— the second step is to fill it. The third step — and the most important one — is to use them.

"What, would you make me a copyist?" you say. No, I would not have you "copy" other printers' ideas — I would not do that myself. But I would have you *study* other printers' ideas. Study their beauty; study their defects; study the adaptability of the type to the text; of the ink to the stock. But above all, study them with a view to increasing your own originality, with a view to improving on them, and with a view to benefit by the experience — and mistakes — of others.

"Text-book" No. 2 is a monthly one and is in magazine form. I know of no better way of educating yourself to "newness" than by seeing the work and reading the experience and suggestions of others as contained each month in THE INLAND PRINTER and kindred magazines.

Still another "text-book" that I would suggest is one published by the typefounders. It is the typefounders' sample sheets. They get hold of some original compositors and color artists, these typefounders, and the printer can not afford to consign their monthly or weekly envelope to the waste-basket without a careful digest of its contents.

These are a few of the means to the end, but there are many others which I can not enumerate here, as they vary according to the local conditions. But with these few means as a foundation to work upon, the willing "student" may (if endowed with any originality) soon climb higher and higher to perfection.

Perhaps you ask, "Is it worth the bother? I can get enough to keep things going without any extra effort, such as you mention." If you are satisfied with existing that way, it is not worth the bother, because the man who is satisfied with things as they are, without any ambition to lead the van, has not enough originality in him to be successful in the getting of "New Ideas"— or, for that matter, in *anything*.

But to the enterprising, progressive printer, the search for new ideas will be found well worth the effort. For, as I said before, the cry of the twentieth-century business man is for new ideas, and he is willing to pay — and pay well — for printing that bears in every line and rule the stamp of newness and originality.

(To be continued.)

THE CUSTOMER IS THE JUDGE.

A photographer once remarked: "When I was young at the business I would always take the greatest pains to get every picture to please me. Print after print would be made, until at last the desired result was achieved. And very often, after all my trouble, the customer would say something like this: 'It's perfectly horrible. It's not a bit like me!' Now," and he smiled, "I simply put the plate through with the least possible labor and time, and results are fifty per cent better."

Doesn't it often seem as though many foremen of printshops resemble the picturetaker? Hours of time, multitudinous explanations and lots and lots of gray matter are spent on a job which the customer in very many instances rejects. Should the compositor be a disciple of the school of simplicity and his foreman an advocate of the rapidly dying "fancy" vogue, it is certain that considerable friction will be added to the wasted time.

It is fairly safe to assert that the simplest and most direct method of getting effects will, in nine cases out of ten, please the customer, as well as be productive of the least unpleasantness and the most profit.

We have known both kinds of offices. In the former it was an iron rule that everything that went from the shop was to have the foreman's "individuality" stamped on it, whereas in the latter the design and style of each job were left entirely to the compositor, merely providing for the foreman's approval. The results were as diametrically extreme as could be. Printers in the first-named place either disregarded instructions entirely or endeavored to absorb the foreman's style, disastrous results following each. In the second, the firm got the benefit of good ideas from each man, and was noted throughout the city for the character and originality of its work.

Whatever else there is to be said, the first and most important thing is: Printing must pay. And if simple — yet artistic — effects please the customer and are produced in one-half the time, then everything logical and reasonable says: Use them. — *John H. Clayton, in the Practical Printer.*

ARBITRATION IS POPULAR.

In refusing to submit their case to arbitration, both employers and employees act entirely within their rights, but their attitude, as a rule, is impolitic, particularly if the sympathy of the public is sought. Arbitration, just at present, is popular, and a refusal to accept that method of adjusting differences is construed by many people to be a confession of weakness on the part of those who decline to submit their case to its processes.— *The Master Printer.*

FINDS NEW WRINKLES MONTHLY.

I have taken THE INLAND PRINTER for years and always find some new wrinkle in it each time I get a glimpse of it. Any one wishing to make a success of the business can not afford to be without it.— *Fred J. Schroeder, Oakland, Maryland.*



Drawn for The Inland Printer by W. J. Enright.

THE CAPITALISTIC PRINTER—AS HE SEES HIMSELF.

(Continued.)

The INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, Editor.

Editorial Contributors — Arthur K. Taylor, F. W. Thomas, Edwin B. Dewey, W. B. Prescott, R. C. Mallette.

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H. G. Tichenor, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES.

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.

6-4

EDITORIAL NOTES.

PRINTERS' ink continues to gain in popularity with advertisers. A celebrated piano-manufacturing concern, which has heretofore imported pianists of note to give concerts and use the firm's instruments — this having been its chief form of advertising — now indulges freely in newspaper and magazine space. It is said that the losses on some of the concert tours were large, and it is presumed the company concluded the more popular method of publicity to be the cheapest and best.

A TRANSATLANTIC exchange commends the "noble work" of teachers in the technical classes which abound over there, as it regards them as laboring for the future glory of the craft. In its view — and it is unassailable — the hope of the trade is the apprentice, and employers should not only interest themselves in securing the right class of boys, but assist them in getting a technical education whereby they can obtain an idea of the why and wherefore of things. Such a policy would prove profitable to all — the employer, the apprentice and the craft.

BEFORE the introduction of machines there were visions of fortunes awaiting the owners and users of the long-looked-for innovation, when the names on the pay-roll would be reduced by a half or two-thirds. The immortal bard's comment on the plans of "mice and men" is applicable, if there be any truth in these two luminous sentences — and who can a doubter be? — from the Bulletin of the New York Master Printers' Association: "The exclusive Linotype composition offices should get together. The present rates for machinework are much too variable and far too low for legitimate profit."

THE *Unionist*, of New York, the especial champion of Typographical Union No. 6, has again changed owners, Mr. J. W. Sullivan having sold his interest to Mr. J. H. Delaney, one-time president of Big Six. The new editor knows a good thing when he sees it, as the following extract attests:

> The Inland Printer should be in the hands of every printer, be he employer, journeyman or apprentice. It is invaluable to those who want to improve in business methods and in the knowledge that makes men masters of the trade. Its articles contain many useful suggestions and its artwork in display advertisements furnish specimens of work that stimulate the artistic instinct in members of the craft.

PRESIDENT LYNCH, of the Typographical Union, declares that now is the time to talk eight hours, while Mr. Hudson, of Kansas City, militant opponent of the union, says five or ten years from now will be the appropriate time for discussion. It begins to look as though these two representatives of warring ideas are not so far apart after all. There are no irritating questions of principle at stake, no dire ruin

to the trade prophesied, no allegations of tyranny — just a question of expediency. Now, who has the wit to span this chasm of time which separates the contending factions? From the present outlook, should such a statesman appear on the scene and "make good," he would within a few years be acclaimed and acknowledged a hero in affairs typographical.

ADVERTISERS having agencies abroad will do well to heed the suggestion recently sent to THE INLAND PRINTER by Mr. A. G. Allen, advertising manager and manager of the printing and publishing department of the Robinson Industries, Rochdale, England. Mr. Allen writes: "Permit me to suggest that it would be perhaps worth while were you to induce your advertisers to always insert the address of their British agents. THE INLAND PRINTER is very extensively used in England — more extensively than your subscription list shows — and it is very annoying to write American houses and be notified that the inquiry 'has been passed to our British agents.' The lost time and the irritation, to say nothing of the extra postage, could be avoided by *always* advertising British agents at foot."

THE winter's happenings in Russia seem to show that the suppression of labor organizations does not do what the suppressors desire — make strikes an impossibility. A strike of unorganized workmen is in this country, as it is in Russia, a turbulent and costly affair. The so-called Debs strike of nearly ten years ago and the more recent anthracite miners' strike are cases in point, for at the inception of both the men involved were practically unorganized. As labor becomes proficient and intelligent, and, therefore, profitable, as it is becoming in Russia, it will make its voice heard in some manner, and in our opinion the logic of events supports those who hold the union to be a conserving force, in that it acts as a deterrent on rapacious employers and as a safety-valve for the overheated feelings of employees who feel that they have wrongs to be righted. W. B. P.

IT can not be said of British journeymen printers that they are improvident when transacting business in their collective capacity. The London Society of Compositors, with about eleven thousand four hundred members, has assets amounting to the comfortable total of over $350,000; while the Typographical Society, whose jurisdiction covers the British Isles, except London and Scotland, is worth about $270,000, and has eighteen thousand members. The Scottish organization has in the neighborhood of four thousand members, and is said to be proportionately as wealthy as the Typographical Society. These figures look stupendous when compared with the surplus of American unions, and yet, when the comprehensive beneficial system is taken into consideration, the dues paid by Britons are astonishingly low, those of the London society being, it is said, only one shilling (24 cents) a week. There is a reason for large surpluses and the payment of great sums in benefits with low dues, and much of it is found in superior business management. This is not confined to economical administration of affairs and gratuitous service for work which is usually paid for on this side of the Atlantic, but the funds are invested in industrial and other stocks instead of being on deposit in banks, as is the almost universal rule with us, which indicates that the British unionist places more confidence in his officials than does his American brother. And, by the same token, this quality of good management has as much, if not more, to do with the success of a labor organization as mammoth funds, of which so much is said by a school of unionists, and of which so much is expected by the average member. A continuance of careful and diplomatic administration will in time place an organization on such a plane that the need of funds for offensive and defensive purposes will be reduced to the minimum. And that is the strongest kind of a strong union. W. B. P.

WHILE it is always safe for the country editor to damn the administration at large, it is not financially safe to offer criticisms of the walk and conversation of the men with a pull in a ward caucus. It comes too near home. This is the attitude taken by Mr. R. W. Strong, editor of the *News*, New Richmond, Wisconsin, in his letter in this number of THE INLAND PRINTER. Mr. Strong believes in the results of his experience and that experience teaches him it is best to "Feed Sugar to the Flies." "Fair and softly goes far in a day" is a canny Scotch proverb which Mr. Strong holds to, and though it may make a rather wobbly newspaper, it probably safeguards the editor. The advice of THE INLAND PRINTER to the editor who wants to reform abuses and is afraid of the financial result is concise: "Don't prod — take a club."

IN reviewing a case arising out of a chapel squabble involving the union, an Irish judge took occasion to say: "Trades unions are admirable things. They do not restrain trade; they do not mean oppression to the masters, and they subserve the interests of the workingmen. But legal, honest working out of trades-union rules is one thing; the abuse of them another. The danger of trades-unionism is that friction between the members themselves, sometimes about small matters, may end in great abuse and great loss and injury to individuals." We are not informed as to the name of this jurist. It would be a pleasure to mention it, for seldom do we hear so much from the bench on a purely industrial question that accords with our experience and observation. And especially do we commend to trade-unionists the clear-cut comment of this friend of theirs contained in the last two sentences of the quotation. W. B. P.

HE HONORS THE CRAFT.

THE denial of a recent report that Greenland's lone editor and publisher had gone to the Great Beyond has been the occasion of directing attention to this unique personality, Lars Moller by name. A correspondent of the Glasgow *Herald* gives a sketch of his life work and struggles which well bears repeating for an audience of his fellow craftsmen:

"Possessed of more than the average intelligence of the Eskimo, and strongly interested in the enlightenment of his nation, Moller journeyed, in 1862, to Copenhagen, where he sojourned for several months in order to study the methods of a more advanced civilization. The astonishment which the strangeness of his new surroundings awakened having been got over, he immediately set himself with tireless energy to learn all that the arts of civilized Europe could teach him in the short time at his disposal. Journalism proved especially attractive to him, and during his eight months' stay in Copenhagen he became a compositor, learning printing and engraving; he also acquired a knowledge of bookbinding and photography. Thus equipped with the necessary knowledge of the work, he next purchased the machinery required to set up a newspaper, and returned with them to his native land, where he started a paper with the melodious title of *Anteragagdlintil,* which has appeared now for over forty years. The entire expenses connected with the enterprise have all along been defrayed by the Danish Commercial Society, the members of which were at first rather inclined to view the whole attempt as an amusing experiment. The small sum of $625 covers the yearly cost of publication. An edition of the paper consists of from three hundred to four hundred copies and it lies entirely in the editor's discretion when an edition shall appear, there being no fixed date of publication. As Moller has to gather the news, set up the type, print the paper, and distribute it, it can be imagined how slow and laborious his task must necessarily be. As he advanced in years the editions of the paper appeared at longer and longer intervals, until the assistance of his son put fresh life into the enterprise, which is now in as flourishing a condition as ever."

COST OF MAGAZINE ADVERTISING.

"PRINTERS' INK" has the habit of publishing a statement giving the number of pages and agate lines of advertising contained in the principal popular magazines. At a rough calculation, it estimated the gross receipts of thirty-one publications from this source for November at $1,009,783. A gentleman became so interested in the matter that he wrote the publishers asking them to give the net line rate paid by advertising patrons. Many furnished the desired information, and from this and other data a statement was prepared showing the net amount received, minus commissions. Publications marked with an asterisk are those whose publishers made no report, and the figures are estimates; but the investigation shows the amount paid for advertising in the respective magazines for November to be:

Ladies' Home Journal		$ 133,600.00*
Butterick Trio:		
Delineator	$111,582.75	
Designer	10,662.55	
New Idea	9,813.05	
		132,058.35
McClure's Magazine		77,000.00*
Munsey's		70,987.95
Everybody's		70,000.00*
Scribner's		48,000.00*
Century		45,000.00*
Woman's Home Companion		43,965.00
Cosmopolitan		38,700.00
Harper's Monthly		37,822.50
Success		36,410.32
Review of Reviews		32,266.56
Leslie's		27,770.40
Ladies' World		26,000.00*
Metropolitan		25,000.00*
Pearson's		15,000.00
Good Housekeeping		15,000.00*
Strand		14,850.00
Booklover's		14,163.60
Ainslee's		13,020.75
Smart Set		12,300.00*
Harper's Bazaar		11,955.20
Argosy		11,558.55
World's Work		11,020.00
Red Book		9,800.00*
Country Life		9,438.88
Outing		6,877.98
Lippincott's		6,200.00*
World To-Day		4,621.44
Atlantic Monthly		4,300.00
Total		$1,005,587.48

After making allowances for November being one of the ebb-tide months for magazine advertising, the total is amazing, while the standing of the various publications as advertising mediums is no less interesting.

A JUDICIAL REVIEW.

IT is customary with printers to attribute the satisfactory conditions following the introduction of machinery into the composing-rooms to the strength and activity of the typographical unions. George E. Barnett, Ph.D., in a recent issue of the *Yale Review,* in a study on "The Introduction of the Linotype," takes the view that the popular conception is not entirely correct, and, in the interests of truth, should be modified. The article is a judicial review of the question, in which the most striking feature is this dash of iconoclasm. The doctor does not deny, but rather asserts, that the union was a most important element in bringing about the shortening of the working hours which accompanied the advent of machinery; but he does controvert the belief that the power of combination was solely responsible for keeping typesetting machines out of the hands of all forms of cheap labor, instead of encouraging it, as has usually

been the case with the introduction of labor-saving appliances.

Doctor Barnett finds that, as yet, substitutes for hand composition are of such a character that their greatest commercial success can be attained only by the employment of a high class of labor — higher, even, than the old system demanded — while the history of machinery generally demonstrates that it supplants a superior for a much inferior class of labor. He concedes, however, that fear of a boycott would have kept many newspaper managers from opposing the union, but does not believe that that or any other form of persuasion or coercion would have permanently succeeded if the union's position had not been economically sound, i. e., in keeping with the highest development of the machine. In other words, this investigator is of the opinion that when the union advanced the claim — as it did in season and out of season — that its members were best fitted to make the machines profitable, it played its strongest card — one far superior to threats to boycott or touching the sympathetic nerve by appeals to employers not to discharge old employees. This is undoubtedly true, though perhaps not as fully realized during what has been termed the transition period as it is now. In proof of this conclusion, it may be recalled that, where attempts had been made to utilize unskilled labor on anything approaching a large scale, in the vast majority of cases the ventures were abandoned; and, as the doctor points out, non-union concerns substantially employ none but printers as operators, while the proportion of female to male employees is less than under hand composition, and no great desire to employ apprentices is manifested. So far as the union was responsible for preventing experiments with cheap labor, it benefited employers and machine manufacturers quite as much as it did the journeymen.

In order to clinch his argument, Doctor Barnett asserts that, had its militant force been the chief reliance of the union, it would have achieved its greatest measure of success at the outset. On the contrary, the most trustworthy available statistics show that the union has gathered into the fold a steadily increasing percentage of operators, until now, as nearly as can be ascertained, ninety-four and one-fourth per cent of the male and sixty-two and one-half per cent of the female operators in union jurisdictions are members, as are ninety-two and three-fourths per cent of all employees connected with machines. Apropos of female labor, it is significant that there is less desire to hire women as operators than there was as hand compositors.



THE HERETIC.
From photogravure by R. Golicke & A. Willborg Company, St. Petersburg, Russia, published in Klimsch's Jahrbuch, 1904.

The article teems with observations that can not fail to interest those who are concerned with the question how the revolution was effected. Doctor Barnett apparently believes that members of the union are not yet freed from the fear that non-printers can successfully operate machines, else they would relax their apprenticeship rules. This may be an element in the structure supporting existing restrictive apprenticeship rules, yet fear of the non-printer is not the main support of the regulations. The doctor, as has

been mentioned, is of the opinion that the typographical union was a great factor in the happy solution of the problem which machinery presented, and that it took full advantage of its strategic position and handled its side of the question with commendable skill; yet he holds it would be unwise to say that another labor organization of similar strength and capacity could, if confronted by a machine that merely required "tending"—thereby displacing entirely or to a great extent skilled labor—secure equally satisfactory results.

All this corroborates strongly what has been stated time and again in these pages, and is of sufficient importance to bear reiteration: That any clearly uneconomic policy—one that is wasteful and flies in the face of common sense—on the part of a trade union can not endure for any length of time. It may prove annoying and irritating, but it can not become a part of the permanently enforceable regulations of the organization. Had the assumption that it required a high grade of labor to produce the best results on typesetting devices been erroneous, all the power of the union and the benevolent impulses of kind-hearted employers could not have prevented the most profitable class of labor being employed, and ere this the percentage of printer-operators on machines would have been a moiety of what it is, and steadily decreasing. If trade-unionists and employers would keep in mind the limitations of the labor organizations, strife after the impossible would cease on the one hand, and denunciation of the unions for their supposed destructive intentions and ability would decrease on the other.

There are certain economic laws which refuse to be set aside. If we remember this, and eliminate the strife-breeding notions mentioned, much will have been done to clear the atmosphere. W. B. P.

SOME CIRCULATION REFLECTIONS.

THE mere trifle of $4,000 for an advertisement on the back cover-page of a magazine does not feaze the self-assertive publishers of *Everybody's*. They profess that their enterprise helped "Frenzied Finance" quite as much as the Standard Oil Nemesis assisted them, and are protesting that they will be circulating three million copies next Yule-tide. Sir Alfred Harmsworth is reported to have said that *Everybody's* was deserving of five million circulation, and the publishers have determined to earn the hustling baronet's "Well done!" That's sublime optimism and rare self-confidence, so their fellow publishers think. But the hope is not impossible of realization when viewed in the light of what has been accomplished in the magazine world, and it may be we are on the eve of a revolution in the reading habits of the people, in which the magazine will partly fill the place so long held by the daily press as a molder of public opinion. It is significant that the monthly publications which have made the most progress and created the greatest furor in the recent past have been those which have devoted attention to matters supposed to appeal peculiarly to the masculine element, while heretofore the gentler sex seemed to have been the especial solicitude of the editors and publishers of the cheaper monthlies. Whatever this and the present reform tendencies of such publications may portend, their enhanced popularity attests the always increasing demand for the printer's product, which is a cheering reflection for our readers.

THE BOYCOTT BOOMERANG.

IN buying and selling labor, as in buying and selling commodities, there are ethical rules within which the conflict of trade may be carried on. Outside of these principles is the wide range of offensive tactics, personal assaults, burning of property, destruction of machinery, intimidation, slander, depreciation by advertisement, blacklisting and boycotting. As an evidence of the usefulness of one of these methods, the following circular, sent to a large manufacturing establishment in Massachusetts, will no doubt be interesting to our readers:

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS,
LOCAL UNION NO. 9,
PAPER RULERS OF NEW YORK AND VICINITY.
NEW YORK, January, 1905.

To Whom It May Concern:

In a circular issued by this organization a year ago, we requested stationers and others to examine the ruling in books, etc., produced by the firms of Boorum & Pease Company, and Liebenroth, Von Auw Company, of this city. We have reason to believe our request has been complied with and the inferior quality of the work has been demonstrated. We again call your attention to this matter and ask you to continue the close inspection, as the class of workmen employed by these firms has not improved.

We have made several attempts to settle our difficulty, even invoking the aid of the Civic Federation, but the firms' answers have invariably been in the negative, with the statement that "they would consult in no way with organized labor."

The product of these firms has been placed on the "We Don't Patronize" list of the American Federation of Labor, and we are assured of the support of organized labor through this medium.

In conclusion, we wish to extend our thanks for past favors to us and to express a hope for a continuance.

Wishing you a prosperous New Year, we remain,
Very respectfully yours,
LOCAL UNION NO. 9,
Paper Rulers of New York and Vicinity.

The organization sending out this business-like document must be congratulated on its success, from the effect produced on the mind of at least one of the recipients as displayed in the letter to the editor of THE INLAND PRINTER here subjoined: "We attach a sample of printed matter which is being continually fired into New England and elsewhere by Union No. 9 of Bookbinders in New York city. As this is the most un-American method of venting personal spite that we know of, and is a direct repetition of the offense for which the hatters' union in Danbury has been

taken into court by a Danbury concern, backed by the Anti-Boycott Association, we hope you will call the attention of your readers to this cowardly method of damaging the interests of others. In many cases we have destroyed without comment leaflets thus received, but it is becoming more and more plain that the printing interests in the hands of the master printers should be brought to the front, where they always deserve to be. We are especially against this method. In our own case, it would be the best possible advertising for the concerns mentioned, if we were in the market for the work the circular speaks of. We hope others feel as we do."

FOREIGN COMPETITION.

THE "square man," in typographical union parlance, has long signified one who insists upon placing narrow and illiberal constructions on non-essential and obscure provisions of the scale, and then loudly calls for their enforcement without regard for circumstances. At times the square man has evolved from his inner consciousness some queer union law, much to the chagrin of union officials, whose duty it was to see the "boss," and to the disgust of the latter. A recent experience of the Vienna (Austria) *Neue Freie Presse* indicates that the old-time Missouri-river pirate, the uncrowned king of square men, must needs look after his laurels as a regulator. According to the agreement in that city, composition on morning papers ceases at 3 A.M. Recently word was received of the death of one of the lesser Teutonic sovereigns about 11 o'clock, but it was not confirmed until after 3, the quitting time. As the confirmatory message contained but a few words and was a scoop, the man in charge — a leading spirit in the union, by the way — had it set and new plates made, while the management ordered twenty-eight thousand copies of the eighteen-page paper already printed set aside for the paper-mill, to show that the *Presse* was the real thing in journalism. On the afternoon of that day there was a chapel meeting to discuss the "outrage," as it was called, and the men refused to work until the manager gave a pledge in writing that never again would he permit a line of type to be set after 3 A.M. To the eyes of our strict-construction unionist this must seem as ridiculous as it is unusual, since it is a bar to enterprise, which is as breath to the nostrils of a newspaper. But as an exhibition of the extreme spirit of the square man it is entitled to the grand prize in the exhibit of freaky unionism.

To the American employer who is disposed to regard unions with feelings of hostility, it is a reminder that the down-trodden, docile laborer of Europe, of whom he hears so much, can do a stunt or two when it comes to insisting on what he regards as his rights. And to the "square man," proud of the part he plays in printing-office economy, it may suggest the necessity of some sort of a tariff to protect him against competition in his peculiar line by pauper labor from abroad. If the Vienna habit continues to grow in popularity, the American square man will certainly have to take a back seat. The only possible explanation for this eclipse is that the after-quitting-time attractions are stronger pullers with the Austrians than they are with us. W. B. P.

DON'T BE BLUFFED!

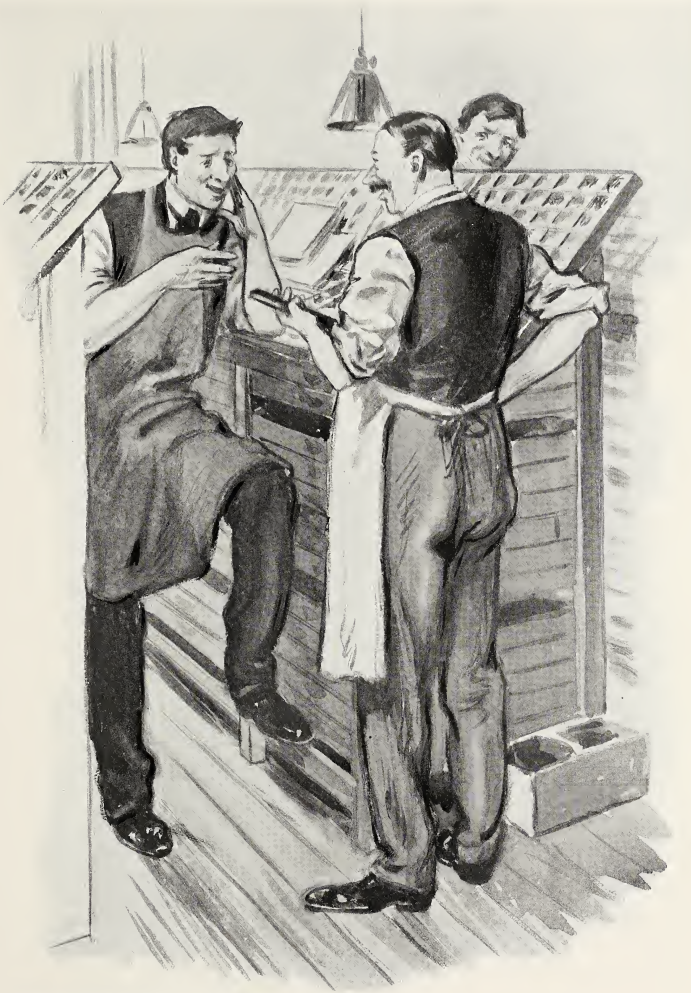
ANOTHER evil has sprung up — or possibly has been "sprung" for some time — and that evil is the persistency with which some customers attempt to take discounts off the printer's bills (probably others as well, but this article has to deal with printers), regardless of the fact that the printer takes particular pains to embody in his heading "This Bill is Strictly Net," or something to that effect.

On the nervy consumer of printed matter this prominent line makes no impression. He knows (?) what the printer's terms are better than does the printer himself! And when he remits for his month's account, if he happens to pay monthly, he conceives the bright idea that it will be money easily earned to discount the printer's statement two per cent. He probably does not think of this scheme when he pays his tailor for the last suit, nor when he pays his laundryman, nor his grocer — but his printer must suffer, if he hasn't a little backbone.

Now, discounts are "good"; if one has the ready cash, every discount in sight should be taken advantage of. But in the opinion of the writer, it is a breach of business etiquette to violate the printed terms on an invoice heading, unless the remitter has authority for so doing. A man who sells goods is presumed to know upon what terms he is selling. If a discount is to be allowed, that discount is very likely taken into account when the prices are made.

The only proper basis upon which to do business is to treat every man fairly and squarely, and if one man is entitled to a discount, most surely every other one is.

The average printer does, to a large extent, purely a local business. He has to make close prices on his work, as a rule. There is no particular reason why, simply because a man pays promptly, he should be given a discount. The printer should give his customers to understand that he expects prompt payment. The proper thing to do when some bright (?) customer sends in a check for his bill, less two per cent, is promptly to return both check and bill, and call the customer's attention to the fact that the bill is net, and that this rule is invariably lived up to, and that all customers are used the same. No fair-minded customer will take offense if the matter is properly handled. As stated above, one man is entitled to the same terms as another. Supposing this two per cent rule were general; also suppose, for example, that the average printer does $20,000 business a year, that one-fourth of this is paid for when work is delivered, and



Drawn for The Inland Printer by W. J. Enright.

THE DAILY SESSION—AS THE EMPLOYER SEES IT.

(Continued.)

that a discount of two per cent is taken off the balance of $15,000. That means $300 taken out of the printer's profits — if he has made any. The amount is in the same proportion to a printer doing a larger or one doing a smaller business, and means about as much to one as to the other.

"Cut it out!" Most of you are doing a local business and are entitled to the full amount of your bills and prompt pay.

In any event make the same terms to all customers!

E. B. D.

A MOOT QUESTION.

TO what extent advertisers shall be permitted to influence or dictate the policy of journals they patronize is a question that is apparently coming to the front. Several publications have recently been confronted by a condition rather than a theory in this connection, and one of the popular magazines made much ado a short time ago about great financial institutions virtually boycotting it for publishing articles reflecting on the methods followed in the world of high finance. The magazine does not seem to have suffered from the attack — if there was an attack; and, so far as known, the newspapers are quite satisfied with the outlook, after having joined issue with the dissatisfied advertisers and made a public matter of the dispute.

The last paper to do battle in the breach was the Baltimore *Evening News,* which, having enjoyed an increase of over thirty per cent in circulation within two years, notified contract advertisers that prices would be advanced about fifteen per cent. This was in keeping with the management's policy, and there had been no serious objection to similar increases in the past, though there was not such a disparity between the increase of circulation and advertising rates as on this occasion. In this year of grace, however, about twenty-five of the principal advertisers formed an organization, and, it was alleged, agreed not to advertise in the *News* for one year at the increased rate under pain of a fine of $500 for each offense. The inevitable committee was appointed to confer with the *News* management, but the latter not only refused to recede from its position, but exploited the affair in its columns. In doing this, the *News* maintained that its new rate was reasonable, and the lowest possible consistent with the production of a good 1-cent paper. It freely admitted that it was for the advertiser to determine whether it was worth while for him to pay the price. The forming of the association answered that, for it was a mute admission that, as individuals, the advertisers believed the paper to be a necessity in their business, and their only chance of refraining from using its columns without suffering loss was through concerted action. The *News,* however, did not seek refuge behind the value-for-money-received barricade. It insisted that the formation of the organization and attempt to dictate prices were, of necessity, a prelude to an effort by extensive advertisers to exercise a sort of censorship over newspapers, and that, after all, the advertising rates were not so much in issue as the ultimate right of the management to control its editorial and news columns. Although it is not recalled that the *News* made specific statement to that effect, it apparently entertained the belief that the dissatisfied advertisers had been induced to take the position they did on the theory so repeatedly urged in certain circles of late, that, as advertisers are the main source of revenue, their views and interests should be paramount with those responsible for the paper's policy. Auxiliary to this claim is the notion that advertisements are aids to circulation, all of which has an air of plausibility, and certainly reduces the newspaper man to the position of being a dependant on the whims and caprices of the advertisers. The publisher's view is that, though the bulk of his receipts comes from advertisers, yet his most valuable asset is the quantity and quality of his circulation, and, therefore, to subserve the best interests of his readers is his first and highest duty. Every newspaper man knows that small advertisements, variously known as "liners," "want ads." and "classified ads.," do attract readers. They, however, are mainly from occasional advertisers, and it is doubtful if the announcements of the larger advertisers are in the circulation-pulling class. Notwithstanding the revolution that has taken place in the newspaper business, the old rule still holds that people buy a paper to read the news, and not because they are in a fever of anxiety to know what the department stores are professing to do for the uplift of humanity. And the advertiser uses the columns of the paper because he hopes to catch the eye of the news-hungry thousands.

At all events, the disappearance of these advertisements from the columns of the *News* failed to decrease its circulation. Though the news columns did not contain anything out the ordinary run, the demand for the paper increased at an unprecedented rate. This was regarded as an indication of the trend of public sentiment. Unfortunately for the Advertisers' Association, the *News* is a paper that believes in a sincere, consistent and purposeful editorial policy, and has become one of the institutions of Baltimore, with a distinct following in the community. The friends of the paper were not long in making themselves heard through letters to the *News.* The paper argued that the advertisers were practically boycotting it, in which the correspondents agreed. Curiously enough, many of the latter in their opening sentences denounced the advertisers for boycotting, and closed with urgent though inconsistent appeals to the people — who were invariably reminded that they paid the freight — to retaliate by withholding patronage from the offending merchants. Whether this was acted on generally is not known; but in a week the war was over, the association rescinding its resolution.

In this instance, the newspaper was strongly en-



SANTA BARBARA MISSION
CALIFORNIA

Printed on No. 1 Pure White Lithograph Paper, Made by The Champion Coated Paper Co. Hamilton, Ohio

Color Plates and Printing by The United States Colortype Co. Denver, Colo.

Printed with Photo Chromic Colors Manufactured by The Ault & Wiborg Company, Cincinnati, New York, Chicago, St. Louis, Toronto, London.

trenched, and in an excellent position to wage a fight, which it did with much skill; yet its victory must have cost it quite a sum, as the advertisers, not having recovered from the soreness incident to the struggle, are curtailing their space in the *News*. Time, the great healer of wounds, pecuniary as well as physical, will quickly restore normal conditions in this respect. But the chief lesson from this and other similar disputes is that the real basis of newspaper prosperity is circulation rather than advertising. This is as it should be, for the press has a duty to perform toward the public, and it is well to remind the publishers that the people at large, not the men who send around the checks for large amounts, have it in their power to cause suspensions. The easy-going public may not be conscious of having this great power, and may be slow to use it, but it does realize the value of an independent press, and yearns for more, rather than less, of the quality of money-scorning independence on the part of editors and publishers. For that reason it will rally to the support of a publication that it believes is resisting an attempt to deprive it in any manner of freedom of thought and expression. So long as present business conditions continue and the public temper is as it has shown itself to be in Baltimore, no publisher of a prosperous and established newspaper need bend the knee unduly to the advertiser who may wish to be the power behind the throne — that is, provided the publisher has backbone. W. B. P.

EXTINCTION OF THE "SUB."

A WRITER on craft matters directs attention to the fact that typesetting machines have forced out of the field numbers of hapless newspaper "subs," who were great conveniences to book offices during rush periods. He is concerned to know where the "convenience compositor" of the future is to come from. The writer makes a plea for improved opportunities for apprentices, which is very much to the point. But his querulous assertion suggests the thought that probably never again in the trade will there be that reserve force of quasi-idle labor which the "sub system" afforded in the days of hand composition. Primarily, there is not likely to be the demand for scores of printers to get out "rush" work that there was in ye olden time. Taking a broad view of the field, one is constrained to say it is better so. The plethora of partly employed printers was a sign of unhealthy trade conditions, for in no other industry — so an investigator of such matters has said — was there, year in and year out, through dull seasons and through prosperous seasons, such a large percentage of idle and partly idle men. Having these men in a sort of labor cold storage may have saved employers some mental wear and tear and possibly some money, but it was something of continuous tragedy for the workers. To them, especially in their younger and less efficient days, it meant precarious employment, with its consequent despair and recklessness, often leading to dissipation and utter demoralization, which begot that fast-fading genus, the tramp printer of the worst type. Personal shiftlessness, or the nomadic strain, was not entirely responsible for the tramps; stern necessity forced the majority of them to "take to the road," and once there the descent to the lowest grade of the tourist type was an easy matter. The tolerance and consideration shown tramps by their thriftier and more prosperous fellows has often been the subject of comment, and is largely responsible for the reputation compositors enjoy for open-handed liberality. Some of it was due to the atmosphere of generosity that hovers over a gathering of printers, but much of it emanated from a subconscious knowledge that trade conditions fostered the making of tramps, and that it became the craftsmen to make their lines as tolerable as possible. That a change of attitude toward the tramp has accompanied the change in conditions serves to prove that this view is not altogether a fanciful one. W. B. P.

THE LATE ALEXANDER LAGERMAN.

By the death of Alexander Lagerman, of Jönköping, recently, Swedish industry has sustained a severe loss. This clever engineer occupied all his spare time during the greater portion of his life designing a typesetting machine, and his first attempt to solve this problem was made when he was only seventeen years of age. From 1853-56 he worked as a draftsman at the Motala Iron Works, and while there his attention was accidentally directed to the match industry, which was then in its infancy. For the invention of a complete set of machines for making matches he was awarded the Wallmark prize by the Academy of Science. For many years Lagerman continued to work at the match industry, but when he obtained some leisure he returned to his first love, the typesetting machine, which he had never forgotten during his busiest years. At the Printers' Jubilee, in 1853, he exhibited a machine for setting, justifying and distributing type. The mechanism for the automatic justifying machine was extraordinarily simple and practical, but the machine did not take with printers. Lagerman therefore gave it up and started afresh, with the result that he brought out the so-called "Typoheter," a machine for setting ordinary type in which a compositor could pick up the type with both hands and cast it into a hopper. Lagerman succeeded in selling this machine in England for the fairly large sum of £25,000. But in spite of the simplicity and originality of the machine, it was not a success and was soon overshadowed by the more practical American typecasting machines. Lagerman continued for some time afterward to take out patents for improvements in machines connected with printing, but his restless energy eventually caused him to suffer from ill health, and finally led to his death. He was of an exceptionally sympathetic nature and did much good in private.—*British and Colonial Printer and Stationer.*

WHAT HE MEANT.

The editor of a country paper received the query, "Can you tell me what the weather will be next month?" In reply he wrote: "It is my belief that the weather next month will be very much like your subscription." The inquirer wondered for an hour what the editor was driving at, when he happened to think of the word "unsettled." He went in next day and squared his account.—*Exchange.*



Drawn for The Inland Printer by W. J. Enright.

THE DAILY SESSION — AS THE EMPLOYEE SEES IT.

(Concluded.)

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ANOTHER ESTIMATE OF "YOUNG BACCHUS."

To the Editor: LEAF RIVER, ILL., Feb. 8, 1905.

To me the letter of William F. Whitman, of Chicago, in the February issue of THE INLAND PRINTER, seemed much more disgusting than did the picture "Young Bacchus" in the January number. In his letter was displayed that tiresome overmodesty which so many people cultivate. In the picture is shown nothing but the beautiful form and smiling face of an innocent child.

Ever for the approval of your journal.

J. LAWYER.

FAST WORK IN LAYING CASES.

To the Editor: GENEVA, N. Y., Jan. 16, 1905.

In answer to E. W. Wheeler's article in the January issue of THE INLAND PRINTER, I would say that, as to amount of labor and time it took to lay two-hundred-pound font of type, two printers should lay it easily in two hours. As to putting body type in pasteboard boxes to do away with warped cases, I would say that no up-to-date printer would allow a warped case to remain in the office.

I have worked at the trade only two years, but from what I have seen I would say that no one but some old, back-number, junk-shop proprietor would allow warped cases to remain in the office when you can buy them as cheap as the supply houses furnish them. WILLIAM M. CLARKSON.

FEED SUGAR TO FLIES.

To the Editor: NEW RICHMOND, WIS., Feb. 15, 1905.

Can a country newspaper be run independently? Or, in other words, can it print all the news, in a fair and square manner, and succeed? I do not believe that it can; and furthermore, I believe that if a man would succeed in the country newspaper business, he must eliminate, as far as possible, all news matter that affects the conscience or pocket-book of his patrons. In short, the way to succeed is to feed every one more or less taffy — slap them all on the back and tell what good fellows they are! While it can not be said that the principle is good, the principal is.

From experience and close observation, I notice that the most successful country newspapers are those which feed taffy to every one who has any standing in the community. If a man has no standing, then it is immaterial whether or no the newspaper "rubs it into him." If a lawyer or broker or merchant becomes mixed up in an affair which would make an excellent story for the dailies, the affair will be handled with gloves by the prudent country newspaper. If Bill Jones gets a jag and blacks Bill Smith's eye and is arrested and fined for the offense, it is not considered bad policy for the country newspaper to air the matter. Yet, from a financial point of view, it is even better to forget this, for both Bill Jones and Bill Smith have some friends, and even if the former two are not taking the paper — or are taking it and not paying for it — some of their friends are better citizens.

This is not an extraordinarily flattering commentary on free and unrestricted country journalism, but it is nevertheless true. The successful country newspaper must run along these lines. It can not be free in its editorial expressions upon local matters. I really believe that it is far better for a country newspaper to refrain from undue publicity of local public affairs. It is entirely proper to conduct a heavy editorial column anent the Japanese-Russian War, or the Panama canal, or the battle of Bunker Hill, even if it is not read with interest by any one — which I believe to be the case — but it is not good financial policy to comment upon the actions of the most honorable city council, or school board, or commercial club. It is far better to be a nonentity on all public questions. If one approves of their actions, he will lose the respect of a certain percentage of the public; if he does not, he will get the ax from the honorable bodies.

It is not at all enjoyable to conduct a newspaper in this manner, but if one would feed his babes with any degree of regularity, he must pursue such a course.

R. W. STRONG, *Editor News.*

DISPLAY OF PRINTERS' SPECIMENS.

To the Editor: PETERBOROUGH, CAN., Feb. 1, 1905.

I have taken some interest in the discussion going on in the pages of THE INLAND PRINTER as to the care and display of specimens and samples of printing. Specimens are useful to the printer, and are offered for consideration by a customer, as evidence of things done and of things that may be accomplished with more or less change to suit wants and preferences. I believe that specimens and samples must be and should be seen to be appreciated, not hidden in drawers and cabinets. They carry a message and should be afforded an opportunity so to do.

I offer the suggestion shown in the picture and also the explanation following. Brackets are fastened to the wall, about two feet apart, and rods run through these brackets to support the swinging leaves. The leaves are fastened to



WALL DISPLAY OF PRINTERS' SPECIMENS.

wooden backs, these being merely square strips with a hole bored through from end to end, through which the pivotal rod is passed, and a groove running lengthwise, into which the millboard leaf is fastened.

The half-tone plate shows the arrangement of the swinging leaves, erected on the side of a partition, against the wall or at other convenient point; in this instance, on the partition screen of the business office of the *Review.* These leaves are in pairs, right and left. Behind those shown are others, three pairs on each bracket, or six leaves to the set, and three sets. The leaves are 18 by 24 inches, made of stout millboard, covered with some popular brand of cover paper in different shades and bordered with leatherette. The outfit affords a total of 108 square feet of surface, quite enough to display a creditable variety of samples of printing, yet convenient for reference. Both sides of the leaves are used, and as all are

interchangeable, the samples immediately in view may be changed every day or two if desired.

I find material advantage in using this form of display over any other. Customers and callers invariably proceed to examine the samples, particularly so while waiting, and very often offer complimentary remarks on the variety of work shown. Others, after finishing up the business in hand, remain to look the outfit over.

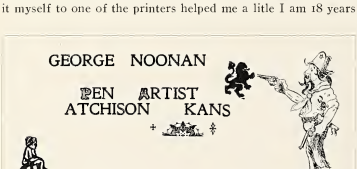
I am satisfied, as a means of bringing the work of the plant directly under the customer's eye, these leaves are preferable to boxes, drawers, shelves or portfolios. If wedding stationery is wanted, the customer (or customers, as the interested lady is generally accompanied by some sympathetic friend) is referred to the leaves, which show samples of the latest styles in papers, types and lettering. Business cards, social announcements, office stationery, envelopes, programs, covers, etc., are all classified as far as possible.

Now, I feel that some earnest brother is going to stand up in meeting and point out that the samples will get dusty and shopworn, and lose their freshness. What if they do? Does not the window dresser change the arrangement of goods almost daily? Does the confectioner leave the same sweets in the window for a month? Not at all. He knows better, and so should the printer. It is the newest and freshest things that should be shown, and in plenty. Printing so old that people remark the dates at which they were printed has lost its flavor. These things do not attract. It is the new that is looked for and looked at. The idea is to have the leaves freshly covered at least once in two weeks, and changed about so that the display will always attract and catch the eye and leave the impression that when printing is needed the office where the samples are shown is a good place to have the work done. F. H. Dobbin.

CERTAINLY AUTO.

To the Editor: Atchison, Kan., Feb. 15, 1905.

Dear Sir,—I got out a bisnes card for myself which I want you to see so I send you one I drawed the cowboy myself made it up out of my head and set up all the tipes and printed it myself to one of the printers helped me a litle I am 18 years



An artist's card.

old and am an artist have been here only 1½ years they said theyd give me so much a week when Id been here a year and had learned to draw beter but they haint done it yet dont you think they auto Yours truly

George Noonan.

THE RACE IS TO THE SWIFT.

Only the other night it was said at the Pen and Pencil Club, and with evident truth to those who follow closely the present big world of the magazines, that even at such a time as this—when good printing is the rule and not the exception—The Inland Printer in this country and *Country Life*, of London, are so far ahead of all others in their presswork that there is probably no third in the race.—*New York Journalist.*

Written for The Inland Printer.

LONDON NOTES.

by a special correspondent.

A NEW printing process has just been demonstrated before members of the trade in London. It is the invention of a Mr. Francis Sheridan, who claims that, while not constituting an important improvement in the graphic arts, it will yet enable pictures of various objects to be obtained speedily. The new process rejoices in the name of "Physiotype," and it is worked as follows: The object to be copied, say a leaf, a flower, a piece of lace, a coin, or any other flat article, is placed between prepared sheets of paper, then put in a copying press and a squeeze given, or, if a copying press is not handy, the pressure may be applied by means of a roller squeegee, or even by drawing the edge of a ruler across the sheet. The article is then removed from the prepared sheets and placed on a piece of printing paper; this in its turn is placed between several thicknesses of blotting paper and subjected to pressure for about one minute. When the printing paper has received the impression of the object there is nothing visible, and to develop the image a handful of black powder is thrown across the paper and the sheet is given a shake or two. When the powder is poured off, the impression of the object remains in black, and the sheet is then placed, printed side upward, in a fixing bath, which makes the print permanent. At the demonstration given by the inventor of the process a considerable number of flowers, grasses, finely veined leaves, pieces of lace and similar objects were printed by the process and the results were beautifully sharp and clear. The bearing of the new method upon printing is that the impressions may be taken on transfer paper and put on stone for lithographic printing, or transferred to zinc, which may be etched for typographical blocks. For reproducing lace patterns this would certainly be a very rapid process. The transfer could be produced within five minutes, a great saving of time from the method of copying by camera. It is interesting to note that the authorities of Scotland Yard are experimenting with the process for the purpose of taking the finger-print records of criminals. To secure the finger-marks, the ball of the thumb is pressed on the prepared sheets, then pressed on the printing paper and developed by the powder as described.

We have a good many old newspapers in England, and one of them, the *Yorkshire Herald*, has just celebrated the one hundredth year of its existence, and in the special edition to commemorate the occasion a deal of information about the early numbers is given, together with a facsimile of the first page of the first issue. It is interesting to read the news of that period, and in the general news column we learn that "the celebrated D'Arcy Wentworth has not fulfilled his engagement with Justice Bond to embark in the Botany Bay fleet, if he escaped from his late profecution, for he ftill parades the ftreets of the metropolis, to the terror of all who have the 'honour' of his acquaintance." Another paragraph is that "on Monday afternoon the Earl of Westmoreland transacted business with the Minister at his houfe in Downing street; at the same time his Lordship took leave of the Earl of Chatham, Mr. Pitt and Mr. Granville, previous to his setting off, to Ireland, to take upon himself the Vice Regency of that Kingdom." For the information of the curious it is announced that "Two hundred and forty millions, which is the amount of the National Debt of Great Britain, if paid in heavy guineas, valuing them at £4 fterling an ounce, would weigh five millions of pounds troy weight." In the carts of the period that quantity would cover thirty-seven miles of road. Then we get a biting paragraph: "It is said that the merchants in London have sent over £160,000 to the Patriots in Flanders. It were well if while Englishmen are thus contributing to raise another nation to freedom they would think of their own country and fpend a little of their wealth in reftoring her to

her ancient liberties." Another item, "The Cardinal of York has affumed the name of Harry the Ninth." The York *Herald* of to-day is one of the most enterprising papers in the Kingdom and has just installed a new quadruple rotary, built by the Northern Press and Engineering Company, of South Shields. The press is driven by electric motors and consists really of four printing presses and two folders combined in one machine. It can be worked as one machine for the production of ten, twelve and sixteen pages, but when smaller-sized issues are required, such as the production of four, six



STATUE OF JOHN TYNEDALE,
First translator of the Scriptures into English, on the Thames Embankment, London.

and eight page papers, it can be worked as two separate and independent machines. This is of great advantage in the production, for example, of the *Evening Press*, as it permits of the printing machine being started in sections, thereby saving much time in getting to press. In every case, the papers are printed, pasted (when desired), folded and cut by the machine running at full speed, then delivered, counted, in bundles of twenty-six. The entire machine is capable of producing eight-page papers at the rate of fifty thousand copies an hour; ten, twelve, fourteen and sixteen pages at twenty-five thousand per hour, and papers of twenty, twenty-four, twenty-eight and thirty-two pages at the rate of twelve thousand an hour.

A curious case has engaged a judge and jury for three days in the High Courts of Dublin. A peculiar British (and Irish) custom of printing-offices is that the men engaged constitute themselves into a "chapel," which "chapel" sees to the relations of the men and their employers, collects money for charitable objects and various other matters, and the father of the "chapel," who is selected by the men, occupies almost the position of a demi-god. This particular "chapel," in Messrs. Falconer's Dublin office, decided to give one of the members who was leaving, a "send off" and this involved some conviviality and drinking at the public house. It so happened, however, that one of the comps. was a teetotaler, and on principle refused to pay the levy that was raised to pay the expenses of the "send off." Then the chapel, to retaliate, refused his subscriptions, and thus he was forcibly made to be in arrears with the Typographical Institute, which body stopped his card, thereupon other society printers refused to work with him. An action for damages for alleged conspiracy was the result, and the jury disagreed, but ultimately the defendants agreed to take the plaintiff back into the institute, and all was amicably settled. The Lord Chief Justice said that there was a certain fascination in other bottles as well as the "chapel bottle," but when it deprived a working man of his living it was another matter. In "chapel," no doubt, they always remember the scriptural advice, "Let your moderation be known unto all men."

In previous letters reference has been made to the trouble in the Scottish printing trade owing to the rapid increase of female compositors in Edinburgh. A special delegate meeting of the Scottish Typographical Association has now been summoned to discuss the matter, and on the Agenda is a very drastic resolution, sent from the Glasgow branch, which, if carried, means the withdrawal of every unionist from all printing establishments where non-uniomists (or females) are employed. In Edinburgh this would affect several hundred establishments, and would practically bring out from employment the majority of the society compositors. The alternative that seems to meet with most favor is to maintain the *status quo*, but to carry on a strenuous missionary effort to induce the women to become members of the men's union on terms of perfect equality. The many failures attending previous attempts to organize the female compositors in a society of their own has convinced the union printers that the problem is not to be solved in that direction, and there seems to be a determination not to waste any more time or money on such methods. There is no personal ill feeling against the women workers. On the contrary, the men sympathize with the sweating conditions of employment their unorganized condition compels them to submit to, and the relations between the men and women workers in one office are quite friendly. The prospects of ultimate success in any determined attempt that may be made to bring the females into the men's union appear, therefore, very promising; but, of course, it may be some time before the ultimate aim of the union will be realized.

Aluminum printing on rotary machines still keeps increasing in favor, and the latest addition to appliances for this class of printing has been made by Messrs. George Mann & Co., Limited, of Leeds, who have built what they term a "Planographic" rotary, which is claimed to combine all the best qualities of previous machines, together with a number of important improvements. The first machine constructed is a double demy. It occupies a floor space of about eight feet square and is adapted for printing from either zinc or aluminum. The damping apparatus is specially good, and experts who have examined the press predict it will be a success.

In British papers it is customary to leave space of from a quarter to a half column blank in the first editions, which space is intended for what is termed "stop press" or late news; in printing off subsequent editions, new plates are not cast, but a "fudge box" is used to print the late matter in the blank space. A German inventor has lately been turning his attention to the improvement of the "fudge" box methods, and has invented a multicolor appliance by which the news to be inserted may be printed in two or more colors. One of Harmsworth's papers, the London *Evening News*, has been experimenting with the method and has printed in an advertisement in two colors in the blank column, by means of the new color "fudge" box, which is the invention of

Baron von Eulenfeld. The process may also be applied to the printing of advertisements in color in the usual way, while the body of the paper is printed in black. The plan is, of course, intended solely for rotary presses.

A well-known member of the London printing world has died, and much regret is felt for the loss of Mr. William Clowes, who was managing director of a large printing establishment in South London. The firm of William Clowes & Son is one of the largest and best known in the metropolis. Mr. William Clowes was the grandson of the founder of the



TRAFALGAR SQUARE, LONDON.

firm, was educated at Eton and passed straight from that school into the London works. Of late he chiefly devoted himself to the financial department, and was well liked and took a keen interest in the welfare of his employees.

The demand made by the London Machine Minders' Association for an advance of wages has not yet been agreed to by the employers. A general discussion has taken place on the subject, and at a meeting of the employers a resolution was unanimously adopted approving the action of the executive and authorizing a reply to the secretary of the society disclaiming any want of courtesy in the action they had taken, and intimating that, if the society still felt aggrieved in the matter, the Employing Printers' Association would be prepared to receive delegates from the society to hear any further arguments they might wish to adduce in support of their memorial.

The Manchester *Courier*, purchased by Messrs. Harmsworth recently, has now got as its new editor Mr. James Nicol Dunn. Mr. Dunn has been for some years editor of the London *Morning Post*. He is an Aberdeen man, and began journalism during his student days, his first position being on the staff of the Dundee *Advertiser*, before he was twenty years of age. Afterward he had an important appointment on the Edinburgh *Scotsman*, having charge of the West of Scotland staff. He has been connected with *Quiz*, *Art and Literature*, *Pen and Pencil*, and was managing editor of the *Scots Observer*. He has also had experience on the *Pall Mall Gazette*, as news editor, and as editor of *Black and White* and the *Ludgate Magazine*. Mr. Dunn was president of the Institute of Journalists for the years 1903 and 1904.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

THE improvement of the German printing trade already reported is best demonstrated by the statistics of the tariff employment offices. The last report, which covers the last quarter of 1904, states that 3,192 unemployed compositors and 598 pressmen could be assigned to work against only 2,234 compositors and 424 pressmen in the corresponding period of 1903. The Berlin branch of the Gutenberg Fraternity (non-union printers) reports that at the close of December there were no unemployed at all among their members.

The typefounders are making strenuous efforts at bettering their position, in the first place by fighting price-cutting through reckless competitors, and then by deliberating on a standard line, since a Hamburg typefoundry has attempted to make this question a matter of private enterprise. The first-named end has been obtained by the organization of the German Typefounders' Society, which practically combines thirty-four out of some forty typefoundries existing in Germany. The standard line has been the object of manifold discussion and argument. While all agreed that the scientific value of the standard line after the American principle, which had been adopted and propagated by the Hamburg firm mentioned, was beyond reproof, it was urged that the marked difference between this suggested standard line and the various lines heretofore in use would put all printers to extraordinary expense, since it would be impossible to use type cast on different "standard" lines within the same job. It was also argued that the American standard line interfered with the customary faces of German type to such a degree that, for instance, out of 189 ten-point faces, cast by eighteen different typefoundries, no less than 112 would have to require redrawing and recutting of caps; still worse is the relation of nine-point faces, for out of 150 different faces tested for the purpose only twenty-one would allow of being cast on the proposed standard line without any alteration. Naturally, the heavy expense would have to be borne both by the typefounder and the printer himself; and after prolonged deliberations the American standard line has been withdrawn in favor of the so-called Berlin "normal line," which is, with sight modifications demanded by the unit system, nothing but a precise codification of the existing rules.

Since I am informed that American typefounders are about to test the merits of the German market, let me advise them hereby not to start work without careful study of the new German normal line just mentioned. For if they ignore it, they will be certain of sore disappointment, while on the other hand, working from the very start after the new standard, they will be ahead of most of German typefounders, who have to undergo hard work before their whole stock will correspond with the new standard — and then they will be forced, for several years yet, to keep stock in sorts, etc., of the disappearing standard. The German height of type is 23.55 millimetres, or .927 of an inch. There are other standards of height — and quite a number of them, too — but they are steadily disappearing in favor of the French standard mentioned. The point unit of the French standard compares with the American point in the relation of $15 = 16$, i. e., fifteen Didot (French) points are about equal to sixteen American points. The agate body is unknown in Germany, nonpareil being universally employed as the smallest body type for advertisements, dictionaries, etc. Neither does the German printer know an

eleven-point and an eighteen-point type body, and it will be well to remember the sizes and names of our type bodies:

6-point, Nonpareille.	16-point, Tertia.
7-point, Colonel.	20-point, Text.
8-point, Petit.	24-point, Doppelcicero.
9-point, Bourgeois.	28-point, Doppelmittel.
10-point, Garmond (or Korpus).	36-point, Drei Cicero.
12-point, Cicero.	48-point, Vier Cicero.
14-point, Mittel.	60-point, Fünf Cicero.

and so forth, the larger bodies growing by full *ciceros* (picas), and being designated accordingly.

Now, the new normal line has been fixed at one-fourth of the body, but modified so as to result in full or at least half points; in other words, all type cast in Germany after this will be made to suit the normal line, attained by the lower-case "m" and capital "H" showing the following distance between bottom line of body and the bottom line of character:

BODY.	DISTANCE.	BODY.	DISTANCE.
6-point	1½ pts.	36-point	8 pts. (6 pts.)
7 and 8 point	2 pts.	48-point	12 pts. (8 pts.)
9 and 10 point	2½ pts.	60-point	14 pts. (10 pts.)
12 and 14 point	3 pts.	72-point	18 pts. (12 pts.)
16 and 20 point	4 pts.	84-point	20 pts. (14 pts.)
24 and 28 point	6 pts. (5 pts.)	96-point	24 pts. (16 pts.)

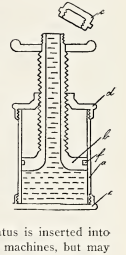
The second figures after the larger bodies (given in parenthesis) designate the complementary standard line, which may be adopted for extra tall and large faces that might lose characteristic merits if forced upon the regular normal line.

Another topic demanding the special attention of our type-founders is the protection of new designs of type, ornaments, etc. The German law affords such protection for ten and more years, demanding nothing but that the designer demanding protection file his application with samples (the latter enclosed in a sealed envelope) with the ordinary court of his town. But there is nothing to prevent any party from imitating the registered pattern as long as the original patentee is left ignorant of such action, and then the latter has to sue the imitator. Now, if reliable experts were consulted by the courts, the judgment could not well be disappointing; instances are rather frequent, however, where, instead of experts of the particular trade involved in an action, experts of other (possibly kindred) trades have been consulted, whose testimony went directly to turn right to wrong. Especially in litigation by typefounders some astonishing judgments have been passed on the authority of such expert testimony, and for this reason a movement is afoot to demand experts for each trade, to be elected by its own members.

Apropos of typefounding, the death of Mr. Hermann Berthold, which occurred on December 23, 1904, recalls the fact that to this gentleman's energy and perseverance German printers owe their familiarity with the Didot type standard, for it was Berthold who worked hard to introduce this standard into Germany — with undisputable success, for eighty per cent of all German printeries now employ the Didot standard, the balance of twenty per cent still sticking, with more or less obstinacy, to the old Leipzig or Frankfort standards, the units of which are just a trifle larger than the American, with an astounding variety of heights to paper, ranging from American to Russian height, which is just one inch. I might also mention that Mr. Hermann Smalian, one of the most ardent advocates of Berthold's aims, and for many years his employee, celebrated his golden jubilee as a printer on January 2.

Specimens of the Huber rotary lithographic press were exhibited in the latest meeting of the Munich Typographical Society and found ready approval. Aluminum presses are in use in quite a number of large lithographic plants already, and there is no question that there is still a large field before them on our continent.

Of German novelties which deserve the attention of American readers, I might mention the "Color Economizer," invented by a Mr. L. Boehm, in Suhl (Thuringia), designed to prevent the drying of colored inks. As shown by the accompanying sketch, the apparatus consists of a brass box resembling an oil cup, into which the ink is filled from the bottom *c*, the latter being made to screw and unscrew just as the cap covering the upper orifice *e*. By turning the thumbscrews of the box, the color is forced upward through the orifice by the piston *b*, into the rim of which a felt ring *f* is imbedded for the purpose of cleaning the inside walls of the box.



A most practical tool for Linotype users has been invented by Mr. Ad. Allmers, in Varel (Oldenburg). It is a gas regulator specially designed to overcome the irregularity of gas pressure so embarrassing to Linotype operators. The apparatus is inserted into the piping and will do for any number of machines, but may also be advantageously used for regulating lighting installations.

Frequent accidents caused by pressmen trying to depress raised spaces or to extract a bit of paper from the rollers, etc., while the presses are running, and the consequent damages payable by our official accident insurance, the expenses of which have to be borne by the master printers, have recently prompted our authorities to demand that within three months every flat-bed printing-press is to be fitted with a strong iron rod on the bed side, intended to prevent those accidents; besides, a placard is to be posted in front of the press cautioning all employees from touching the form and rollers while in motion. Now, our pressmakers claim that such safety rod is impracticable, as it interferes with the ink fountain, and there is practically no place on which to fix it except the fountain itself, which would hardly be improved by drilling a couple of holes for fastening the rod. Perhaps some American engineer knows better how to solve this puzzle.

The imminent international exhibitions in Milan (Italy) and Liège (Belgium) are no favorites with the German printers. At least the German *Buchgewerbe-Verein*, which was so successful in St. Louis, officially announces the intention of its members not to participate at those exhibitions in a body, which decision naturally does not debar individual members from exhibiting on their own account. On the whole, we are getting tired of exhibitions.

The compilation of the Dutch Encyclopedia appears to be a rather tedious matter, for, although it was commenced as early as 1864 and a volume has been issued every quarter of each year, the whole work will not be finished before 1940, and will by that time have cost the Dutch and Belgian governments, who participate in the expenses together with the city of Antwerp, some $425,000. The editors and contributors are paid at the rate of $900 per quarterly volume.

While Russian printers are trying to utilize the present rebellion in fighting for the immense wages of 75 cents a day, the Hungarians have succeeded in introducing, without any fight whatever, a new scale for machine operators, going into effect on February 6. The weekly wages are: 36 kronen (1 krone = 21 cents) for bookwork, 42 kronen for evening papers, 50 kronen for morning papers. Nine hours to constitute a day's, eight hours a night's work, both including one hour for cleaning. None but regular printers to be employed as machine operators.

A TONIC FOR PRINTERS.

I find your splendid journal serves the purpose of a mechanical tonic for my printers, and I will hereafter keep it on file in the office.— *Charles H. O'Neil, Prescott, Washington.*

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF WILLIAM FREDERICK KIRK.

TWENTY-SEVEN years ago, in the classic village of Mankato, Minnesota, was born a chubby, homely youngster with an open countenance and athletic lungs. That youngster turned out to be me, or, to be strictly grammatical, I am him.

Concerning my life and works, there is little to say. I have played hunches all my life, and when, at the age of ten years, I had a hunch that I could become a great actor, I started in "suping" at the opera house in the city of Chippewa Falls, Wisconsin, in which city I had located with my parents some years earlier. One of my most notable achievements in this connection was the artistic manner in which I played the harvest moon in a pastoral melodrama. Standing on a stepladder behind some scenery, with plenty of phosphorus rubbed on my boyish face, I made an ideal moon, according to the dramatic critic of the Chippewa *Herald*. But the life of a Thespian palled on me, so I bought a copy book and began learning to write. I have been grinding out copy ever since, none of which has as yet brought me lasting fame or any phenomenal supply of ducats.



WILLIAM FREDERICK KIRK,
Milwaukee *Sentinel*, Milwaukee, Wisconsin.

The first real poem that I ever wrote was produced when I was about eight years old. It was called "The Horse," and ran like this:

> "The hoarse is quite a usefull beeste
> It has about foar leggs at leeste
> And when you feed it otes and Hay
> It gallups offul fast They say
> But when you put it on the Trak
> You nevver git your munny Back."

After graduating with high honors from the home high school, and receiving my degrees from the Chippewa Falls Business College, I entered a printing-office, resolved to learn journalism from the top down. I washed rollers that were smeared with purple copying ink, cleaned forms with high-proof lye, fed the job presses, distributed pi and butchered half the leads and rules in the office while attempting to set a fantastic advertisement on which the foreman had allowed me to try my hand. When it was finished, I showed it with great pride. It was a display advertisement for a butcher, calling attention to his superior line of sausages. Around it I had placed a border of delicate flowers, with a pair of angel-wing ornaments in each corner. Under the word "sausages" I had run in six bent rules, curved in various directions. The foreman took a mental inventory of the damaged material and next day I got my time.

The accompanying portrait will give but a feeble idea of my magnetic personality. I am six feet in my stockings, according to the last government survey, with mild blue eyes, teeth devoid of all superfluous hair and a firm, heavy mouth — one of those mouths that has the courage to say "No!" when some one suggests going home. I am not a hearty eater, a few blue points, some soup and a double porterhouse with baked potatoes, asparagus and combination salad constituting my usual dinner. I am not a hard drinker, getting away very easily with anything placed before me. Gambling has never appealed to me since I used to play poker with the Milwaukee printers. Shortly after taking my position on the *Sentinel*, I began purchasing Panama hats and other sundries for the printers aforesaid, and January 1, 1905, I swore off.

Concluding seriously, I am proud to be represented in THE INLAND PRINTER'S gallery of American press humorists, of which organization I have the honor to be secretary-treasurer. They are coming to Milwaukee in June or July next, the whole merry bunch, and to them will be accorded as royal a welcome as ever greeted a gathering of writers in this country. We "jokesmiths" are not great novelists, we are not great poets. We turn out our daily grists, aimed not at the heads but at the hearts of the American people. We know that our work pleases us — we trust that it pleases others.

> I do not ask for riches great,
> I do not long for pomp and power;
> The emperor, who sits in state,
> Is helpless at the fateful hour.
> I only pray that when the Night
> Has closed my eyes, no longer clear,
> Upon the marble they will write:
> "We laughed with him when he was here."

SENDING SAMPLES OF PRINTING ON REQUEST.

The Abbott Printing Company, of St. Paul, Minnesota, touches on a matter of great interest to printers in a recent letter to THE INLAND PRINTER. The writer says: "I would like to have your ideas as to the best way to handle a prospective mail-order customer who asks for samples. My little advertisement in a couple of the local daily papers bring frequent calls such as this: 'Will you please send samples of your professional note-head and letter-head stationery, etc.' I once sent out a most complete line of samples, after much pains in selecting them, to one who asked for samples and prices, and secured an order for 250 envelopes. I believe the express on the samples was 35 cents. With a small plant, pressed to its full capacity most of the time, I have not bothered to keep up a line of samples; but if inquiries are not promptly answered, I feel I run small chance of a possible order now or in the future. I usually ask for more particulars of what is wanted; something as to quantity, and whether very good, medium-priced or cheap, and very often hear nothing further from the parties, and feel that this lack of proper method has cost me many a customer. The percentage of such inquiries to orders must be as ten is to one, or perhaps larger. Sometimes I am asked for samples and prices of my printing."

Men who are worth doing business with have a sentiment of fairness, and there is little doubt that any one with a disposition to be fair would refuse to comply with a printed request sent with the samples, reading somewhat as follows:

"These samples are valued at $..... They are the property of the ..... Printing Company and are sent to you for your convenience in making a selection of the character of work you desire, and as an indication of the character of our output. In order to protect ourselves against a certain class who request samples merely to satisfy an idle curiosity, who are the bane of modern merchandising, we desire to inform our new customers that the charge for these specimens will be allowed on their order for printing. Their return in good condition will be appreciated in any event."

A REGULAR REGULATOR.

A well-regulated printing-office can not keep house without your valuable publication.— *S. S. Case, Castle Rock, Colorado.*



Copyright, 1904, The Inland Printer Co.

GEORGIA "CRACKER."

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sindhon. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET

That a hollow bottom on slugs indicates hot metal.

That bad face indicates cold metal.

That the gas governors will maintain an even temperature if properly adjusted.

That the pressure governor should be set to allow a full flow of gas without violent blowing when first lit up.

That this adjustment is made by adding to or diminishing the weights on the float in pressure governor.

That the float should have a play up and down after adjustment.

That the mercury around the edges of float acts merely as a seal to prevent escape of gas.

ROBERT R. PEDLOW, machinist-operator on the Lawrence (Mass.) *Telegram*, on Wednesday, December 28, set and corrected 2,752 lines of minion, linometer count, in eight hours, while working off the hook, and without making any attempt at making a record. The machine was speeded to sixty-five revolutions per minute. It is worthy of note that in this string were included quite a number of advertisements of various indentions. Mr. Pedlow has been operating for the past three years and a half.

MATRICES REBOUNDING.— A machinist-operator on a double-decker in North Dakota writes: "I had trouble with matrices rebounding from assembler at first, but soon discovered that the chute spring was not set down low enough, so I readjusted it so the matrices would strike the points of the spring if they rebounded, and it gives me no further trouble. I take the matrices out of upper magazine every Saturday night and stack them on galleys, and with a common rubber eraser clean the dirt off the ears."

METAL DUST IN MAGAZINE.— L. G., Coshocton, Ohio, writes: "What causes metal to get in the magazine? The metal to which I refer is not like what it would be if pump stop was out of adjustment, for that adjustment is O. K. The metal that bothers me is fine as flour and gathers so rapidly that it necessitates my cleaning the magazine once every week. The machine is a late model No. 3." *Answer.*— The metal is carried into your magazine by the matrices, and is the result of an imperfect lock-up, which thus allows a fine film of metal to spread over the edges of the matrices, and this adheres to them and is carried into the channels. To lock the mold disk tighter, loosen the set-screw in the eccentric roller pin which connects the cam to the mold slide and depress the wire handle a trifle, after which tighten the set-screw.

KEYBOARD CAMS WILL NOT REVOLVE.— A Tiffin (Ohio) operator writes: "When I touch the capital S and capital I keys, they stay down and the cam refuses to turn on the rubber roll. I go back of the machine and turn the cam with my finger and then I get the matrix. I have cleaned and properly oiled the cams, cleaned the rubber roll, cleaned matrices and magazine, changed reeds and done numerous other things, but to no avail. After the capital I key is touched, if I add a little pressure to it, or pull it up, the matrix will respond, but not so with S. That letter will stick until I turn the cam with my finger." *Answer.*— There may be some obstruction to the movement of the keybar or trigger which releases the cam. It is possible that some foreign substance prevents the full stroke of the trigger and so the cams can not drop fully on to the roller. The parts should be removed and examined.

WHERE TO LEARN.— The Smith-Grieves Typesetting Company, Kansas City, Missouri, writes: "We have in our employ Mr. Walter Johnston, a graduate of the Inland Printer Technical School. He has been with us ever since he left your school, some two years ago, and is a very valuable man. Permit me to say that we consider a course in your school a fine training for an operator, and always take pleasure in recommending it when our advice is requested by prospective pupils. Under separate cover we are sending you a copy of our 'Book of Linotype Faces.' Every font shown in the book, with two exceptions, has been in actual service, eight hours per day, from four to six years. We consider this book a good 'boost' for the life of Linotype matrices, and it demonstrates what can be done when machines are handled by men who know how. And I am pleased to say your school is a valuable aid in teaching operators *how.*"

MONOLINE PATENT INFRINGEMENT.— C. B. Unger, publisher of the Eaton *Herald*, Eaton, Ohio, writes: "Can you inform me as to the prospect of the Monoline machine entering this market? Having seen this machine at the World's Fair, I was favorably impressed with it, but see nothing regarding it in the trade papers, so write to you this inquiry." *Answer.*— The Monoline is prevented from entering the United States market by reason of infringement of patents granted to Ottmar Mergenthaler in 1898, the specific item infringed being the use of a matrix containing a plurality

of characters less in number than the complete font. As this is an essential feature of the Monoline, it can not be made, used or sold in this country until the expiration of this patent to Mergenthaler — 1915. Although a machine embodying this idea of Mergenthaler's was never constructed, any slug machine using such a matrix would be estopped.

Advantages of Typewritten Copy.— The Newark (N. J.) *Advertiser* office has recently been trying experiments designed to ascertain how far typewritten copy gains over manuscript in rapidity of composition. It was found that the best copy in handwriting, handed in, was beaten ten per cent in speed of composition by the worst prepared on the typewriter. The percentage of gain in composition by using typewritten copy was in some cases as high as thirty-six per cent. As a result of the experiment all desk copy is now turned in on the typewriter.

Where They Need Education.— An operator-machinist, who was recently sent to take charge of a Linotype in a small city, writes as follows: "I arrived here Friday evening and started work Saturday morning, and I wished a hundred times you were here just to see what *could* be done to a machine. Spacebands have not been cleaned or rubbed off in over a month, and the manager says they do not need it yet! But the machine is a fright, being only about a year old at that. There have been seven operators on it since being installed, the manager trying to break in a young fellow off the farm and also the foreman, and of course the operators knew that as soon as they were able to run the machine they would be let out, and what they have not thought of doing to that machine is not very much. The combinations were changed on some of the matrices so they would run in the wrong channels, the lower-case 'c' (one) running in the 's' channel, one 'f' in the 'm', one 'fl' in the 'k' and one 'u' in the 'n.' The assembler slide brake was out of adjustment, line delivery carriage just crept over with hardly enough speed to start the machine, gas governor plunger was taken out, mold-slide gibs so low that tops of locking pins are cut off, matrices so greasy



J. P. GRETZA.



W. L. ALLEN.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

and dirty it is impossible to read line — and magazine! Without any exaggeration, the dirt was so thick it was actually dropping through on to the keyrod upper guide plate, and, besides, the channels were full of graphite. It is almost needless to say how the cam rollers and cams are. I am going to start in this morning to straighten things up; will let you know later how I get along. Have already fixed line-delivery carriage, slide brake and gas governor, but that is just a drop." It is apparent that the Inland Printer Technical School has a mission to perform.

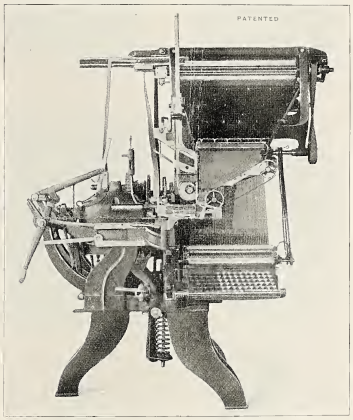
Purifying Metal.— A subscriber asks: "How can I purify metal for my Linotype? It has been in use for over a year, and seems mushy and gives poor faces on slugs."

Answer.— In the first place, avoid the addition of plate matter, stereotype metal, etc., to your Linotype metal, as such material does not contain the proper ingredients or in proper proportions to make a good-flowing and proper-working metal for the Linotype. The longer metal is in use, the softer it becomes, as the antimony separates and is lost in the dross, and the tin is burned out. A sample should be sent to the dealer, who will advise the proper proportions of "temper" metal to add to bring the mass up to standard. If, when remelting in the furnace (which should be done regularly in order to keep an even mixture and cleanse the metal), a little sal ammoniac is added, the dirt and oxides will rise to the surface when stirred and can then be skimmed off. The dross from the machine melting-pot should be remelted and reduced at this time also. Another method of purifying is accomplished by immersing in the molten metal a piece of green wood about four inches in diameter and seven or eight inches long. The green wood is attached to an iron rod in any suitable way. The metal must first be thoroughly melted, but must not be overheated. The green wood is then plunged into the molten metal, the door of the hood closed as much as possible and the green wood allowed to remain in the metal about twenty minutes, or until the boiling ceases. Great quantities of gas and vapor are evolved from the green wood, the metal boils up violently and the oxides contained in the interior of the molten metal are effectually reduced. After this operation, what remains of the green wood is removed and the metal is then thoroughly stirred and skimmed with an iron ladle. It is recommended to add a few ounces of resin to the molten metal before boiling out with the green wood. This reduces the dross on the surface to metal.

Forcing Tight Lines.— It is not believed many Linotype operators are guilty of this reprehensible practice, as it is becoming pretty well understood that to force the machine at any time is to court disaster in some form. The Inland Printer Technical School is proving to be a potent factor in the dissemination of a knowledge of not only what to do, but what not to do. There are some benighted individuals, however, who subvert knowledge for expediency, and one of these writes as follows: "I've read in The Inland Printer something to the effect that an operator who jumps on the elevator to make a tight line go down should be hit on the head with an ax, but I'm telling you that it's the only way to make them go through without lost time. Here is a case in point: I blew into New Orleans some years ago and showed up on the *T.-D.;* caught on the first night. Was put on by the foreman and told to work on the head machine. Well, that was a new one on me, but I never batted an eye and asked for copy. I was given a hookful — hook and all — and directed to the wagon. Say, I've tapped the celluloids from Maine to 'Frisco and back again, but that head-letter mill was the worst furnace I ever faced. In the first place, they were the old 'square base' machines, about the first sent out, and I was told they were run for several years by a brewery engineer. What he didn't do to them wasn't worth thinking about. He had some trouble with this head machine one night and took it apart the next day to fix it. He got it together just before time was called that evening, all except one long lever, which he couldn't find a place for, so he let it go at that, and it's been going that way ever since. Well, I started in and pumped up a line, but she stuck. I let out a yawp for the machinist. He was asleep under the bench. Found out later he bunked there right along; he was so busy he didn't have time to go home. 'Tight line, eh,' he muttered. I'd been used to seeing the machinists back up the machine and take a matrix off the end of the line and let her go ahead again. But this fellow was the operator's friend, I found. To take a matrix off makes an operator reset the line, and he didn't believe in putting the operator to unnecessary trouble. Besides, he was tired. He merely leaned his two hundred pounds of avoirdupois on

that elevator head and gave a chug and squashed her down. Say, it was the cutest trick I ever saw. The machine went ahead, evidently knowing when it had met its master, and the machinist went back to his bed. That was the last time I ever called the machinist for a little thing like a tight line. I got so I could stand on that lever, give a spring and make a line go through no matter how long. I made an improvement on the scheme myself; I always kept a pig of metal handy, and whenever a tight line stopped the machine I gave the elevator a rap on the head with that and she would go ahead like a little major. That's the only thing a machinist ever taught me how to do, but I've had a warm spot in my heart for him and his clan ever since. I got so good on that head machine I got a steady 'sit.' The machinist was tickled to death, because I was the only operator who could make that machine go ahead when it stopped, and he kept me supplied with new matrices every day. He'd never kick even if I'd dig out a double handful of smashed matrices from the distributor. For that reason I think it's all right when you've got to work on a one-legged furnace to bat it and not the operator on the head when it gets balky."

THE "BABY" LINOTYPE.—The Canadian Linotype Company, as the lessee of the Mergenthaler Linotype Company is



THE NEW "BABY" LINOTYPE.

known, has placed on the Canadian market what is called the "Baby" Linotype, a machine of somewhat different construction from the regular Linotype, but embodying many of its characteristic features. The same matrices are employed and a similar spaceband, while magazines, keyboard, distributing and assembling devices are identical with the well-known form. The main point of difference lies in the manner of handling the line of matrices after it is assembled, the assembler on the "Baby" machine turning on a vertical pivot and discharging the line at right angles to the direction in which it was assembled, the assembler being turned by a hand lever, both forward and back, as each line is completed. The line of matrices is discharged into a support directly before the mold, which rocks on a shaft instead of being rotated; and it is ejected from the mold with the ordinary form of ejector, between trimming knives, and dropped into a receiver below. One point of difference in the spacebands employed to justify the line is noticed in the lower ends, which have T-shaped notches to engage the justifying member, or spaceband driver, which is shaped correspondingly, and acts to retract the wedges positively as well as drive them upward to justify the line. The metal-pot in the machine, of course, swings from left to right, and the matrix line must be turned, after the line is cast, to a position parallel with the distributor. This is accomplished by loosely mounting the part known as the second elevator head, which receives the line after the cast, on a vertical twisted bar or guide, upon which it slides freely and is thereby given a quarter turn before the line reaches the distributor box. The second elevator descends by gravity and is raised by a chain which passes over a pulley at the top of the machine and is connected with a lever similar to the usual type of second-elevator lever. A temporary receiver for the spacebands meanwhile swings about and delivers the wedges to the usual form of spaceband box. The machine is listed at $1,650 and orders are being filled. There is no apparent simplicity of the so-called "Baby" Linotype over the ordinary machine, and little difference in size. In a word, it is merely a form of Linotype wherein the line is turned around before it is cast; and it is doubtful if Linotype users are interested in the gyrations of this new "Baby" in the production of a slug, though the price at which it is offered may have the opposite effect. The patents were issued July 28, 1903, to D. A. Poe and W. H. Scharf, of Montreal, Canada, and assigned to the Mergenthaler Linotype Company, of New York.

ON THE MONOTYPE.

"I want that job at half-past two,
Ten-point solid — now it's up to you!"
At two-fifteen he looked — turned pale.
"I've been setting this stuff with an eight-point scale!"
PHIL.

RECENT PATENTS ON TYPESETTING MACHINERY.

Type Casting and Composing Machine.—E. A. Osse, Baltimore, Maryland. Filed March 10, 1902. Renewed May 7, 1904. Issued January 3, 1905. No. 778,996.

Linotype Junior.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 26, 1904. Issued January 10, 1905. No. 779,969.

Type Justifying Machine.—L. E. Quick, Bayonne, New Jersey, assignor to A. G. Norrie and W. E. Drummond, of New York city. Filed November 10, 1902. Issued January 31, 1905. No. 781,094.

NEEDED ENLIGHTENMENT.

The following letter was written by a native Indian, anxious to subscribe to a certain English magazine, and is given exactly as written: "Sir,—I am a candidate for a many days of an easy and interesting monthly magazine, because I am a man Indian few learned student. Thanks God, I have received a good reputation of your magazine through a friend of mine of the locomotive department of E. I. Ry., Jamalpur. In short, I am an anxious for being a subscriber of your above-said magazine. I shall highly obliged if you will kindly send a specimen copy to my under-mentioned addressed. If would to God I must incite all the students for being the subscribers of your paper."—*Printers' Register.*

BACK IN THE FOLD.

I can not afford to be without that magnificent work of art, THE INLAND PRINTER. In looking over a few of my last copies on file, of 1901, I was greatly impressed with what I have been missing during the few years which have elapsed, by not being a subscriber.—*S. Stahl, Schomberg, Ontario.*



W. P. JOHNSTON,
Kansas City, Mo.



D. R. WICKERSHAM,
Phoenix, Ariz.



R. J. MC MULLAN,
Ottumwa, Iowa.



W. G. MIDDLETON,
Orange, Tex.



G. T. HUMPHREYS,
Bismarck, N. D.



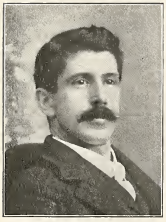
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Boston, Mass.



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Quincy, Ill.



C. R. REED,
Norfolk, Neb.



F. C. IRVINE,
Joliet, Ill.



H. G. BROOKS,
Chicago, Ill.



J. H. DUNLAP,
Marinette, Wis.



S. A. FORQUER,
Chicago, Ill.



FRANK WILES,
Fowler, Ind.

A FEW GRADUATES OF THE MACHINE COMPOSITION BRANCH OF THE INLAND PRINTER TECHNICAL SCHOOL WHO HAVE "MADE GOOD" AND ARE NOW CLASSED AS EXPERTS BY THEIR EMPLOYERS.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. Help furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, indicating a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6¾, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6¾, $1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulæ, but is given a free exercise in the observation of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

A PUZZLE.—H. A. L., Chicago, sends this: "What do you use as the plural form of the name 'Louis'?" *Answer.*—The question as asked is easy to answer. I have never used anything as such plural, and I do not remember that I have ever seen any such form. The question in its meaning is a puzzle. It is easy enough to say the word in the plural so that it can not be misunderstood, but it is not easy to find a written form for it. I can do no better than "Louises," and that is the only spelling possible for the plural of "Louise." Distinction would then have to depend on context.

MANY.—A. G. P., Anamosa, Iowa, asks: "Is 'many' used correctly in 'many more people'?" *Answer.*—It is a correct use of the word. The word is a somewhat unruly one; that is, it does not submit to the rules for its general class. It is essentially an adjective, but is frequently used like an adverb, as in the phrase questioned, although even here its adjectival or qualifying nature is easily seen if we read it, as it would also be legitimate to put it, "many people more." But this latter way is not the conventional way of saying it. The expression questioned is so thoroughly conventional that it seems strange that any person should doubt it.

USE OF A PRONOUN.—J. C. G., Traer, Iowa, writes: "Is the pronoun 'her' correctly used in the sentence, 'Mr. and Mrs. Brown are visiting her parents'? In printing such a sentence in a newspaper would you abbreviate the name if the pronoun were not used and write it 'Mrs. B.'s parents,' or would it be better spelled out?" *Answer.*—No reasonable objection to the use of the pronoun seems possible. If it be said that its precedence by two nouns makes its propriety doubtful, as that may be the ground of the doubt, the answer is that the form of the pronoun determines which noun is its antecedent. That is, the person for whom it stands can only be the woman. If they visited the man's parents, it would be equally correct to use "his." If the name were used, it would be in much better taste to give it in full than to abbreviate.

GRAMMAR.—John Earle, M.A., is author of a number of books on language, and the title of his latest work is "A Simple Grammar of English Now in Use." He explains the title in the preface, and says some things worth repeating, as follows: "The leading of Nature teaches us that grammatical study should begin at the point where the use of speech is consciously apprehended by the young. That is to say, it should begin with language not as a fabric, but as the representation of thought. We will accordingly begin with the parts of speech, which are functions of thought, and from these we will proceed to the structure of the language in composition of prose and verse. Such is the office of grammar properly so called; all other uses of the term grammar are secondary and derivative. Herein lies the point of my title, 'A Simple Grammar;' which is to signify that it is grammar unmixed with philology. . . . Grammar (properly so called) is not a laboratory of induction and generalization and demonstration; it does not seek to establish absolute laws, it only proposes some tentative rules subject to general approval, not concealing their liability to exception, but rather displaying this infirmity as of their very nature and interest and attraction; it has not the exactness of the physical sciences, and would lose all its value if it had; it rests upon the level of our simplest apprehensions, and in its growth it develops the likeness, not of science, but of art."

SOME ERRORS IN TYPESETTING.—We have received from a correspondent a piece of proof containing two comical errors, accompanied with the question, "Could not a proofreader get up a good book on the 'bulls' and mistakes made by 'intelligent' compositors?" The errors were "tomtones" and "unsell meanor." Our readers may enjoy guessing what they stand for. Of course any proofreader could fill a book with laughable errors made in setting type, but whether it would be "good" or not who shall say? It would probably have no good effect beyond affording a laugh or two to those who find nothing better to laugh at. But the matter has another side not so funny. It does not follow that even the compositor who set these nonsensical things deserves to have his intelligence sneered at. He may have been at a momentary loss in reading the words, and filled the space with meaningless letters, with full consciousness of their nonsense, but with the perfectly legitimate and wise decision that less time would be lost in correcting than in studying out the words in the first place. If these things appeared in the published print it "would be to laugh" for everybody except the proofreader, who should be immediately discharged. Errors have always been and always will be made in typesetting; otherwise why have any

proofreaders? Moreover, it is simply inevitable that there should be some compositors who do not know as much as it is desirable for them to know; but there are also many who know more than some proofreaders.

Bad Proofreading.—Here is an apology for bad reading in a magazine of recent date: "The exceedingly poor and apparently careless proofreading is a source of great mortification to the editor. In fact, it nearly gives him an attack



Make-up.—Run and get me them obituary notices, quick.
The Devil.—Dere's anudder guess comin' to you, pop. De foreman told me to dump de dead matter, an' I trun 'em in de pot. See?
—*From One-Type-at-a-Time.*

of nervous prostration as he looks over each number after it has come from the press. The editor is not entirely responsible for this condition of affairs. The printing is done at a large job office, and it is set up at the last moment. There is no time to have the proof corrected by the authors of the articles, and the proof reaches the editor at night to be returned in the morning. It is often nearly midnight before the editor, who usually works from sixteen to eighteen hours a day, can find time to look it over, and then it is very hastily done. There is no time to read the proof carefully, as it would take two or three days of his spare time, hence many an error escapes the editor's vigilance. The editor desires to thank several readers who have kindly offered to read the proof, but they reside too far from the office of publication to make it feasible. In the meantime we will try and do better." The apology itself was printed with a number of typographical errors that any one should have corrected. But the most interesting point in it is the assumption that the errors are unavoidable because the writers can not have proofs to read. It is altogether likely that the chief trouble is in the printing-office, and arises from unwillingness to pay wages enough to secure a competent proofreader. The way to remedy such a state of affairs is to insist upon having good proofreading done in the printing-office, and to take the work elsewhere if it is not done.

LIFE IS LIKE A PROOFSHEET.

A proof taken from poorly set type was placed in our hands for correction recently, and on glancing at it, and observing the character of the work done, our first inclination, since we were in a hurry, was to take the galley, dash its contents on the floor, and have the matter set over again. But the thought occurred to us that in the galley were all the elements necessary to make the proof show up clean and correct, providing they were carefully collected and placed in their proper relative positions. A wrong letter here would correct a misspelled word there, and so the process of compensation could go on until the whole was as it should be.

Perhaps a few new letters would have to be supplied, perhaps a few elements now present would have to be rejected. But, in the main, all the material was there; all that was needed was a careful correction. The compositor had not been skilful enough to use correctly the material placed in his hands. Now a proof of this work is taken, the errors are pointed out, and he can atone for his mistakes by correcting them, at the same time learning that he was at fault, and at least showing what he can do in the revised proof presented.

And this same line of thought should hold as good in the case of conduct of human beings as it does in the case of proofreading. There are elements of good, but they are so mingled with the evil or exerted to such an extent in the wrong direction that our life (the proof) does not really read well. But that does not signify that we are utterly useless. These elements of good can be collected and brought under proper influences, they can be supplemented where necessary, the bad can be rejected, and what we now have can be developed to its best attainment. All this can be done, but the task is to do it. The proof can not be read so easily, the errors can not be corrected so quickly as in the illustration used above. Would that we could see our mistakes so clearly! But, after all, there can be a reorganization, a reformation, and during this process we can be constantly learning.—*Ohio Penitentiary News.*

THINGS WRONGLY NAMED.

Titmouse is a bird.
Catgut is a sheepgut.
Sealing-wax has no wax.
Blind worms have eyes and can see.
Rice paper is not made of rice or the rice plant.
Kid gloves are not made of kid.
German silver is not silver, nor of German manufacture, it having been made in China for centuries.—*Chicago Post.*

BEATS EVERYTHING.

We get lots of good ideas from The Inland Printer, and "our boss" thinks we had better have it come to us regularly—it beats anything we get in that line.—*Free Press Publishing Company, Corning, Iowa.*



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

THE holiday number of the *Boys' Industrial School Journal*, published at the school in Lancaster, Ohio, is before us; cover in green and red, with border representing holly leaves; inside pages in black, surrounded by a red border of rules. The composition and make-up of the journal are in keeping with former numbers of a year ago; but the presswork is very defective. Mr. Ralph E. Embrey is now editor and instructor of the printing class. To keep up to the standard of excellence set by the former editor (now dead), the present instructor should give special attention to the pressroom output.

CLAIMS A BIG RECORD ON PRESSWORK.— W. W. Southwick, of Binghamton, New York, writes: "I think that in the past year I have made an average higher than any other pressman in the country can boast of. It is as follows: On a No. 4 Miehle, with Dexter folder, for the year beginning January 1 and ending December 31, 1904, 3,023,400 impressions; average per week, 75,450 impressions; average per day, 12,575; size of form, 19 by 33, printed from half-tone electrotypes. In this average I have not taken out time for make-ready, Saturday half-holidays in summer nor legal holidays; only Sundays; nine hours constituting a day's work." This record was made in Dr. Kilmer & Co.'s establishment at Binghamton, New York.

NEAT SPECIMENS.— From the Martin B. Brown Press, New York city, is sent a number of neat specimens of presswork, all the handiwork of Mr. Charles Kelly, son of the editor of this department. The specimens have been sent without comment. One of the leading characteristics of this workman's productions, aside from strictest harmony in coloring, is absolute register. In this respect the samples before us are faultless, as is also the letter-press. One of the specimens, a cover for the Artgravers' Studio of New York, is especially beautiful. The cover is quarto size, of light buff stock, on which is printed a solid tint a shade darker, over which appears a neat engraved design in gold, red and brown-black, the title lettering being gold background with brown-black outline. On the back of the cover is a rich design in red, gold and brown-black, representing an artist's brush, across which is a monogram in solid red, in the center of it being the letters A. S. N. Y.; this being embellished by a griffin-like winged body in gold with brown-black outline. Other specimens in yellow, red, green, blue and dark brown show care and skill in handling.

HARD OR SOFT TYMPAN?— J. S. H., of Detroit, Michigan, says: "I am running a two-color press and get very long runs on it; from seventy-five thousand to one hundred and fifty thousand sheets at a time. Now, I wish to know which would be the best — a good, hard tympan or a soft one?" *Answer.*— A good, hard tympan by all means, provided the forms are made ready by bringing up to even height all matter and plates constituting the form. By doing so, not only will make-ready be easier and more lasting, but also uniform inking and impression will be attained and wear reduced to the minimum. There can be only a small degree of wear on the form if the cylinder and bed are running in unison, and the impression solid and uniform. By the world "solid" we do not mean so strong as to emboss the sheet, but rather that both cylinder and bed be so set that only the difference of the sheet of paper may be necessary to take up the ink from the face of the form. Soft tympans can not be averaged up to the nicety of impression that hard ones can be, and the former dig into the surface of the form and thereby wear the type and plates. Resilience of impression is all very well when controlled, but is very destructive when left unbounded, as in the case of soft tympans.

TOO MUCH TYMPAN.— H. W. H., of Reading, Pennsylvania, says: "In working half-tones on any kind of stock, super or coated, with a hard packing, at the edge of the cut, where the cylinder first strikes the same, there is a wearing off of the cut about a quarter of an inch, but only on runs exceeding five thousand. I am a beginner on a cylinder press, having worked only one year on same. I had worked nine years on platen press. The nature of the packing is as follows: Pressboard; muslin cover; four sheets of manila — equal to 25 by 30 = 50 lb.; covering sheet — equal to 25 by 30 = 90 lb.; one sheet 28 by 42 = 50 lb.; M. R., and the top sheet. Please tell me if it is the fault of myself or the press, and how to remedy the same. I make ready the cuts according to the method explained in THE INLAND PRINTER about one year ago, under the heading 'Cylinder Presswork.'" *Answer.* — Your tympan appears to be all right in make-up, but perhaps you are carrying a sheet or more too much packing. (You did not state the make of press; do so in future.) Test the height of the bed bearers with a type-high gauge or a perfect metal type of over forty-eight points in size. Get the bearers right with this standard and underlay all cuts or other matter to type-height. When you have done this, discard one or more of the lighter weight tympan sheets and proceed to make-ready in the usual way. Keep in view, in all cases of make-ready on cylinder presses, the important fact that cylinder and bed must travel together. When that has been attained there will be little or no perceptible wear on the edges of cuts or type.

STATIC ELECTRICITY IN PAPER— E. S., Jr., of Manchester, Iowa, writes as follows: "I would like to ask you if there is any possible way to take the electricity out of common print stock? Each week we are troubled with electricity in the paper after we have run off our regular weekly, for it sticks to such an extent that we can not feed it into the folders. We have no patent print, and therefore run eight pages at home. We

think that, because of a poor press and heavy impression, the friction is so great that it causes electricity to such an extent that oftentimes we can not pull off a paper from the bunch without its tearing, so that it causes us to postpone folding until morning, and also causes us much delay." *Answer.*— The Portland Company, of Portland, Maine, have now an effective static electricity dissipator. This was lately invented by Mr. William H. Chapman, chief electrician of that company. Three patents have been granted for the invention and cover all leading points. There have been a number of make-



Photo by R. Henry Scadin, Sapphire, N. C. IN THE SAPPHIRE COUNTRY.

shifts for dispelling electricity, most of which have been noticed from time to time in this magazine. The concern owning the new device claims a positive cure, and absolutely guarantees to remove every particle of trouble caused by electricity in stock. A number of large printing concerns have installed the new device, among which may be mentioned Harper & Brothers, where the writer has seen it employed in the most satisfactory manner on high-grade papers; the Trow Publishing Company, the New York *World*, the Curtis Publishing Company, R. R. Donnelley & Sons Co., etc. Their advertisement appears in THE INLAND PRINTER.

PRESS JUMPS.— E. R. Leonard, of Gainesville, Texas, writes: "I have considerable trouble with my book and job press when running at from eighteen hundred to two thousand impressions per hour; the press will invariably jump from a quarter to a half inch on its foundations, with a continual knock as the impression passes over the form. It has caused me considerable trouble and delay, and when I have a rush order it is a matter of impossibility to make anything like good time on the press. When I reduce the speed of the press to about twelve hundred per hour the noise and jump cease and the press runs in the smoothest manner. This press has been run about five years and has received the best of care. I have had several 'expert pressmen' try their hand, but all attempts to remedy the defects were futile. I have soaked the press plungers in neat's-foot oil; kept them well oiled and as soft as possible all the time and readjusted them, but it has no effect whatever. I also want to obtain a book giving the names and parts of this machine, if possible." *Answer.*— It is likely that you have the cylinder riding too hard on the bed bearers, in which case there would be noise and rebound when leaving the impression; or you may not have the plungers set to the speeds you may be running. Both these points deserve attention. Should the plungers be set for a twelve hundred an hour speed, it would not be wise to run the press up to eighteen hundred or two thousand without altering the gauges to conform thereto. For instance, let us take a No. 8, four-roller, two-revolution press, size of bed 38 by 55 inside of bearers, and set the plungers so that the gauges will indicate, for a speed of twelve hundred per hour, forty-five pounds; now, to run up to a speed of eighteen

hundred per hour, the plungers should be set so that the gauges would indicate seventy-five pounds, the back plungers in each case to be five pounds less than the front ones. The book from which these facts have been taken is entitled "Problems of Pressmanship," and is issued by the C. B. Cottrell & Sons Company, New York, price $1. The book is not intended to teach pressmanship, but it is a very valuable work, nevertheless. If the cylinder is riding too hard on the bed bearers, it should be set higher, the bearers regulated to type-height and the tympan packing made to conform to the changed conditions of the press. Bolt down the frames of the press firmly to the flooring of your pressroom.

A Beautiful New Zealand Weekly.—Mr. J. V. Price, in charge of the pressrooms of the Christchurch Press Company, Limited, Christchurch, New Zealand, sends a copy of "New Zealand Illustrated," forming the Christmas number of the *Weekly Press* for 1904. He writes: "This number was printed on two-revolution machines (average run thirteen hundred an hour). I make ready all forms in the same way as I described to you in my former letter and used our patent overlay process on the forms." The number contains a magnificent array of pictures and colored plates. High-class original artist work, the very choicest of photographs and the acme of half-tone engraving, combined with tasteful lithography, serve to produce an effect in illustrated journalism seldom seen and certainly not outclassed here or abroad. Indeed, the excellence of illustration, text and execution is wonderful and almost beyond belief as the product of New Zealand exclusively. Four presentation plates, named below, are given with this number: "A Warm Day," by Mr. C. F. Goldie, who, as a student of Maori peculiarities, has made a colonial reputation. (This picture was reduced and produced in black in our February number.) Mr. W. A. Bauring's picture of "Love at First Sight," and the other, entitled "Antics in the Antarctic," are masterpieces. Then there is "Our Girl," and a two-page picture in colors, entitled "Maoris of the Wanganui," and last, but not least, "Washing Day at Whaka." These pictures should please the most critical. Aside from these, however, the number of half-tone illustrations seems to cover the whole colony and reveal a wealth of beauty almost incredible. Especially must we commend the excellent presswork shown on the entire number, which is almost a volume in size.

Streaks.—J. F., of Boston, Massachusetts, has sent a specimen printed in red—the ground color to a two-color half-tone portrait—which shows a light streak about three-quarters of an inch from the leaving end of the plate, the plate being 9½ by 10½ inches. The light streak is most perceptible on the solid field of the engraving. He writes as follows: "Will you kindly give me your opinion in regard to the cause of the streak you will see in the half-tone tintplate? This streak did not appear on a full-bodied, soft, half-tone, colored ink, nor black; but, having run short of ink, I could not match this color, so I sent a sample to a local inkmaker. When I received the color and put it on press, I had a half-dozen streaks and the ink lay on in a mushy and motley way. I tried various schemes, even to setting rollers lighter and heavier, besides lowering speed and putting magnesia in the color, in hopes of help. I finally had to sacrifice the hue and then added a quantity of full-bodied (deeper) half-tone red. By running a very light quantity of ink, I succeeded in running off the job with the streak only slightly visible to a critical eye. The engraved plate was mounted on a wooden base and was made of zinc. I did everything in the line of make-ready on a four-roller press, using a new and hard tympan. A chocolate-brown color-plate covered the red one in essential places, so the job passed 'O. K.' I frequently have trouble with streaks in plates as described, particularly with inks where there is much green or white, when the inks are supplied by the local inkmaker, although I seldom have trouble when I mix my own inks, which are made for half-tone work by a New York house. What is the cause of some inks printing in streaks and 'piling' on press? The local inkmaker says the remedy is boiled oil. That I have tried, but with no benefit. His ink has more the consistency of paint than that of others previous to introducing boiled oil, so I surmise his inks are not suitable for this class of work. It is not well to reduce inks too much, because they will then print sloppy and muddy." *Answer.*—The cause of streak on your sample at the place indicated is doubtless in a measure due to the "pull" on the sheet at that point. You will observe that it does not extend to the lighter parts. Oftentimes irregular pressure on the grippers will produce streaks on solid forms; that is, some of them being set tighter than others, when they should be uniform along the entire hold on the sheet. One of your grippers—the lower one—shows this variation, and that one gripper helps to hold the sheet longer to the cylinder than the others, for a space almost infinitesimal in duration, but sufficient to give a certain degree of "swing" to the sheet as it is taken from the form, thus giving the color a "dragged" appearance. Thinly reduced inks, or inks carried in a sloppy way to the form, will certainly augment the liability to streaks. To cover solid forms in a solid manner, inks should be free-working and full of color. They should be carried merely to the point where they will produce full color—no more. Most of the streaky printing that comes to us is the result of tampering with inks by inexperienced persons. To be a competent mixer of inks, one should fully understand the different ingredients employed in formulæ, the most important of which is often the varnish and drier. Your finished print is meritorious and does not show any signs of streak. Taken all together, the presswork is clean, sharp and well colored, showing that you are a pressman.

DALLAS AS A PRINTING-TRADE CENTER.

Dallas, Texas, "points with pride" to a remarkable increase within the last few years in the magnitude of her interests engaged in the printing and allied trades. The *Texas Banker* publishes an article on the subject which makes a very creditable showing for Dallas, and one full of interest for the trade.

Less than three years ago, states the writer of this article, the entire output of the lithographing, printing and manufacturing stationery houses in Dallas was insufficient to supply the demands of her own people. Since then, so greatly have investments in printing plants increased at that point, the enlarged facilities of Dallas have enabled her to meet the demands, not of Texas alone, but of a scope of territory embraced within a radius of seventeen hundred miles from the city, and covered by the operations, extending into many States, of a small army of traveling salesmen directed from Dallas as a center.

The sum of $1,500,000 is said to be now invested in the manufacturing stationery and printing trade in Dallas, exclusive of amounts invested in machinery and supply houses and the wholesale paper trade. Were the concerns engaged in the latter lines of business taken into account, Dallas claims that she could show an investment total approximating two millions. Over four thousand persons in Dallas, or one-nineteenth of the entire population, draw their livelihood from one branch or another of these industries; while the wages paid out amount to more than $1,000,000 annually, or about $83,000 a month.



"A morning daily."
—*National Advertiser.*

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

CONCERNING THE CAPITALS "H" AND "K" IN TEXT TYPES.

Highly artistic and admirably suited to manifold purposes as are the many text type-faces now issuing from the type-foundries, there is objection from some business sources to the use of the capitals "H" and "K" in the present round design (especially the "H," because it is used the more). The objection comes principally from those whose firm name contains an "H" as

The R. H. H. Steel Laundry

To the average business man, who has long been accustomed to seeing the firm name set in what he considers the more sensible and practical type-faces of the roman and old-style type, the use of the round capital "H" in Old English, Tudor Black and Bradley is not relished. Consequently, these fashionable type-faces, that have probably been purchased with a view to pleasing our practical customer, are thrown, as far as he is concerned, into disuse.

If we explain, in the effort to bring him to see it from our view-point, that these type styles are artistic creations and very popular at present, and that the style of any particular letter could not be changed with propriety, he will thunder: "Then don't use that style of letter in my work. Don't want it."

Therefore, if the typefounder would coöperate with the printer in endeavoring to please the customer by supplying a square "H" in text letters, in addition to the present round design, the value of these types would be materially enhanced, and undoubtedly much general good would result.

An ingenious compositor, in endeavoring to please a customer whose objection to the use of the round "H" in Bradley was vigorous in the extreme, "invented" a very presentable-looking square "H" by placing the capitals "I" and "J" together, connecting them and thus forming the "H" with shoemaker's wax. This rendered the firm name

George B. Hurd & Company

George B. Hurd & Company

to some eyes highly pleasing in comparison to its rather crude appearance when the round "H" was employed. This was admitted by the customer to be a great improvement and, although imperfect, it was readily accepted. The Inland Typefoundry overcame this defect, if defect it may be called, in the St. John series, which is similar in appearance to Bradley.

The square capital "H" has recently been added to the Tudor Black series by some typefoundries:

Hyslip Hano & Company

Why can not a capital "K" of similar design be added to this popular letter?

To the practical business mind, that relentless judge, the decided improvement of the square capital "H" in text types over the round design is apparent. If he contends that it enhances the appearance of a line where an "H" is employed and renders text type-faces in general more adaptable to modern business uses, would it not be profitable to both typefounder and printer to adopt his suggestion in the matter?

F. F. T.

THE LYING JOB TICKET.

Ostensibly, the purpose of the job ticket is to enable one to tell at a glance how the profits on a finished job compare with the estimate, but what can it profit a job printing-office proprietor in having his workmen work by ticket if the figures thereon lie?

In many jobrooms, especially those that are not well equipped, the job ticket is a bane to the conscientious workman. He is ever fearful that he may be called to account for having taken longer to do a job than the foreman or proprietor, as the case may be, considered necessary. It may have been, as is frequently the case, through no fault of his own. In all probability the time spent in the search for material has taken a very large percentage of the extra time, but he dare not put this on the job ticket lest he be accused of "soldiering," making this an excuse for so doing. Consequently, he must — or rather he frequently believes he must — strike an average. That is, if, for instance, he is given a bill-head that would ordinarily require forty-five minutes to set, but through lost time in searching for material or other causes it has taken fifty-five, he puts down forty-five and averages on the next job, which may be an envelope corner that he may set in ten minutes, but puts down twenty.

More vitality, time and ingenuity are thus spent in a week in trying to cheat the job ticket than would ordinarily be required to well execute many jobs. If many criminals could devote but one-half of their science and daring to legitimate endeavor they would, in all probability, rank among earth's shining lights, and so it is with the job-ticket "juggler."

The writer was employed in a jobroom where, out of a total of fifteen job tickets submitted every night, it was an extreme rarity that one ever told the whole truth. The time on one job was made to dovetail into another to a nicety, and so deftly was the dovetailing done that neither foreman nor proprietor suspicioned that the jobbers were dishonest. The style of ticket used here was a daily time sheet, recording the name of the job and the time it consumed in the setting. This style of ticket was adopted after it had been discovered that the ticket-with-every-job system gave the jobber an opportunity to too freely display his Ananias propensities (of which it was found but few jobbers were entirely devoid), because a record of his entire day's labor could be obtained only at great cost. These tickets, or time sheets, were distributed among the workmen every morning, to be returned filled out at night. Instead of being filled out as each job was set, the time consumed on a job was placed on a separate slip of paper and the dovetailing done as the day wore on, the job ticket proper being made out at fifteen minutes before quitting time each night. At this time the jobroom resembled a bookkeeping establishment rather than a composing-room.

The amount of trouble that is caused by the lying job ticket can scarcely be estimated. It undoubtedly causes the employer to make false estimates, and the resultant loss is obvious. The loss of time in making out the job ticket and the exhaustive labor spent in endeavoring to cheat it must also be taken into consideration. A lie renders a job ticket worse than useless, and, consequently, the time spent upon it an irreparable loss.

Where the job ticket is used, then, the employer should encourage his employees to tell the truth. This can best be done by supplying needed material, then exacting it of them. Since the value of the ticket depends on this great essential, the jobber should work conscientiously and place upon the ticket the exact time that the job has consumed, keeping a record of lost time separately, so that if the time should be questioned it can be accounted for in black and white. It is

well, in many instances, that the question of lost time be brought to the attention of the foreman or proprietor, as such procedure may result in the purchase of new material where it is sorely needed and more attention being given to distribution, thus lightening the jobber's labors and removing a cause for lying.

In some offices it is noticed that the chief object of the job ticket is an indirect method of getting out of a workman all that is possible without actually driving him. If, however, this much to be desired end can not be had without resorting to such unreasonable methods, the laborer is unworthy of his hire. It would be well to eliminate this deplorable feature if we would remove an incentive to lie. F. F. T.

TIMELY SUGGESTIONS FOR THE JOB COMPOSITOR.

The practice that is in vogue in many job printing-offices of having certain jobs designed and laid out before placing in the hands of the job compositor, thus depriving him of his most glorious labor, is suggestive that there may be something wrong with the working methods of job compositors as a whole, though some contend that it is a step forward in the onward march of progress in printerdom. Observation warrants the assertion, however, that it is practiced merely on account of the economy of the method. A gigantic effort is being made to reduce operating expenses in the jobroom.

No doubt many of us have seen a laborious job simplified at the request of the customer, he having proclaimed it "too fancy." The jobber is dumfounded, and wonders "where the customer's taste lies, anyhow." The employer, though he may commend what may be an admirable piece of work and artistic, grieves none the less because of the loss of valuable time.

Now, opinions differ as to how a job should be set. This accounts for much of the trouble. It is to be regretted that in many instances the customer does not come to a full realization of his conception of how it should be set until a proof of the jobber's conception of it is submitted to him. Then he often proceeds to demolish the structure and rebuild it according to his own ideas, which is no fault of the jobber, and the customer should be required to pay for it.

It is to guard against such contingencies as this that the type-designer is employed. His art is not alone that of drawing type-designs — this is indeed a comparatively small portion of his work — but in studying the customer's whims and wishes with a view to having a job set in the beginning as he would have it set, thus saving time and labor.

A study of the methods of many good job compositors indicates that they are not lacking in ability as designers in type, for, as a rule, it is from the ranks of these that the type-designer is chosen, but that many ignore even the expressed wishes of the customer in order to satisfy their own craving for highly decorative work. In some cases this is a result of keen rivalry between jobbers, and as long as this state of things continues the tribe of specialists that we are pleased to term type-designers will increase. No power can prevent it.

If, however, the jobber would study his customer, if it lies in his power to do so, and in doing special work ask for instructions in the absence of them, submitting pencil designs of a job in the event of the customer being at a loss to know just exactly what he wants, thereby aiding him in reaching a decision, the need for specialists in type-designing would of a surety diminish.

The job compositor who has a thought for his employer's profits will, in the absence of definite instructions, set a job as simply and effectively as possible. Note how simple in design and construction are many of the best and what we are pleased to consider the most up-to-date specimens of job-printing. Compare these with those upon which a wealth of labor has been expended, and it will no doubt dawn upon you, if you are a good jobber, how lamentably ludicrous and costly much of the latter is. Dissipate the idea that a job in order to be artistic must be laborious. In the general run of work the less labored the job the more artistic and pleasing, providing it displays the handiwork of a student of his art, and the more profitable it is to the employer. The jobber should bear in mind that the practical business man is usually content if that which he may be advertising is effectively put before the populace.

It is in the matter of decoration that many job compositors most flagrantly err. We see many examples of otherwise fine typography in which type expression is lost in a maze of ornamentation and decoration. The average customer does not object to decoration if employed with discretion. But he wants the type to stand out clear and distinct. Embellishment is regarded by him as a necessary adjunct, permitted in a small degree because it is popular and pleasing to the average eye, causing the gaze to linger. Where he does not believe that it serves this purpose, he will blue-pencil all superfluous decoration. The type must predominate over ornamentation. There are, of course, exceptions to this rule, but if the jobber wishes to indulge in highly decorative job composition it should be only at the orders of the customer to "make something out of it."

In the absence of these orders, if, after you have designed a job, you find that it is more or less complicated and much time would be consumed in the setting of it, try to plan a different method whereby the desired effect can be obtained by simpler methods to save time. We should always bear in mind that the job compositor who plans to save time rather than to expend it unnecessarily is the most appreciated. The composing-room is the one place in the modern printing-office where time-savers are urgently needed.

In drawing a design, then, try to control your pencil. You can put superfluous labor in a drawing with comparative ease, but to put it in type means labor for which the average customer is decidedly unwilling to pay. The job compositor who thinks the quickest, who has studied his calling and knows its technic, who is practical as well as artistic, who hits the bull's-eye oftenest with the least labor, is the most successful. He forgets himself in the effort to be profitable to his employer and to please the customer, and this is what brings results. The happiness of labor for him lies in endeavoring to bring about this desired end. With him simplicity makes for art and effectiveness and he accomplishes much. It is he who will aid in keeping the work of type-designing in the composing-room. F. F. TURNER.

A WANT AD.



GOOD, STRONG PORTER WANTED.
— *National Advertiser.*

HOT SCOTCH.

The genial editor of *The Wizard* met a canny burgess one day who saluted him thus: "Hullo! Mr. Wizard, hoo's yer paperie gettin' on?" "Oh! excellently, sir, excellently!" "Ay, ay! ye'll get a wheen o' funny things tae pit in, no?" "Oh, yes, plenty!" said the beaming editor. "Juist that, no! But hoo di ye no pit them in, than?"

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

Tone is a synonym for inflection. Black and white are the extremes of contrast, and the various tones between these two are productive of phases of expression, through modulation, and are, therefore, possessed of *everything* that supplies physical feature to design. Colors are but tones of another kind. They possess the identical qualities of lights, grays and darks in the making of expression, and they are, like these, in accordance with the resemblance the tone bears to some color found in the spectrum. It requires but little study to discern that tone, whether it be in color schemes or darks and lights, is the primary creator of countenance, and that the artistic merits of design depend solely upon the correct modulation or association of tones. The use of tones of gray or of color requires more skill and more knowledge of the principles of art than the mere use of black and white. The use of correct tones of color enters primarily into the production of pleasing effects in such a design as Fig. 1. Therein the printing is done in black with every alternate square of the decoration in olive. Admitting that this specimen is well arranged typographically, then the tones are surely at fault. On the other hand, if the colors are a well-chosen combination, then the typographical arrangement is in error. Technically, here is but a single tone. The type being in black, with black predominating in the ornamentation, creates a feeling of sameness—a gray tone throughout. The tone of the lettering conforms closely to the tone of the decoration, and there is absolutely no contrast between the two. If decoration does not appeal to artistic taste, then it has been wilfully created. Admitting that this cover is purely of a decorative nature, and that the question of emphasis does not enter into the motif,

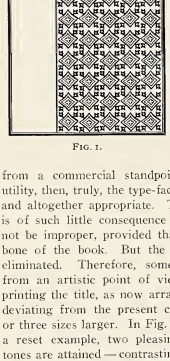


FIG. 1.

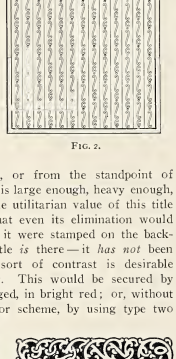


FIG. 2.

from a commercial standpoint, or from the standpoint of utility, then, truly, the type-face is large enough, heavy enough, and altogether appropriate. The utilitarian value of this title is of such little consequence that even its elimination would not be improper, provided that it were stamped on the backbone of the book. But the title *is* there—it *has not* been eliminated. Therefore, some sort of contrast is desirable from an artistic point of view. This would be secured by printing the title, as now arranged, in bright red; or, without deviating from the present color scheme, by using type two or three sizes larger. In Fig. 2, a reset example, two pleasing tones are attained—contrasting and yet not antagonistic. And now, presuming further, that the title in Fig. 2 were in a deep brown and the decoration in light green, the tones would be still more decided. Fig. 3 is yet another disposition, showing the value of contrasting designs in decoration. This example consists of typework, and a stock cut is used for the decorative panel. On page 5 of the Inland Printer Technical School type insert is an ornamented initial C that shows the artistic value of this theory of

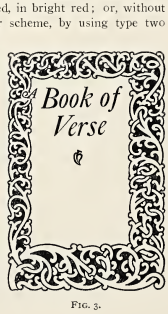


FIG. 3.

contrasting tones as applied to pure design. Fig. 4 has all the features of correctly contrasting tones — the proper proportion of white, just the right tone of color applied to the border (light olive), and pleasing type-faces of the right weight, well arranged. Principles that are altogether correct are also observed in the relationship of the panels, in that the interior panel is in harmony with the proportions of the border. This last is an important principle of design, and is better described by Ernest A. Batchelder, instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California, who says: "So let us simplify matters and say that by good proportions, whether constructive or apparent, whether in a house, on the page of a book, or in the formation of a single letter, we mean measure harmony, the means by which varying quantities may be so related as to be agreeable to the eye."

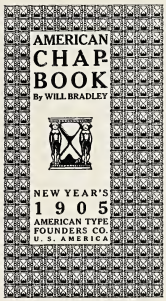


Fig. 4.

"To adorn a wall." That suggested wall-paper. It aroused a decorative mood — a desire to illustrate the subject, which resulted in the wall-paper border in Fig. 5. Here is one result of a weakness — a disease, as it were — and it is traceable among many specimens of printing that come to this department. In some instances, the faintest suggestion within a catch-phrase, or the name of some article of manufacture, is cause for the construction of illustrations with borders and



Fig. 5.



Fig. 6.

rules. Now it is a hatter's business card, containing a hat made with rules; now a foundry letter-head with an improvised iron fence border; a brass rule monument on a memorial card, and innumerable other time-consuming devices. One would imagine this to be an age of hieroglyphics and picture-writing. Charles Dickens created "Thomas Gradgrind," that hard-headed fossil, with his storehouse of facts — facts, nothing but facts — who measured everything with a fact and an unalterable set of rules. It was he that would have everything illustrated with a fact, and absolutely objected to anything in art that was not based on a fact. He would have no designs in the carpets that could not be there in fact and that could not be walked upon in fact. It is this "Thomas Gradgrind" of the stick and rule that illustrates and decorates everything with representations of cold, horny facts. A fact — a fearful fact — is morbidly illustrated in Fig. 7, the reverse side of the personal card of a traveling evangelist. The fallacy of overornamentation, of wanton and meaningless decoration, of difficult and costly construction, has been illustrated in one way or the other in nearly every issue of The Inland Printer. Simplicity is the soul of effective display. Give type plenty of chance to talk, give it elbow room, give it breathing space — don't smother it with sham devices. Neither let too many orators talk at once — you will confuse the audience. Preserve order and observe parliamentary laws



Fig. 7.

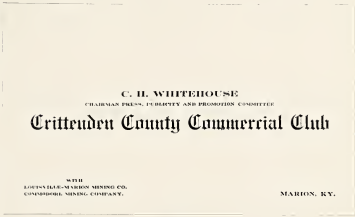


Fig. 8.

by allowing but one speaker on the floor at a time. One thing said at a time, and that said well, is the essence of a good advertisement and of good display in general. In Fig. 6 the catch-phrase, "To adorn a wall," has the floor, and it leads one on, smoothly, without any interruption, to all the other facts of the announcement.

In Fig. 8 the question of applying emphasis to the proper line figures most prominently. It is a matter of proprietary right, and this seems to be vested in C. H. Whitehouse, rather than in the Crittenden County Commercial Club. The card is designed to say, "I am C. H. Whitehouse, and I am (secondarily) chairman of a committee of the Crittenden County Commercial Club." If copy were oftener read over in this light, it would be an easy matter to settle this question of emphasis. It is not necessary to conform to vogue or conventional forms of arrangement in cards of this kind. It is more a matter of taste, and in this instance centering all the lines supplies symmetry. A resetting is shown in Fig. 9.

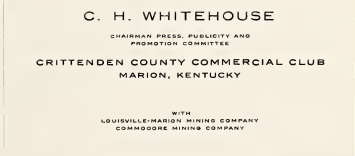


Fig. 9.

Phraseology and typographical arrangement are first cousins. They go hand in hand toward the make-up of good printing. Both of these have been neglected in Fig. 10. The four phrases subordinate to the heading are hackneyed and they are practically repetitions. "General mercantile printing" covers, in three words, all that is said in regard to the products of the house. "Established 1901" should not be made to balance with the manager's name. They are distinct



Fig. 10.



Fig. 11.

and require distinctive treatment. The ornament should be omitted. There is no objection to the type selection, and a roman of this kind would look equally well if arranged as in Fig. 11.

A printer's stationery should represent his very best effort, and something a little above the ordinary will not be amiss in his letter-head. The endeavor is apparent in Fig. 12, but results are wofully lacking. The double arrangement, with the long and short line to the left and a contorted panel mixture on the right, demonstrates a confusion of motives in type-design. A letter-head made up of rules and panels



Fig. 12.

brown — are used in the original setting, and this, on pink paper, makes entirely too great a variety of colors to be effective. The copy has been altered in the reset examples by striking out "all kinds of" in two instances. This antiquated catch-line appears in three places in Fig. 12. Fig. 14 is a more conservative conception of the same letter-head.

Inappropriate type-faces and unbalanced display have destroyed a desirable tone of refinement in Fig. 15. Invitations and programs are usually of a genteel class of printing, requiring conservatism in the selection of faces and restraint in their disposition. This theory of appropriateness in the application of types should be observed only to such a degree as good judgment dictates, and it is not meet to say broadly, in the old-fashioned way, that a blacksmith's card should go in very heavy gothic, a milliner's stationery must be set in script, the display of a lumber dealer's letter-head should be set in that old-fashioned rustic type wherein the letters are made up of limbs of trees, etc. But there *is* a degree of appropriateness, the use of which comes to one naturally after a careful study of what is right in display. Fig. 15 is too coarse for the purpose, to say the least — white space is



Fig. 13.

should be composed in the shape of some fixed design, with all of the details carried out harmoniously and in unison. Fig. 13 is an excellent example, adapted to printing in three colors with the use of tint-blocks. Suggestions for these are a purple-tinted background for the long exterior panel, gold bronze for the interlacing scroll border and the balance of the job printed in black. Four colors — red, black, green and



Fig. 14.

encroached upon — and the peculiar stepped style of the four lines in the center destroys natural balance. The border is noticeably out of place. Fig. 16 is a corrected setting of the copy.



Fig. 15.



Fig. 16.

Little infelicities have destroyed the good qualities of an excellent letter-head (Fig. 17). By merely removing all the ornaments and the underscoring there would be a marked transformation. In fact, the heading would be good. It is usually understood that a business letter emanates from the office of the house using such official form of heading. It is



Fig. 17.

and it is a form that has long since vanished from good stationery. Fig. 18 is another view of the same heading.

Fig. 19 is a typographical curiosity. The same old fallacy of meaningless decoration is apparent. Then, again, the peculiar application of emphasis has destroyed a good phrase and the possibilities of a neat title. "Your" is indeed an odd word to pick out and emphasize in such an extraordinary

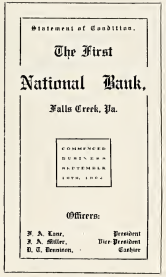


Fig. 21.

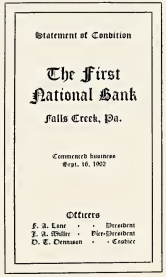


Fig. 22.

manner. It is neither novel from an advertising standpoint nor does it arouse curiosity. In a word, it is "flat." "Office stationery" is more susceptible to display, or even the three words, "What about your" might arouse a feeling of curiosity. The concise and effective way to dispose of a line of this kind is illustrated in Fig. 20.

The same principles governing design in architecture can be fittingly applied to typography. It would be scarcely proper to affiliate the Grecian and Roman styles of architec-



Fig. 18.

hardly probable that a business man would write it in his wood-shed, and even if he did, it would be of no consequence to the addressee. For this reason "office of" is superfluous,

ture in the same building. To associate the letter-spaced, squared-up effect with the "long-and-short-line" idea in the same page is equally unbecoming. While this faulty arrange-



Fig. 19.

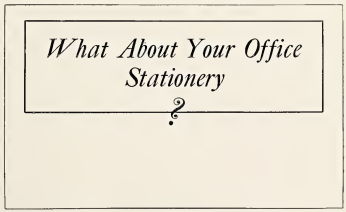


Fig. 20.

ment is noticeable in Fig. 21, it is scarcely as prominent as a few other defects. The idea of spacing the text-line abnormally to secure a break in the inside panel is ill-conceived. The equilibrium of margins is disturbed and the character of the line lost. The line at the top is rather of more importance than Fig. 21 would convey. Type of a size larger secures correct emphasis, and at the same time eliminates the undesirable letter-spacing. See Fig. 22.

TYPE INSERT OF THE INLAND PRINTER TECHNICAL SCHOOL.

The colors of this month's insert are Persian orange and black. The scheme has been chosen to show the correct proportions and the proper division of matter when these two colors are used. It is only in exceptional cases that a line of type looks well in red. It is preferable, and enhances the artistic value of composition, to use red only on ornaments and rules, and sparingly at that. On account of the decided and strong contrast between these two colors, the percentage of red should be reduced to a minimum. There is no fixed rule that regulates the amount to be used of a certain color when it is associated with other tones. Esthetic taste dictates the ratio. Be it said, however, that the more decided the contrast between two colors, the less should be the quantity of the lively — the "flashy" — hue and the greater should be the predominance of the somber tone. If the colors are of almost equal tone, then the division should be nearly equal.

The title-page is an adaptation from the "picture-frame" idea, much used during the eighteenth century, and, as was the custom then, the border has been printed in red.

The bill-head on page 2 shows the economy of the "work and turn" idea as related to printing jobs containing a great number of intersecting rules. The country printer, who is not equipped with a ruling machine and who does not possess a great quantity of rules in short sizes, will find it to his advantage to make up forms of this kind to print double. By arranging the horizontal rules in one-half of the form and the vertical rules in the other half, the number of impressions will not be increased and the finished job will show perfect joints throughout. The idea also saves much time on the composition. Usually, the stationery of a manufacturing concern is, and should be, set in a neat, plain, straightforward style, as shown in the lower example on page 3. Decoration is sometimes permitted, however, if the design is carried out in some neat, coherent style. Type ornaments should be omitted and the design should consist of harmonizing rules or panel arrangements. These two treatments are shown.

The value of the illustration in label printing is set forth on page 4. Half-tones give very suitable and altogether pleasing results as trade designs. A cut adds individuality to a proprietary package, and such an illustration soon becomes firmly impressed upon the constant user of a certain brand. In this way it adds the stamp of genuineness, and such a label can not be as easily counterfeited as the pure type-design.

The envelope and package enclosure is a comparatively economical and very profitable means of gaining publicity. Few men are so very exacting in their business methods as to pay much attention to the trifling underweight of almost every letter sent out. Yet, in the aggregate, it amounts to a great deal. Why not use this underweight to advantage? The only way to use it — and thousands of business men are fast realizing the fact — is to load your letters up to the limit with envelope enclosures pushing some particular article, line or department of your business. There is scarcely a business that has not something that needs some special efforts to make it more successful. Then there are your packages. Why go to the expense of more or less elaborately printed wrapping-paper that has no real advertising value and fail to enclose in each parcel a vital, seasonable announcement of some kind, that will at least stimulate further interest in your goods, if it does not result in a direct sale? Take the grocer, for instance, with his paper bags (sometimes printed in two colors) telling what every customer already knows — that he deals in sugar, coffee, canned goods, etc. Now, those printed bags do not increase his business a particle. He might as well throw so much money away. Ten times better use plain bags and devote the money thus saved to putting inside each parcel an enclosure pushing the price or quality of some particular article or articles. Then, again, the letter enclosure need not be a purely advertising device. A little sentiment, a little philosophy, or a pert saying, will help to assimilate the harsher elements of the advertising that you may be driving at. Three distinctive styles of enclosures are shown on page 5 of the insert.

A variety of styles, showing some distinctive cards and tickets, make up page 6. Perchance some of these will furnish an idea to one of your customers.

Believing that a great deal of our knowledge is derived from the experience of others, and actuated by this belief, a number of specimens of excellent typography, from various parts of the country, have been collated and are reproduced in miniature on page 7.

An interesting style-page for an advertising booklet is shown on page 8.

MARK TWAIN'S BOYHOOD.

Captain H. Lacey, editor of the *Wet Mountain Tribune*, of Westcliffe, Colorado, who was a playmate and later a fellow-printer of Samuel L. Clemens, relates a story of Mark Twain's early days. He says:

"A tramp printer named Snell blew into Hannibal one day and was given work on the paper. He was an uncommunicative sort of a fellow but a good worker and obedient.

"Sam decided to bring him out of his reserve, and to do it borrowed a skeleton from a doctor's office and slipped it into the printer's bed. Then we got around to a window about bedtime to see what was going to happen.

"The printer pulled off his shoes, piled his clothes over on the floor and blew out the light. The next thing we supposed would be a yell and a printer shooting out of the window in his night shirt.

"But there wasn't anything of the sort. There was a sleepy yawn and — 'Get over on your own side, darn you!'

"We heard the ghastly bedmate of Snell fall to the floor, and then everything was quiet except the snoring of the sleeping printer. The joke had failed and we went up to our room in disgust.

"Next day Snell didn't show up, and we began to feel a little hopeful that maybe the trick had worked after all. But we were again disappointed. Snell was in a gimmill boiling drunk and having the time of his life.

"'Killer man deder'n red Injun,' he yelled, 'an' shell corpsus fer dollar an' sheventy-five! Wow!'

"He had rolled the skeleton up in a sheet and sold it to another doctor."

A FEAST FOR THE HUNGRY.

I am always anxious to get THE INLAND PRINTER, and would rather go without a square meal than the magazine, as it is the most interesting and instructive periodical I have ever seen. I do not want to miss a single copy as long as I can scrape up the sum wherewith to buy it, as I think it is an absolute need to every printer, no matter with what branch of the printing trade he is connected.— *L. Clifford Crone, Sharon, Pennsylvania.*

FRENZIED FINANCE.

The farmer (excitedly)—"Say, Mister Constubble, I've jest been bunkered out uv every durn cent!"

The policeman (irritably)—"Well, don't holler to me, you come-on! I ain't no magazine publisher."— *Puck.*

Examples *of* Job Composition

by Students of

The Inland Printer Technical School



120-130 Sherman Street
CHICAGO

Located at 120-130 SHERMAN STREET, *CHICAGO*

The Henry O. Shepard Company

PUBLISHERS

Chicago,..... *190*...

M.....

.....

YOU ARE INDEBTED TO US AS FOLLOWS:

The Northern Peninsula Furniture Company

Telephone A-481 — Cable: Norpenco

Sectional Systems

Saginaw, Michigan

TELEPHONE A-481 — CABLE: NORPENCO

THE NORTHERN PENINSULA FURNITURE COMPANY

SECTIONAL SYSTEMS

SAGINAW, MICHIGAN

Clark's Albumenized Liquid

A CONCENTRATED NUTRIMENT



FOR INFANTS AND INVALIDS

DIRECTIONS

For infants less than one month old, add one teaspoonful of the liquid to each teacupful of boiled water. Increase the quantity of liquid at the rate of one teaspoonful for every succeeding six months, until the child is three years old, the normal proportion for adults.

Fifty Cents at All Drug Stores

CUT NO. 1378, INLAND PRINTER ORNAMENT BOOK. 65 CTS.
ORDER BY NUMBER.

Hansford Dog Cakes



A Perfectly Natural Food

One Dozen Cakes, Twenty Cents

CUT NO. 1561, INLAND PRINTER ORNAMENT BOOK. $1.05.
ORDER BY NUMBER.

FUTEASE

AN ANTISEPTIC PREPARATION OF TALC & HYDROUS SILICATE

A Fete to Tired Feet



A Perfect Absorbent

A MARVELOUS CURE FOR PERSPIRING FEET AND PEDALIAN ILLS

FUTEASE

CUT NO. 118, INLAND PRINTER ORNAMENT BOOK. $1.00.
ORDER BY NUMBER.

ENVELOPE ENCLOSURES

A Text and a Thought for 1905

"I can do all things through Christ who strengtheneth me."

Do not pray for easy lives; pray to be stronger men. Do not pray for tasks equal to your powers; pray for powers equal to your tasks. Then the doing of your work shall be no miracle, but you shall be a miracle. Every day you shall wonder at yourself, at the richness of life which has come to you by the grace of God.

—*Phillips Brooks*

PIRSCH PRESS, DAYTON, OHIO

COUNT that day lost whose low descending sun Views from thy hand no worthy action done. —*Staniford*

"Lest you forget—"

1905		MARCH				1905
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

ACORNS AND OAKS

The Acorn Shop

If you would have a large and prosperous business—sow proper seed. Mighty oaks in the business world are grown from the products that come from

The Acorn Shop
Portland

THE MORRISTOWN
CRACKER COMPANY

Manufacturers of the Crisp Product—

ITIZZA
WHEAT
BISCUIT

"Made to Eat"

MORRISTOWN
NEW JERSEY

Established June, 1884 Telephone, Pine 945

Edward Stewart Co.

Real Estate

mind St. *Bridgeport, Conn.*

SONG RECITAL

UNDER THE DIRECTION OF EDWARD STEPHENSON
CHAPEL HALL, SUNDAY EVENING, MAY 25

PUPILS AND GRADUATES
OF THE STEPHENSON
VOCAL CLASSES
WILL PARTICI
PATE::::NO
TICKET

CKERDS TO BE DEVOTED TO THE GOOD SAMARITAN HOSPITAL

FROM BAFFIN BAY TO
TERRA DEL FUEGO

A LECTURE BY
HERBERT THOMPSON
OF BOSTON

Chatham Hall, Monday, June Three
at Eight-thirty in the Evening

THE LECTURE WILL BE ILLUSTRATED WITH INTERESTING STEREOPTICON VIEWS

THE GARDNER-BROWNSON CO.

MANUFACTURERS OF

TOILET SOAPS AND PERFUMES

82 HARRISON STREET
CHICAGO

EDWARD WITHERS, REPRESENTATIVE



The Print Shop *at the Sign of the Peacock*

A Canadian Printing Place where Fine Books and Things are Made

St. Catharines, Ontario

God's Country

By

John Winfield Scott

YE RULERS OF THE EAST! LEARN YE THIS MAP AND TEACH IT TO YOUR SONS. SAFEGUARDED ROUND BY OCEANS, HERE LIES THE HOME OF MANHOOD, NAUGHT OF THY KIND NOR RULE — HENCEFORTH!

Robert Grier Cooke

NEW YORK

MCMIV

Primary Hand-Work

BASED ON

The Bogus-Paper Weaving Mats :: Tilo Matting Educational Art-Text Sheets

ATKINSON, MENTZER & GROVER

CHICAGO PUBLISHERS BOSTON

Old Stratford Parchment Covers

Five rich and delicate colors Suitable for the Finest Printing Two Finishes Antique and Ripple One Size 20½x25 Deckle on the 25 inch Side of Sheet

E. L. CHAPMAN & CO

CHOICE CALIFORNIA FRUITS

ORANGES, LEMONS GRAPES, PEACHES PEARS, PLUMS, FANCY DRIED FRUITS

FIFTY-EIGHT NORTH PASADENA AVENUE

PASADENA, CALIFORNIA

American Type Foundry, Philadelphia

Telephone 416-2

WE ARE THE PROMOTERS OF MODERN

PUBLICITY

ARE you satisfied with your printing? Does it advertise your business? Does it say in a few words what you would have the public know about your goods? Are you in the dark about this matter?

¶ Printing as a business-getter is apparent to most men in the business of his neighbor, but many have not been convinced of its application to their own business. There is no business that cannot be made more profitable by well-conceived printing.

¶ A successful man is always looking for the increasing of his business. His printing is the tie which binds his customers to him, and must be up-to-date, simple, and to-the-point, and must be so arranged as to instantly set forth the principal object of his business.

¶ If you are not now using "publicity," let us produce the kind of printed matter that you need—the distinctive, effective kind—the kind that talks, and at less cost than the average printer.

STANDARD PRINTING COMPANY

ENTERPRISE BUILDING

'Royal Bond'

A POSTAGE SAVER for heavy correspondence.

DO NOT FORGET THIS—Poor printing is the most expensive kind—no matter what you pay for it.

Style J

Louis E. Tuzo & Co., San Juan, P R

First M. E. Church

Waterloo, Iowa

FRANK LA FAYETTE LOVELAND, PASTOR

New Year's Greeting 1904

Courier, Waterloo, Iowa

T A ASKEW PRESIDENT

C. L. EDMONSTON, VICE PRESIDENT AND TREASURER

Falls City Lumber Company

W. A. MCBURNEY, SECRETARY AND GENERAL MANAGER

Wholesale Lumber

316 EMPIRE STATE BUILDING

TELEPHONE MAIN 1919

Spokane, Wash.

Edward W. Stutes, Spokane, Wash.

CLOTHING

BEFORE another month has passed we will be in the very midst of the gladsome springtime. As the feathered songsters wend their flight northward, as the squirrel and other creatures of the forest and field emerge from seclusion; and as the entire face of nature assumes its emerald tintings, so at this time do the thoughts of all mankind turn to the subject of clothing suitable to the season. ¶ With it comes my annual announcement and the unfolding for your approval of my array of suitings and of styles in variety large enough to please the most fastidious, and exclusive enough to maintain my past reputation for the individuality that correctly dressed men appreciate. ¶ With this spring announcement I include faithful reproductions of the newest styles suitable for the season, destined to become "leaders." I ask you to notice particularly the cut, fit, and the natural dignity these newest

A Catalogue Style Page

Plate Text No. 3 Series

8 Point Plate Text No. 3 v
8 A 30 a $2 00 Extra L. C. 30 a $1 20

It Has Always Been Our Motto That
The Best Was None Too Good For Our Customers
1234567890

10 Point Plate Text No. 3 r
7 A 28 a $2 25 Extra L. C. 28 a $1 40

Superior Copper-Mixed Type
Cast on the Point Lining System is Best 26

12 Point Plate Text No. 3 r
6 A 26 a $2 50 Extra L. C. 26 a $1 55

This Letter is Suitable for
All Kinds of High Grade Printing 34

Wisconsin General Agency
Hardcash Insurance Company
of New Hampton
HERBERT MIDDENDORF & COMPANY
GENERAL AGENTS

REPRESENTED BY
GEORGE DUNCOMB

COLUMBUS BUILDING
ROCKFORD

SET IN PLATE TEXT NO. 3 AND PLATE GOTHIC

ALBERT FIREBUG, PRES. JOHN BUTTERFIELD, SEC'Y AND TREAS. H. E. POLICYWRITER, VICE-PRES.

Secretary's Office
The New Zealand Underwriters Insurance Company
Suite 785 and 786
Commercial Insurance Building

Telephone, Black 41144

Burnwell, ... *190*

14 Point Plate Text No. 3 r
6 A 20 a $2 75 Extra L. C. 20 a $1 55

Southern Golf Clubs Defeated 93

16 Point Plate Text No. 3 r
6 A 18 a $2 75 Extra L. C. 18 a $1 50

Skating at all the City Parks 81

18 Point Plate Text No. 3 v
5 A 16 a $3 00 Extra L. C. 16 a $1 65

Warm Summer Evenings 75

24 Point Plate Text No. 3 v
4 A 10 a $3 25 Extra L. C. 10 a $1 60

Printing Machines 28

30 Point Plate Text No. 3 r
3 A 10 a $3 85 Extra L. C. 10 a $2 10

Fine Job Printing 5

36 Point Plate Text No. 3 r
3 A 8 a $4 60 Extra L. C. 8 a $2 30

Winter Resort 3

Plate Text No. 3 and the Plate Scripts shown on the preceding page, kept in stock and sold by the following Houses and Dealers:

Great Western Type Foundry, Kansas City, Mo.
Great Western Type Foundry, Omaha, Neb.
St. Louis Printers Supply Co., St. Louis, Mo.
Minnesota Type Foundry Co., St. Paul, Minn.
Southern Printers Supply Co., Washington, D. C.
Pacific Printers Supply House, Seattle, Wash.
Barnhart Type Foundry Co., New York
A. G. Elliot Paper Co., Dallas, Texas
Golding Mfg. Co., Boston, Mass.
Golding & Co., Philadelphia, Pa.
R. W. Hartnett Co., Philadelphia, Pa.
E. C. Palmer & Co., New Orleans, La.
The Southwest Printers Supply, Los Angeles
Gether-Drebert-Perking Co., Milwaukee, Wis.
Beyhach-Bush Co., Louisville, Ky.
Thos. E. Kennedy & Co., Cincinnati, O.
Pacific States Type Foundry, San Francisco
Miller & Richard, Toronto, Ontario
Fundicion Mexicana de Tipos, City of Mexico, Mex.
Wesselhoeft & Zimmerman, London, England
Gordon & Gotch, Melbourne, Australia
Liberty Machine Co., N. Y., So. and Cent. America

Plate Script

14 Point Plate Script
8 A 34 a $3 75 Extra L. C. 34 $2 45

Fourth Grand Annual Reception and Ball
1234567890

18 Point Plate Script
8 A 24 a $4 25 Extra L. C. 24 a $2 40

Golf Player 23 Great Exhibition

24 Point Plate Script
5 A 16 a $4 75 Extra L. C. 16 a $2 75

National 95 Champions

36 Point Plate Script
4 A 14 a $6 25 Extra L. C. 14 a $3 75

Musical 78 Serena

48 Point Plate Script
3 A 10 a $7 00 Extra L. C. 10 a $4 00

Finest 6 Conce

Plate Script No. 2

14 Point Plate Script No. 2
8 A 28 a $3 75 Extra L. C. 28 a $2 45

Graceful Dancing Fourth Les
1234567890

18 Point Plate Script No. 2
8 A 21 a $4 25 Extra L. C. 21 a $2 40

Twelfth Athletic 45 Meet

24 Point Plate Script No. 2
5 A 15 a $4 75 Extra L. C. 15 a $2 75

Refreshments 8 Serve

36 Point Plate Script No. 2
4 A 12 a $6 25 Extra L. C. 12 a $3 75

Wedding 54 March

48 Point Plate Script No. 2
3 A 9 a $7 00 Extra L. C. 9 a $4 00

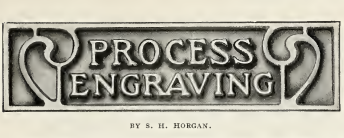
Card 6 Euchre

PLATE SCRIPT NO. 2 LOWER CASE WILL LINE WITH PLATE SCRIPT CAPS.

Marshall Brothers Co.
Importers of
Leather Novelties
15 Sealskin Street *Boston, Mass.*

The Graduating Classes
of the
National College of Law
cordially invite you to be present at their
Annual Commencement
Thursday evening June the fourth
nineteen hundred and five
at eight o'clock
Rodgers Theatre
Bloomfield

Barnhart Bros. & Spindler
Type Founders
Superior Copper-Mixed Type
187 Monroe Street *Chicago, Ill.*



BY S. H. HORGAN.

In this Department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

A FEW ANSWERS TO QUERIES.— Otto Peetz, Milwaukee, who has "been writing all over the country for filters for three-color photography without success" can get them from John Carbutt, Wayne Junction, Pennsylvania; C. Z., Alleghany, Pennsylvania, and E. E. Wetzel, Grand Rapids, Michigan, can get Von Hubl's "Collodion Emulsion" in German or English from Tennant & Ward, 287 Fourth avenue, New York, or The Inland Printer Company. Collodion emulsion is sold by G. Gennert, 24-26 East Thirteenth street, New York. A Fleischman Johnson, San Antonio, Texas, will find recipe for chalk-plate coating in this department for November, 1900, page 277. J. le V., Montreal: No, I can not send you by mail a list and prices in the States of the chemicals used in photoengraving. This would take time, and time is money. You do not appreciate the value of the information you ask for or you would at least have enclosed a stamp for reply. You will find the information in THE INLAND PRINTER Business Directory. In the same place R. A. C. will find the address of a firm making embossing dies.

DRY ENAMEL PROCESS.— Penrose, of London, who should have a branch in this country, issues a "Process Worker's Pocket Book and Diary for 1905" in which they have condensed valuable tables and formulæ. Here is the formula they give for the dry enamel process: Bichromate of ammonium, 125 grains; powdered white sugar, 270 grains; chromic acid, 80 grains; albumen, whites of two eggs; liquor ammonia, 120 drops. After printing, dust with finely powdered anhydrous carbonate of soda, or carbonate of magnesia, with a soft brush, brushing until the image is clear. Use small darkroom or cupboard for the dusting and keep atmosphere moist by having a bowl of water standing on the floor.

MARINE GLUE FOR REPAIRING LEAKY DISHES OR TRAYS.— Xavier Guito, City of Mexico, writes: "I purchased from the United States a varnish advertised to mend broken chemical dishes, but it is a black, pasty mass that never dries. Can you recommend to an old reader some varnish or cement I can make myself." *Answer.*— Marine glue is the old reliable cement for repairing broken porcelain or glass trays. For coating wooden trays or anything in which acids or chemicals are used it has no superior. It can be made by taking a thick solution of rubber and a thick solution of shellac and mixing them by heating and stirring. The proportion of rubber should be about one part to six of shellac. The solvents can be evaporated by heat and the hot mixture poured on a metal plate, when it will harden and keep forever in that state. To use as a cement it should be remelted. Marine glue can be purchased in cakes. The only thing to observe in making it is that the more shellac in the mixture the harder will be the cement. The rubber is only added to make it elastic. Also the purer the rubber and shellac used the better will be the cement.

THE FIRST PHOTOENGRAVING STILL IN EXISTENCE.— In this department for December, page 415, was printed a portrait of Cardinal d'Amboise, from a photoengraved plate made in 1826 by Niepcephore Niepce. We were informed that the original plate was lost. It is with great pleasure the following correction of that statement is reproduced from so high an authority as the *British Journal of Photography*, which says: "Processworkers in America look — and not in vain — to the department 'Process Engraving' conducted in THE INLAND PRINTER by S. H. Horgan. Mr. Horgan has been 'in' the illustration movements in the States, and has led one or two of them, so that in matters of practice he is able to dispense monthly counsel to his anxious inquirers. In the current issue of THE INLAND PRINTER he probes the historical depths of his craft, and reproduces the portrait of the Cardinal d'Amboise, of which Niepce made an engraved plate about 1828. He says that the original of this engraving, made by photography, was in the museum of Chalon, France, but 'to-day it can not be found.' The present writer is not aware how recent a date is implied by 'to-day,' but he can vouch for the fact that in July, 1903, not only the plate, but the original engraving, still translucent from the oiling to which Niepce subjected it, as well as several proofs from the plate, were in the public musee of Chalon, in which the Niepce relics are collected. And, so far as the writer is concerned, they are there now."

OUR CONTEMPORARIES.— The *Illustrator and Process Review*, after many vicissitudes, has now become the official journal of the International Photoengravers' Union, under the editorship of George W. Dunn. It represents a worthy cause, could not be in better hands and should succeed. The

Plate Maker's Criterion showed that there were bright, brainy, interesting writers among photoengravers, but the trouble has been there are not readers enough. Many process men wonder why others get positions instead of themselves. It is because they do not read the books and journals devoted to their ever-changing business that they get last in the procession. The *Illustrator* will cultivate a taste for reading among workmen and thus benefit itself and them. It should change its name to one better fitting its new aims. May good luck attend it. The *Process Photogram* comes this year with many changes for the betterment of that most valuable publication. Only the pages used for half-tones consist of coated paper; the remaining type-pages are printed on a pleasant-toned rough paper. Then the complimentary trade notices that were for-merly printed in such small type as to strain the eyes in reading are cut out. The new shape of the pages will be better adapted to the majority of pictures. The cover-paper is tougher and gets through the mail in this country without being torn, as the former covers did. The printing also has improved. The *Photo-Miniature* keeps up its high standard.



"REVERIE."

Modern wood engraving after the painting by F. A. Kaulbach, "Klimsch's Jahrbuch."

One must throw away other magazines when they accumulate, but the *Photo-Miniature* has to be kept. The *Photo-Era* reproduces "fuzzygraph" photographs and calls them "art." Still there must be a demand for that sort of thing, or this magazine, so beautiful typographically, could not continue.

Etching Brass Half-tones.—To the *Process Photogram and Illustrator* is due credit for the following translation from the *Photographische Chronik:* "C. Fleck states his preference for a mixture of hydrochloric acid and potassium chlorate over ferric chlorid. The progress of etching is more clearly seen, and there are none of the personal inconveniences in the action of the solution on the worker's hands which are felt with ferric chlorid. The following is the composition of the etching bath:

Water	45 parts
Hydrochloric acid	30 parts
Potassium chlorate	18 parts

These proportions are presumably all by weight, and, therefore, the liquids should be weighed, not measured. After mixing, the etching solution should be put to stand one night in the open air, after which it can be used whenever required, and will serve for etching as long as it is free from color. Herr Fleck is of the opinion that brass should take the place of copper for half-tone work, being obtainable of hard quality, thus giving a very sharp print. He states that the print can be burnt in thoroughly, and that there is no loss of sharpness in the dots. A block will stand a thicker ink and give very clean proofs, according to Herr Fleck."

American Wood Engraving.— Mr. Charles H. Caffin, in *The Printing Art* for February, bewails the lack of appreciation on the part of the public for wood engraving. He says: "There is only one branch of the graphic arts to which America has contributed anything original, and yet that branch, except for the appreciation of the few, is disregarded. I allude, of course, to the group of wood engravers who, about 1875, began to work for the *Century* and *Harper's Magazine*, and, by their similarity of aims and the novelty of their achievements, gained recognition in the art of wood engraving as the American school. What has become of it? A few years of activity, and then the circumstances that produced it proved to be its undoing. Although one or two of the men still work at their craft under considerable financial disability, it is only Timothy Cole who, because of the continued appreciation of the Century Company, is able to work at a profit. These prints by Cole and by other of the American wood engravers will some day be competed for by connoisseurs, because they represent a unique and limited phase in graphic art. At present, Cole excepted, the engravers are very little encouraged. Photography, which helped to make them, has been their undoing, owing to its cheaper resourcefulness in the direction of half-tones. The latter are good enough for the vast majority, and therefore the better thing has fallen into disuse. Publishers have been compelled by competition to adopt the lower standard of the popular taste."

The High-light Process.— J. A., Boston, asks: "Please tell me how the high lights are removed in the half-tone clipping enclosed? Were they all engraved and routed out, or painted out in the negative? I have often heard of the high-light process, and am sure many of the readers of your department would like to know how to do it." *Answer.*—The half-tone of the crayon sketch you forwarded was made by filling up the high lights in the negative — a simple thing to do in making a negative from this subject, as the original was a black crayon drawing on white crayon paper. To engrave and rout out the high lights is practicable, and often is done, but that was not the method used in this case. In my own practice, to get a negative with the high lights filled up, I use extra screen distance and a small and a large square diaphragm. The small square diaphragm is used with its sides parallel to the sides of the negative, that is, with two of its sides vertical. The large square diaphragm is used with its sides exactly parallel with the direction of the screen, or, in other words, its sides are at angles of 45° with the edges of the negative. The effect of the large diaphragm used in this way is easily understood when it is remembered that the dots formed in the negative are but images of the diaphragm and screen combined, so that when sufficient exposure is given, the images of the screen and diaphragm spread and touch until they cover the plate with a continuous high light as if there were no screen interference. The exposure with the small square stop should be just sufficient to establish small opaque dots in the negative almost into the deepest black of the copy. The method requires some practice, but is extremely easy to master.

The Tax on Alcohol Used in Processwork.— Process-workers in the United States, to whom the best alcohol is essential in making of negatives and stripping collodion and for other purposes, should join with the makers of varnishes, flavoring extracts, perfumery, medicines and the many other industries that use alcohol and see if the tax on alcohol used in the arts could not be abolished or reduced to a nominal figure. The writer pays $2.80 a gallon for ninety-five per cent grain alcohol; $2.07 of this price is for the internal revenue tax. There is now a bill before Congress (H. R. 9051) introduced by Hon. William C. Lovering, of Massachusetts, providing, "That on the exportation of articles manufactured or produced in the United States in part from domestic alcohol on which an internal revenue tax has been paid there shall be allowed a drawback equal in amount to the tax paid on the alcohol so used." In other words, that $2.07 tax is to be returned to the maker of collodion when he sends it across the border into Canada, while if he sells it in the United States he must charge $2.07 more for it. The unfairness of this law must be evident. Germany is wiser than our Government in fixing the tax on alcohol used in the arts, with the result that her products containing alcohol go all over the world. This competition of Germany has stirred English manufacturers up so that the chancellor of the exchequer has appointed a committee "to inquire into the existing facilities for the use without payment of duty, of spirits in arts and manufactures." So that England will likely lead us in removing the tax on alcohol used in the arts. If processworkers would join with those mentioned at the beginning of this paragraph and petition Congress, they could have the injustice remedied now. The party in power is supposed to be the one that protects American industries. Let us see that they protect our industry before they give foreigners the benefits of the return of the internal revenue tax on alcohol used in the arts.

The Present and Future of Processwork.— Mr. William Gamble, after his survey of the year's progress in *Penrose's Annual,* says there has been an ever-increasing output and a more even quality in the black and white half-tones turned out. As regards colorwork, wonderful advances have been made, as results show; nevertheless, there is not any progression in the main principle of the three-color idea. No important discovery has been made in screens, or color sensitizers, or inks, or methods. The crispness and better color rendering are purely the results of the skill which come from practice and experience, enabling the processes to be used to better advantage. The photographic element in three-color work has been carried as far as it can be in the light of present knowledge, and three-color workers are bound to admit that successful results can not at present be obtained by purely photographic means. Resort is made to considerable hand-work in the etching and finishing of the blocks, and in many cases the negative has played but a comparatively unimportant part in the achievement of the result. Some firms have

not scrupled to add a fourth color, and we must admit that results have justified this departure from the orthodox principle. In other cases excellent colorwork has been done from a single negative. Ten years is a short period, as history is made and measured, but it has been long enough for process-workers to achieve a great deal. Few modern industries have progressed at such a rapid rate and few have so rapidly and completely revolutionized or superseded older methods. Several crafts, such as wood, steel and copper engraving, have been ruined by the newer processes, while lithography has been seriously affected. Who knows but that the present dominant processes may in their turn be ousted by some new means of graphic reproduction? Many new processes are in the air, and those who know best are well aware that much remains to be done by way of research, experiment and practical trial to bring about greater perfection. We can not doubt that the younger and brighter men of the business will not be content to sit still and ignore the chances of improvement that await them. Competition every day makes the struggle by old methods keener, and this must, as always, be the incentive to greater progress.

THREE-COLOR PHOTOGRAPHY PRINCIPLES.— C. G. Zander read a paper recently before the Royal Photographic Society on "Trichromatic Printing-inks," in which he lays down the principles of three-color photography so clearly that they are reprinted here: "Three-color photography is based upon the well-known and scientifically established fact that all colors of the spectrum, and it should be added also the extra-spectral hues, i. e., purple or magenta, resulting from the combination of the red and violet rays of the spectrum, can be reproduced by mixtures of three monochromatic lights, red, green and violet, in proportions indicated by Maxwell's color-mixture curves, usually termed the three primary light sensation curves. Most photographers are familiar with the fact that it is possible by means of special color-sensitive plates, combined with selective color filters, to analyze the colors of any given subject and to produce photographic records which fairly accurately correspond with these color curves. For typographical reproduction, positive printing blocks are generally made and printed in pigments, which may, broadly speaking, be called complementary colors to the respective color sensations. These printing colors have aptly been termed minus colors by Sir William Abney, from the fact that they should be colors that reflect all the rays of the spectrum except the one which in three-color work is recorded by the negative, namely, the red, green and violet. Thus, taking the red negative, the positive made from it will be printed with a color reflecting all the spectrum rays except red, being a combination of the green and violet rays, which is cyan blue (popularly termed peacock or turquoise blue). Taking the green negative, the positive made from it will be printed in a color formed by the two sensations stopped out or omitted in the negative, namely, red and violet, which printing color will be crimson or magenta. The positive block made from the blue-violet negative will be printed in a color formed by the two color sensations omitted in the negative, namely, red and green. This printing color corresponds to the yellow of the hue of the D line of the spectrum. These are, in short, the principles on which all three-color work is based. At this point I hope you will pardon my suggestion that all who speak or write of three-color work would call yellow, red and blue the primary colors, and when speaking of red, green and violet, call the latter the primary light sensations. These latter color sensations are often simply called the primary colors, which in a way is correct, but is apt to lead to confusion of terms if yellow, red and blue are also called primary colors."

I THOUGHT for a while I would not renew at the advanced price, but have concluded I can hardly "keep house" without THE INLAND PRINTER.— *E. H. Sprague, Steubenville, Ohio.*

THE CARE OF HALF-TONE SCREENS.

Lenses and screens are the most expensive and at the same time the most fragile of the instruments employed by the photoengraver. However, lenses suffer little from the effects of time, whereas screens are occasionally spontaneously deteriorated to a considerable degree, and practical workers are unable to explain the causes, with the exception, of course, of the case of a screen being broken or partially loosened by a fall or sharp blow. In most cases the screen is formed of two glass plates cemented together with Canada balsam, forming between them a layer of considerable thickness which only hardens completely with time. Compared with the layer of balsam utilized to cement lenses, the film of balsam between the glasses of a screen must be very permanent. Whereas in the case of lenses the sides in contact are optically worked with great perfection and fit one on the other so exactly that only an inappreciable film of balsam is left between, the glass plates of the screen are rarely perfectly level, so that in all points where contact is not perfect there will be a considerable amount of balsam which requires a long time to resinify and dry thoroughly. Thus the yellow color of Canada balsam would produce very perceptible discrepancies in tints, especially with American screens, for the English screens of Johnson are cemented with a specially decolored balsam of great purity, which leaves the transparent parts of the screen perfectly colorless, whence an appreciable decrease in time of exposure. To avoid these irregularities it is requisite to cement the screens at a high temperature and under very great pressure, which, thanks to the elasticity of the glass, brings the two sides into perfect contact. Thus deformed from their natural positions the two plates are rather unstable in equilibrium. The least perceptible rise of temperature (this is common in summer in glass-covered terraces) softening the balsam, the glass plates return to their primitive form, leaving bubbles between them, which are very brilliant when examined by reflection. Screens which have been in use some years are less subject to this inconvenience than new ones, and withstand the effects of a high temperature without being loosened. Consequently, new screens should be kept in as cool a place as possible and tightening them too much in the screen holder avoided, as pressure tends to produce deformation which may loosen the balsam. Certain precautions must be taken in cleaning screens. A scratch on the surface through clumsiness may render a screen useless, or at least necessitate tedious retouches on each of the negatives obtained. If the scratch is very light, it will suffice to have the surface polished by a specialist. Usually, at time of use, the two sides of the screen are polished with a silk rag or piece of tissue-paper. Thus the glass is greatly electrified and the screen becomes covered with a regular cloud of atmospheric dust which is attracted. Thence the necessity of not polishing the dry glass, but employing a wet rag. It is, however, to be noted that any solvent of balsam, especially alcohol, should never be allowed to remain on the screen, as it would enter through the joints.

Having removed the screen from the apparatus, place it in its box or on a cushion of paper or fine linen and then dust it lightly with a very soft badger's-hair brush. A piece of cambric is now employed, moistened with a few drops of alcohol, to gently wipe the surface over. Another rag is used for drying, and to prevent electrification, breathe upon it before touching the screen. Press very moderately and pass the rag slowly over the surface.

If metallic stains make their appearance on the surface, owing to fall of some drops of nitrate of silver and subsequent reduction, wipe them off with a piece of fine cambric slightly moistened with nitric acid in double its volume of water, and then, before cleaning as above, wipe the surface with another rag humected slightly with ammonia. By observing these precautions there will be no danger of the least accident.— *Moniteur de la Photographie.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ELECTROTYPES OF THREE-COLOR BLOCKS.— Mr. J. S. Sunderland, in "Penrose's Pictorial Annual," advises that in making electrotypes of fine-screen plates no brush should be allowed to come in contact with the molded surface. He produces a conducting surface by polishing the wax surface before molding, not merely brushing over the case with molding lead, but giving it a real polish. Dixon's and Morgan's polishing lead in equal proportions is recommended. Cover the wax mold with a sheet of paper while trimming, and only blacklead the parts cut with the trimming knife. The result will be electrotypes equal in every respect to the originals.

RAPID ELECTROTYPING.— Mr. J. A. Corey, manager of the electrotyping department of His Majesty's printing-office, claims to have invented a depositing apparatus which enables him to successfully employ 220 amperes per square foot. No more time is required to prepare the mold for the bath than is usually necessary. He hopes soon to be able to give the trade full particulars of this depositor. The full significance of Mr. Corey's announcement may be realized when it is remembered that the average electrotyper employs from forty to seventy-five amperes per foot. Mr. Corey's invention, if practical, would reduce about two-thirds the time at present required for depositing.

OZO COMPOUND.— U. P. inquires: "What proportion of ozo compound shall I mix with old ozokerite to make as good as new?" *Answer.*—The following directions for using ozo compound have recently been issued by the manufacturer: "The quantity of ozo compound to be added to the molding wax or ozokerite varies with the season of the year and the condition (or quality) of the wax. Start with from one pint to one quart to each fifty pounds of wax, adding more until the wax is soft enough. Most of the ozokerite in use is of inferior grades. The less pure ozokerite is the more crude oil it contains and the lower its melting point, requiring less ozo compound. Beware of an overdose, as it takes some time to get the wax into shape in case of an overdose. The best molds are made with pure ozokerite reduced with ozo compound. Never heat the forms, and use cold cases or molds. In lifting forms out of the mold, give a steady, strong pull. The form will not release quite so easily from a cold case as from a heated case, but the results will be better from the cold case.

NEW INVENTIONS.— It is gratifying to note that inventors are taking up the subject of electrotyping and striving to produce more economical or more convenient methods of manufacture. The invention or discovery of a compound to satisfactorily anneal ozokerite may be mentioned as an indication of what may be expected in the way of improvement. A firm of Brooklyn chemists has just put on the market a soldering fluid, ready for use, which does away with the use of muriatic acid and the disagreeable and unhealthy process of "killing" it with zinc. Another inventor claims to have discovered a material which acts as a precipitant of copper to be used in the place of iron filings, thus eliminating all danger of scratching the molds. The electrotyping business is susceptible of much improvement.

SOFT FACE.— H. C. writes: I am a constant reader of THE INLAND PRINTER and wish to know if you will help me out in my present trouble. Am greatly bothered with soft face, especially in the small type. I use a tinning solution of one part zinc chlorid to four of water, with a teaspoonful of ammonia added. Get acid in pure state and reduce with zinc in twenty-four hours. Also use a pickle composed of one part sulphuric and ten of water. The shells are perfectly clean and take the tinning all right, but I still have soft face in small type. Please state if the temperature of metal, or pouring it, would have a bearing on difficulty. Also please state if any text is published where I could gain any information on that point." *Answer.*— The cause of your trouble will probably be found in your depositing solution. In other words, your copper is too hard. You may readily make a test by making up a little fresh solution in a jar and depositing a shell therein. If you find that this shell casts all right, it will be a sure indication that your depositing solution is not properly proportioned. It is probably deficient in sulphate of copper (blue stone), but before changing the entire solution dip out a small portion of it into a jar and do your experimenting with this. After you get it right in the jar, make the same change in your tanks.

STRENGTH OF SOLUTIONS.— A. C. inquires: "Will you kindly inform me, through the pages of THE INLAND PRINTER, the reason for the following troubles, and what degrees to make a solution for a copper bath of 22°? How much blue stone and how much sulphuric acid, and if you can run it that high with a thirty-minute dynamo and an agitation of the solution and high current. We have two baths running in multiple. Do you, in figuring strength of current, figure the two baths as one, or separately? Having your book, I can understand the rest. What is the cause of the face of a shell being a dull color and sometimes sandy and round sinks, varying from one-thirty-second to one-fourth of an inch in diameter, and at times sinks in streaks like a shell that has been sharply bent before the casting? Do you know of any solution that will take the place of black lead and oxidization for facing wax molds of half-tones?" *Answer.*— A 22° solution should contain about 18° blue stone and 4° acid. This makes a very rich solution and must be effectively agitated to prevent sandy and streaked deposits. Two baths in multiple are no different from a single bath, and the current tension should not exceed three volts, if you wish to obtain a good quality of copper. If your baths were arranged in series, the current would be utilized twice before returning to the dynamo, but in that case twice the voltage would be required. To explain more fully, your dynamo has a certain

capacity in amperes or current strength or quantity and is made to run at a certain voltage or electromotive force. Suppose it is a five-volt, one thousand-ampere machine, and you are running two tanks in series, then the voltage would be divided, each tank receiving 2½ volts, but the entire quantity of current, one thousand amperes, would be used in both tanks, provided you had sufficient work in the tanks to utilize it all. Two and one-half volts per tank would mean approximately sixty amperes per square foot of cathode and the dynamo would deposit about sixteen square feet in each tank at the same time. A dynamo of the same size and capacity would deposit only half the area in multiple, but would deposit it twice as fast if it were practicable to deposit at that speed. The cause of a sandy deposit is too strong a current or too much acid in the solution, or both. Thorough agitation will help to remedy the trouble. It is possible to metalize molds with a solution of nitrate of silver, but this process is, of course, expensive and is also uncertain. Instead of quickening or oxidizing blackleaded molds by the iron-filings method, the conductivity may be increased by flooding the mold with a solution of phosphorus in alcohol. Phosphorus is a dangerous substance, and should be handled with great care.



STEREOTYPE OF 166-LINE SCREEN HALF-TONE.

STEREOTYPING FINE-SCREEN HALF-TONES.—In the June, 1904, issue of THE INLAND PRINTER, page 248, was shown an example of stereotyping from a 133-line screen half-tone, remarkable for its depth and color. The work was that of E. A. Turner, with the A. N. Kellogg Newspaper Company. Little Rock, Arkansas, and Mr. Turner has now succeeded in producing a stereotype of a 166-line screen half-tone, which shows an exceptional amount of detail. A special flong was used, and a different method employed in drying the mold.

BATTERY CONNECTIONS IN ELECTROTYPING.

A striking difference between the practice of English and American electrotypers is that whereas the former invariably work their baths in "parallel" or "multiple" (as it is variously called), the latter very largely use the "series" arrangement. For the benefit of those not quite familiar with these terms, we may explain that if there are two or more baths, separate wires are run to each from the dynamo or switchboard. Thus, if the dynamo is one of five hundred amperes, the current must be divided. Suppose there are two baths, two hundred and fifty amperes can be put on to each, whereas if the baths were placed in series, the whole five hundred amperes would go through two, three or more baths with some slight loss due to resistance and other causes. We must remember, however, that the voltage has to be correspondingly increased; if one bath requires two volts, two baths require four volts, and three baths six volts. It is not every dynamo that will give this range of voltage, and especially the dynamos in use in most English foundries, and therefore the valuable advantage of series working is lost. The gain is that either a large number of amperes per square foot can be put on the work or a larger quantity of work can be turned out. Generally speaking, the series arrangement is used for turning out a large batch of work, time not being the most important consideration. Taking the case of a five-hundred-ampere dynamo, with two baths, it would only be possible to put in about sixteen feet of work in each bath and give a current of fifteen amperes to the square foot if the baths are in parallel, but if the two baths were put in series, with the same amperage per square foot, we could have more than double this quantity of work in *each* bath, so that we should get an output of nearly four times the quantity of work with the series arrangement compared with the parallel arrangement. With a suitable dynamo and conditions favorable to rapid depositing, it would be possible to turn out a shell of about four-one-thousandths thickness in about three hours. The only precaution to be observed in manipulating the series arrangement is that the amount of work in each bath must be kept equal or the conductivity of the baths must be kept equal by adjustment of resistance.

We recently put a question to our friend, Mr. George E. Dunton, of New York, the well-known electrotyping expert, pointing out that probably an objection to the series arrangement from the point of view of English electrotypers would be that it is not so easy to put work in and take work out at various times. Apparently it would be necessary to load up the baths at the start and leave all the work in till the finish. To this, Mr. Dunton replies: "We find—and I think all electrotypers agree on this side—that it is wholly practical and daily practiced to work any number of cases in the tubs, from the maximum down to a minimum, so long as the number in each tub is equal. In my shop we work anywhere from two cases in each tub to the full load of sixteen in each, and they are going in and coming out all day long. We can deposit thirty-two cases in the same time as we can deposit four, and vice versa. Of course, we manipulate our shunt coil by having a variable resistance in series with it, thus changing its ratio to the resistance of the external at circuit. The way work is handled on this side it would be impossible to fill the tubs and let the work go until finished, besides it is not necessary."—*Process Work.*

ELECTROTYPING.

Comparatively few electrotypers in England know of the methods of chemically metallizing molds, or, at any rate if they do know, they do not trouble to put their knowledge to practice. By thus ignoring so simple a process they lose one of the most useful aids to rapid depositing. Nothing can be simpler than the method of depositing a film of copper on to the blackleaded mold by flowing it with a copper solution and then sprinkling iron filings over it. The copper is at once thrown down from the solution as pure metallic copper, and entirely covers the mold if the action is equalized by brushing the filings and solution over the face of the mold with a soft brush. The operation can be carried out in less than five minutes, and will save twenty minutes in the depositing, because a mold which is already covered with copper will commence to grow copper as soon as it is placed in the depositing bath. Probably the prejudice or indifference toward the process arises from the fact that it has not been possible to obtain really suitable iron filings. It is obviously no good having iron filings which are full of dirt or mixed with other metals, or which are too coarse so that they scratch the mold. A curious fact is that steel filings will not throw down a deposit; the filings must be from cast iron, and probably the softness of American cast iron has something to do with the fact that the best results are got from American filings. Whatever the reason for the superiority of these filings may be, the fact remains that in two of the largest foundries in London which

are worked on up-to-date lines no other kind of filings are tolerated.

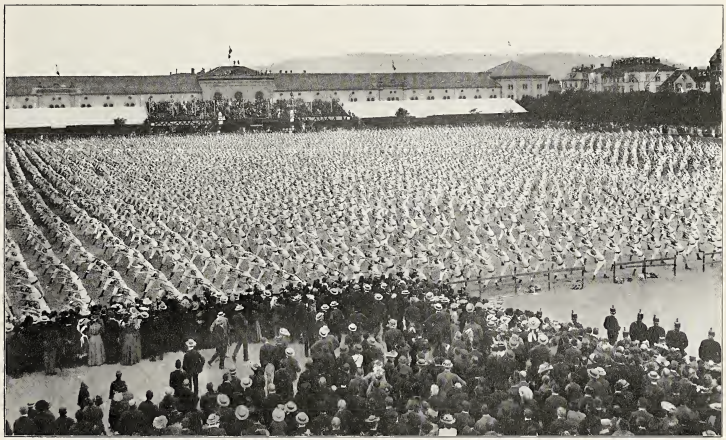
Another point in which English practice differs from American is in the matter of shaving the wax cases. English electrotypers mostly leave the wax to find its own level, with the result that the case is uneven and probably hollow in the center. When it comes to molding such a case, it is almost impossible to gauge the pressure and the molder has to practically do it by instinct. It sometimes results in a broken press or a damaged pump, and almost always in a good deal of extra building up. By shaving the cases to a given thickness one can have a pressure gauge on the press and always get uniform depth, while the risk of straining the press is reduced to a minimum. For typework it is almost an indispensable necessity to shave the molds, and it is especially desirable where there are half-tone cuts.

Still another feature of modern electrotyping practice is to have a warming cabinet for the cases, so that a number can be got ready and put into the cabinet ready for the molder, who can always be assured that the wax will be of the same consistency. A drying cabinet recently constructed is fitted with thermo-regulators which automatically keep the temperature constant for any length of time, no matter what the pressure of gas may be.

The blackleading machine is another modern aid to rapid and perfect work, yet there are some black shop hands who boast they can blacklead a case as quickly as the machine. We would like to put such men in competition with a good, double-brush blackleading machine and see what they can do. Not only is it unquestionable that the machine can do the work quicker, but it will do it more perfectly, for it gets right into the "cups" of the letters and polishes the mold thoroughly, so that there is no likelihood of there being loosely adherent lead on the surface or parts not covered to cause pinholes and rough places in the shell.

It is no good for old-fashioned English electrotypers "kicking against the pricks." Modern methods have got into the printing-house foundries and they will very soon find their way into the trade shops, with the result that somebody will have to go to the wall. There are some trade shops in a very tottering condition now, and only some very drastic change in their methods can save them from extinction.

One of the electricians of the Imperial State Paper Manufactory, St. Petersburg, M. Serge Maximovitch, has invented a new method for obtaining rapid electrolytic deposits of copper. He makes use of the well-known horizontal disposition of the electrodes, but to preserve the mold from any dirt settling on it from the anode he inserts a movable frame with a piece of silk fabric stretched over it to catch any particles of foreign matter. With this arrangement he claims that agitators are superfluous, as the lower stratum of solution is densest so that it is possible to obtain good deposits with a current of ten amperes to the square decimeter (about ninety amperes to the square foot) with a distance of 8 cm. between the electrodes, using a bath composed of 220 grams of copper sulphate to each liter of water, with the addition of twenty-five grams of commercial sulphuric acid. The silk must be freed from all fulling material.—*Process Work.*



SWISS TURNERS GIVING AN EXHIBITION DRILL.
Photo by Ph. & E. Link, Zurich, Switzerland.

HANDLED WITHOUT GLOVES.

It is reported, says an exchange, that one of our newly married ladies kneads bread with her gloves on. The incident may be peculiar, but there are others. The editor of this paper needs bread with his shoes on; he needs bread with his shirt on; he needs bread with his pants on, and unless some of the delinquent subscribers of this paper pay up before long he will need bread without so much as anything on, and this is no Garden of Eden, either, in the winter time.—*Enid (Okla.) Daily Wave.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

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ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

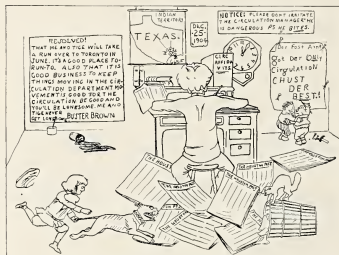
PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

THE *Illinois State Register* tendered a banquet to its two hundred attachés on January 2, marking the dedication of its new building and plant, which are pronounced the finest in the central West for a city the size of Springfield.

IN the January *Chap Book*, Will Bradley has a very sensible article, which deals particularly with advertising display. Among other good things he says: "It is neither a question of 'I like this,' or 'I like that'; no more is it a case of the likes and dislikes of the customer. Commercial printing or advertising to bring results must be built up to and reach the exact standard of the tastes of the people to whom it is to appeal. Beneath these tastes, it is an insult; above them, it is misunderstood."

WHAT is undoubtedly the largest, most complete and most elaborate newspaper home in the world was occupied on December 20 by the Edinburgh *Scotsman*. The site was purchased in 1898 for $600,000 and work was commenced on the foundations almost immediately. The building has a frontage of an entire block, 350 feet, and a depth of 120 feet. Some little idea of the departments and equipment may be gained from the statement that the editorial rooms occupy ten thousand square feet, the Linotype room nine thousand square feet, and there are thirty Linotypes. While the *Scotsman* devotes six columns to a description of the plant, it is modestly headed by the single caption, "The Scotsman's New Building," and the editorial reference is confined to a half dozen lines, as follows: "Yesterday the office of the *Scotsman* and Edinburgh *Evening Dispatch* were transferred from Cockburn street to the new premises in North Bridge street. We print to-day a description of the new building."

A. E. CLARKSON, the circulation manager of the Houston (Texas) *Post*, must be a very busy man, if we are to believe the indications of the accompanying cartoon, which he sent out recently.



CARTOON OF THE HOUSTON "POST."

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Lancaster (N. H.) *Gazette*.— The head rules beneath the running title are all inverted — the heavy line should be at the top.

Peekskill (N. Y.) *News*.— The criticism of June, 1903, still applies to the *News*. Five columns of reading matter to twenty-three of ads. is hardly a fair proportion for the subscriber; yet the continued liberal advertising patronage is unquestioned proof of prosperity.

Turtle Creek (Pa.) *Times*.— A very neat and nicely printed little paper.

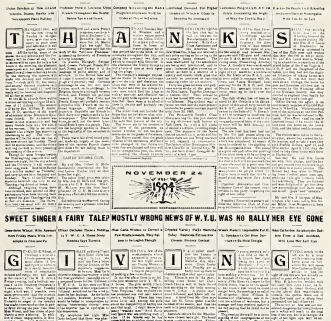
Belding (Mich.) *Banner*.— More care should be taken in the make-up of plate matter, as the columns are uneven at the top, and occasionally two dashes are left in between articles. "Additional Local" should not be run on the fourth page with the main department on the fifth. The better way would be to take out of the fourth page enough of the longest items to get the department all on one page, running the long items separately with single heads.

Bartlesville (I. T.) *Examiner*.— The *Examiner* is an exceptionally creditable paper, with good presswork and neat ads. It lacks an editorial page, which is always a desirable feature, when it is well handled and deals with local subjects.

A GOOD feature of the Canal Winchester (Ohio) *Times*, not usually seen in a weekly paper, is a brief summary of the news and special features in each issue, featured in a panel on the first page.

FREAK MAKE-UPS.— Charles O. Beach, foreman of the Morgantown (W. Va.) *Post*, sends two specimen pages of his paper — which are reproduced herewith — showing some novel make-up arrangements, and writes as follows: "It has always been my desire to make a 'play house' of the first page on special days, and I would ask your advice, through THE INLAND PRINTER, whether or not such work is appreciated or adds any to the goodness of a small daily." All sorts of freaks and "stunts" in make-up are appearing in the big-city dailies — head lines in all styles of type, panels, cartoons, etchings and half-tones are woven together in such a mass as to render the first page of a modern daily almost a puzzle picture. And these things serve to sell papers in every city, and in every town adjacent to a big city. Yes, unusual arrangements in make-up, when carried out in good taste, serve their purpose. Mr. Beach, however, was not the first

to discover that there were twelve letters in "Thanksgiving," just two to a column of a six-column page, and to use these letters as initials to twelve articles. A year ago THE INLAND PRINTER reproduced a page similar to this. The balance of his Christmas page is perfect—two heads at the top, four


Morgantown Daily Post.

VOL. 5 NO. 294. MORGANTOWN, W. VA., WEDNESDAY, NOVEMBER 23, 1904. TWO CENTS.

THANKSGIVING! AS SHE'S USED UTILITY BUSY PRICE IS GOOD TO UFFINGTON FOUND A HOME

T H A N K S

SWEET SINGER A FAIRY TALE? MOSTLY WRONG NEWS OF W. Y. U. WAS NO RALLY HER EYE GONE

G I V I N G

THANKSGIVING EDITION.


PEACE ON EARTH GOOD WILL TO MEN

Morgantown Daily Post.

VOL. 5 NO. 327. MORGANTOWN, W. VA., SATURDAY, DECEMBER 24, 1904. TWO CENTS.

CHRISTMAS IN MORGANTOWN

AERIE OF EAGLES ORGANIZED

NEW ORATORIO NEAR SCHMIDT

FOR THE POOR A FRUITSTATE

SANTA CLAUS' MAIL

CHRISTMAS EDITION.

heads further down, and two pieces of poetry in the lower corners—but the stocking is not of good shape.

"A UNIQUE NEWSPAPER SITUATION" is a heading on a page of a circular sent out by the Council Bluffs (Iowa) *Nonpareil,* and it certainly is unique, as it could not be duplicated in any city of its size in the country: "The *Daily Nonpareil* is the only newspaper of any language, morning or evening, daily or weekly, published in the city of Council Bluffs (population 32,000)."

LEON E. DERR, foreman of the Anna (Ill.) *Democrat,* writes as follows:

O. F. Byxbee:

DEAR SIR,—Enclosed find ads. marked No. 1 and No. 2. No. 1 was furnished as copy for ad. to be run in our paper, and was set as No. 2 by myself. The dealer was dissatisfied, claiming that No. 2 was not displayed as he wished, and consequently his sales suffered. I wish to ask if, in your opinion, it ought not to be allowable for a workman to improve the typographical appearance of the advertising in question, or should it have been followed literally? This question is constantly coming up in the office here and causes considerable argument.

Yours respectfully, LEON E. DERR.

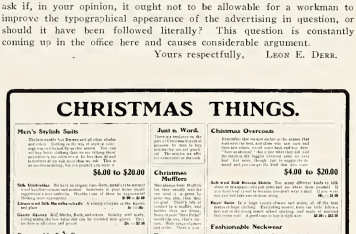

Useful Xmas

1904 THINGS. 1904

Offered with the Seasons Greeting by

The KOHN CLOTHING COMPANY

No. 1.


CHRISTMAS THINGS.

Men's Stylish Suits

Just a Word.

Christmas Overcoats

$6.00 to $20.00

Christmas Mufflers

$4.00 to $20.00

Evening Veils

Fashionable Neckwear

$1.25 to 8.00

$5c. to $1.00

The KOHN CLOTHING COMPANY

No. 2.

The two ads. are reproduced. In the absence of instructions to follow copy literally, compositors should always endeavor to improve the typographical appearance of an ad. In this instance, however, Mr. Derr has taken unusual liberties with

the wording — liberties that would be seldom, if ever, allowed. A compositor could hardly expect to omit the first word and last clause of this ad., as Mr. Derr has done, and not get into trouble. The body of the ad., however, is greatly improved in appearance and value. Improving the typographical appearance and changing the wording are two entirely different things — one is nearly always permissible and the other is seldom permitted.

AD. COMPOSITION.— Ernest Tomowske, an apprentice on the Milbank (S. D.) *Herald-Advance*, sends a number of



No. 3.

specimens of his work, one of which is reproduced (No. 3.) This is an example of his usual style of treatment, and while not particularly original it shows that he knows the proper principles of display. The exclamation points are superfluous, and instead of adding to or emphasizing a line, really detract from it. Charles Striegel, Jr., of Philadelphia, sends a nice assortment of his work, most of which is title-pages, however, which do not come within the scope of this department. No. 4 is an example of his composition, which shows the advantage of white space.



No. 4.

NEWSPAPER BARGAIN DAYS. — A Western paper — I do not recall the name — was the first to inaugurate a "Bargain Day." That is, copying after the department store's popular old "stand-by," a newspaper announces a bargain day, when "real, all-silk and a-yard-wide" subscriptions, regular value $3, are offered for one day only at $2.99. I may not have the figures just right, but there is no mistake in the plan, and it is a good one, too. A recent case in point is that of the Towanda (Pa.) *Review*. One of the *Review's* circulars fell into my hands, and I wrote to E. B. McKee, the business manager, for details of the result, and I will give his own story in full:

The *Review* had a bargain day on December 29, on which day subscriptions to the paper were received for the year 1905 at $2.25, the regular subscription price being $3. This offer was open to mail subscribers only, the price being the usual $3 to subscribers served by office carriers. The *Review* is strictly a local county daily, and the entire western part of the county is out of its reach because of inadequate mail facilities, consequently the results were limited to its immediate field. The result may be briefly summarized as follows:

The advertising began but fifteen days before the sale, display advertising and reading notices being inserted in seven papers published in the paper's field. About twenty-one per cent of the mail subscribers to the *Review* took advantage of the offer, and the list of subscribers was increased six per cent by new names added. The further result from the bargain day was in the fact that every one of the twenty-one per cent who renewed had to be square on the books of the company before the bargain price could be given them, and this brought in about as much money for arrears as was paid in advance.

Several people came into the office the day after the bargain day, and then discovered for the first time that December 29 meant December 29. In reply to their arguments that a day did not make any difference, they were reminded of the fact that when they go to a railroad station to take a train, and get there after it has left the station, they do not expect the train to be brought back for their accommodation. Their reply was that they would wait for the next train, and thought they could do the same with the *Review*. This, of course, was the proper way to look at it, but when the publishers reminded them that the excursion train had gone, they hesitated about paying the regular fare on the regular train.

On the whole, the Towanda *Review's* first experience with a bargain day was satisfactory to its publishers. Should the scheme be tried another year, far better results will be had, and those who want to go at the excursion price will undoubtedly get around on time.

The fact that twenty-one per cent of the *Review's* subscribers paid up arrears and also a year in advance, and that the net list was increased six per cent, with but fifteen days' previous advertising, is excellent proof of the efficacy of the plan. Twenty-five per cent is certainly not a heavy commission when it is considered that the subscriptions are all paid in advance, and the trouble and expense of collections are eliminated. In view of the *Review's* success with the plan, the circular used for advertising it will be of interest, and it is accordingly appended:

Towanda *Daily Review* Bargain Day. Mail subscriptions taken for $2.25 a year, on December 29 only.

On Thursday, December 29, 1904, and on that day only, the Towanda *Daily Review* can be secured by mail subscribers for the low price of $2.25 a year in cash — payment to be made at the office in Towanda, in person or by mail. If ordered by mail, the letter must reach the *Review* office by December 29 — the next day will be too late.

Old and new subscribers are both included in this offer, but the old subscriber must have his subscription paid to January 1, 1905, before



EDWARD ARMSTRONG,
Duluth (Minn.) *News-Tribune*.

he can take advantage of this bargain-day price. The old subscriber paid beyond January 1, 1905, will be credited a full year ahead on the great bargain day.

Conditions of bargain day: First — Only one year's subscription will be received at this price — for the year 1905 only. Second — Old subscribers must be paid to January 1, 1905, before availing themselves of the $2.25 bargain-day offer. Third — Subscribers under this bargain-

day offer must not be indebted for subscription accounts to the Reporter-Journal Printing Company, to McKee Brothers, or to the Towanda Printing Company. Fourth — Only subscriptions to be delivered by mail will be received at the bargain-day price. Papers delivered by the *Review's* own carriers will only be received at the regular $3 rate.

Why this rate is made. The publishers of the *Daily Review* make this low price to give the people an opportunity to try for a year the county-seat daily, and hope by this offer to secure several hundred new subscribers at once. The *Review* is a complete local daily, covering the news of the county and State, with a complete telegraphic summary of the world's news. At the price offered it should be a regular visitor to almost every home in this county.

Don't miss this opportunity. Tell your neighbors of this great offer, induce them to subscribe, and send in your own subscription also. While it is desirable to have all call personally at the office, that no mistakes may be made, subscriptions by mail will receive attention, if delivered at our office not later than December 29, 1904.

TOWANDA PRINTING COMPANY, Towanda, Pennsylvania.

IN ADVERTISEMENT LAND.

How delightful it would be to live in Advertisement Land; where pots and pans reflect only smiling faces and white-robed women emerge spotless from through trains; where all the shoes fit and the lamp chimneys never break; where the ink flows freely from the fountain pen and the doors of the book shelves never stick; where culinary and detergent operations can be performed in Paris gowns and the children are all happy and good natured; a land where cleanliness and godliness both come easy. There we find self-playing pianos, self-rising flour and cameras that require only the pressing of a button. Life there would be as lazy and luxurious as in tropical lands where, as we read, one has only to lie on his back in the shade all day and open his mouth at dinner time to let a ripe banana or a cocoanut drop in. There is no chance for the utopias of the socialists, so long as capitalism spreads before us such visions as these.— *The Independent.*



DULUTH "NEWS-TRIBUNE" CARRIERS' DINNER,
December 29, 1904.

EDWARD ARMSTRONG, superintendent of circulation of the Duluth (Minn.) *News-Tribune*, has a host of bright, gentlemanly carrier boys. More than sixty of them were recently the guests of the management at a dinner, and the illustration shows them at the table, waiting in an orderly manner for the signal to commence operations. After the repast a number of entertainers kept the boys interested, and at the conclusion Mr. Armstrong, in a "little shop talk," admonished the boys to be industrious and to guard well their reputations. "You are merchants, each of you," he said. "Among your items of stock in trade the most important is reputation. Let your customers know that you can be thoroughly relied upon to deliver the *News-Tribune* promptly, for upon you rests a great responsibility."

DILIGENT application is the lever which will remove all obstacles from the path to success.

COMMA AND DEATH.

Value of the comma is shown by the following incident: An American firm recently sent an advertisement, which ran in this way, to a leading American paper: "I am now able to report that I am completely cured, after having been at the gates of death (,) through having taken only five bottles of your medicine." In the process of passing through the press, the comma in parenthesis was dropped. Next day, when the vendor of the patent medicine read his advertisement, he almost tore his hair with utter vexation. He immediately went down to his solicitor, talked shop to the tune of a big fee for a considerable space of time, and finally made up his mind to sue at law the offending and insulting newspaper.— *Advertising News, London.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

GERMAN STONE CEMENT FOR JOINING LITHOGRAPH STONE.— L. L., Rochester, New York, writes: "Could you give me the details about the German stone cement I saw mentioned in these columns some time ago, and how to apply it?" *Answer.*—The German stone cement comes in a dry powder and must be mixed at the time of using it. The directions are given with each package. It can be purchased from the lithographic supply houses.

WHERE TO APPLY FOR ADMISSION TO THE LITHOGRAPHERS' UNION.— M. L., Budapest, Hungary, writes to know about conditions in the lithograph trade and the addresses of the proper officials to whom to apply for work upon his arrival here. He states that he is a union man and wishes to conform to the rules and regulations prescribed here. He is referred to the lithographers' union headquarters: William Long, 25 Third avenue, New York city.

THE METROPOLITAN MUSEUM OF ART.— As no capable American could be found to take charge of the great museum in Central Park, other countries were searched, and at last Sir Caspar P. Clarke has been appointed to take charge. He promises to remain true to American traditions and foster the reproduction of old masters. Sir Clarke has sacrificed much in accepting the position on this side and we should feel thankful to Mr. Morgan for having secured for us this star as an art director.

ETCHING OF CRAYONWORK ON STONE.— S., Baltimore, Maryland, writes: "Could you give me some information regarding etching of crayonwork on stone?" *Answer.*—Our correspondent does not state what the nature of the crayonwork is; every piece of crayon should be etched differently. For instance, posterwork is handled in another way from small commercial work; colors are etched differently from blacks, and in the lines mentioned, every piece of work may have to be etched according to its own peculiarity. In a general way, a black should be etched very strong; colors, on the other hand, especially when they are for poster, or for work in but a few colors, require a much milder etch. The reason for this will be apparent when it is considered that a black should have snap and sharpness, but a color may have mellow tone qualities.

WINTER WORK IN PHOTOGRAPHY.— One of the most exquisite issues of the *Practical Photographer* is that for January, 1905. Besides the highly instructive article on the pictorial work of Henry Speyer, and other articles on photographing at different periods of the year, it contains a choice collection of pictures illustrating all phases of winter photography. The bulk of the book is devoted to winter work. It is, in fact, a treatise on winter picturemaking and the incidents and conditions connected with cold-weather photography.

REGARDING the progress of typographic process reproduction in general, no new advances have been made during the past year. Handwork in the production of color-plates by process is still a necessity and the hopes of the typographic platemakers have not been realized. Lithography has not been injured, but, on the contrary, it has been greatly benefited by its utilization of photo-mechanical means. The rank and file of the craft have come to realize, however, that the climax in lithographic endeavor lies in genuine artwork, guided by study and intelligence, and that process will ever remain a lifeless but very useful thing.

A NEW REPRODUCING PROCESS IN ENGLAND.— A direct copying process, which has been in use in the United States and in Germany by many practical process lithographers, consists of preserving an impression from an original engraving, stipple or other stone, before polishing off the same when wishing to use the stone for other work. When the order comes in again the impression (being on a semitransparent paper) is laid upon an etched and sensitized stone, then exposed to light, hardening the exposed parts of the coating. Development exposes the stone where the work is and counter-etching converts the work into an engraving ready to be inked up.

LITHOGRAPHIC NEWS FROM RUSSIA.— A letter from Russia, written by a lithographer, dated November 13, 1904, states that the employers of lithographic establishments have joined a committee which has for its object agitation for the calling of a congress of all who are active in the graphic arts, including employers and employees, from the apprentice up to the superintendent. The editor of a typographical trade journal, the *Naborschtschik*, is the leader in the movement, and its object is to try and come to some understanding among those in the graphic trades concerning the regulation of wages and the apprentice system. In a marginal note of this letter it is stated that the above typographical trade paper caters to process and lithography.

PROCESS MATTERS OF INTEREST TO LITHOGRAPHERS.— The "Penrose Year Book for 1905," the tenth of its kind, has made its appearance. It contains the usual rich harvest of illustrative and literary matter relating to the photographic reproductive methods, gathered from the most efficient sources everywhere. It presents to the photoprocess students of the world an ever-growing array of facts in which the lithographer is deeply interested. Of especial concern to the lithographic experimenter are the articles on "The Causes Influencing the Colotype Grain," "Color Photography," "Future of Three-color Work." "Influence of Gradation on Color Reproduction," "The Evolution of Lithographic Printing Machines," "Photolithography in Line," "Practical Color Mixing," "Results with the Metzograph Screen," "Screens for Colorwork," "Sinop Colographic Process," "Spray Color Printing," "More About Ultra Violet Light" and "Color Screens," etc. There are exquisite examples of lithography, photogravure, chromotype, half-tone, etc., in two, three, four

and nine colors. The matter relating to the phototypographic lines is as comprehensive as ever.

In order to advance the usefulness of "The Brooklyn Institute of Arts and Sciences," both practically and socially, an organization has been formed which styles itself the "Allied Arts Association." It is composed of artists, musicians, singers, poets, writers, elocutionists and members of the Institute generally. Mutual instruction, entertainment or interchange of subject matter in the world of thought is carried on at the homes of the different members. Here is a scheme, if carried out in all art centers, that no doubt would be of the greatest benefit in widening the horizon of artwork in America.

> A club, whose members, when they meet,
> Recite, discuss, read, sing and eat.
> Its purpose — neither slight nor vain —
> To charm, instruct and entertain.

Fine and Coarse Spray with the Air Brush.— E. H., a beginner in New York, writes: "Could you inform me how to obtain the coarse spray from the air brush?" *Answer.*— The fine spray, as you may know, is produced by the very finest part of the needle just coming under the air-blast tube. By the manipulation of the thumb regulator, the strokes of the needle become longer and thus bring the thicker parts of the needle under the air blast. This enables the air blast to scatter a greater amount of ink and consequently produce greater spots of color on the paper. Should, however, the needle not reach far enough out to bring its thick part under the air blast, then the nozzle of the air blast should be brought nearer to the lip of the spoon or color cup. In order to do this, the little neck or collar should be screwed back a trifle; then the nozzle may be given another turn and brought in proper position over the needle and the collar again tightened.

To Do Lettering Quickly.— S. A., Los Angeles, California, writes: "I have been interested in the paragraph you published in the January number about a novel method of lettering and we shall try it. We do some of our lettering here on scratch board, about one-third larger for reduction, and it gets extremely sharp. It may be of interest to you to know how we get the tops and bottoms of the small gothic lettering so sharp and even without spending any time in ticking off the heads and feet. After the tracing is on the paper, in light blue, we make the strokes of the letters in black ink, using a brush. We simply use care enough to go over the line a little and make the body strokes swiftly, so as to make them look even; then we lay down a straight edge close to the line of the lettering and pass a flat scraper along the same, top and bottom, just to shave off the little that was intentionally gone over the line. This is what insures the wonderful sharpness, and, above all, it saves a lot of time." There is a very good hint contained in the explanation of our valued correspondent.

Is Bronzing Dangerous to the Health?— P. H., Newark, New Jersey, writes: I have been employed in a lithographic printing establishment and it was promised that I learn transferring. I have been two years in this shop and have not had a chance of pulling impressions. The firm put in a large bronzing machine about a year ago, and since that time the most of my time is spent watching that machine, cleaning and taking away the sheets. The bronze is always flying about the place where the machine and I are at work, and if it is correct that bronze is made of copper, the constant inhalation is injurious and, indeed, I have the testimony from my doctor that the mucous membranes in my nose and throat are inflamed, and that blood poisoning may result from doing this work much longer. I have complained several times and threatened to go away, but I have been told by the firm that the union in which the foreman says I am registered as an apprentice will not permit me to leave." *Answer.*—Without wishing to touch at length upon the relations existing between the firm, the union and this apprentice, or his legal guardian (if under age), it would seem that if there was a contract made, its provisions, if lawful, should and could be adhered to as to the teaching of the transferring branch of the lithographic profession, without causing any friction. An apprentice, of course, must not object to assist at various branches of the trade, even if these are inconvenient, while continuous application to one thing should be eliminated if such occupation withholds the learner from the proper carrying out of his part of the contract in learning the trade. The writer, during the five years of his apprenticeship, was compelled to do bronzing with a pad, sometimes for months at a time, but the only effect brought on by it was a discoloration of the hair, which was however counteracted by wearing a cap and the plentiful use of water. The worst symptom caused by bronze dust which has ever come under our observation was catarrh. It may be better for an employer to have his bronzing done by transient help. Should it be shown in this case that the bronze is injurious, it will be sufficient cause to remove this apprentice from work which he should have outgrown by this time. We should advise our correspondent to obtain his doctor's certificate and then talk the matter over amicably with his employer direct, not allowing injudicious officials to interfere nor ill temper to cause misunderstanding.



A HUSKY.

ENGLISH AND GERMAN WORKERS.

It is interesting to note, especially at this time, when tariff reform is so much to the fore, that a British correspondent who had thoroughly and in the most painstaking manner investigated the industrial conditions of Germany, as exemplified in many of her large industrial centers, says that the German workmen have not yet the skill of the English, and in other respects are perhaps less efficient. But they keep the rules and do their duty faithfully, which is far more important. Their condition, and the condition of any class, can not be judged by statistics. They have a less easy time than workmen in England. They have less leisure, fewer amusements, less money to spend on them, and more to pay for a good living. If this is being "worse off," then they are worse off. But if that phrase refers to their actual well-being, then there can be no doubt that in the main they are better off. German workmen can not make £10 a week (with no income tax to pay), like platers on the Tyne, nor do they maintain an army of bookmakers in affluence out of their superfluous means; but the squalor and dilapidation, the degradation and filth, the dismal misery which disfigure most large English towns can not be found in Germany.— *The Printers' Engineer.*



BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

THE following publications are welcome visitors to our exchange table:

Il Risorgimento Grafico, a bi-monthly printers' magazine of Milan, Italy, is easily the most beautiful specimen of skill and art in southern Europe.

La Typographie Française, Paris, is a semimonthly sheet devoted to the interests of the French Typographical Union. It is made up largely of official notices and financial statements.

Noticias Gráficas, a monthly magazine devoted to the graphic arts, from Santiago de Chile. It is well printed and contains a large variety of interesting and instructing articles to the craft.

L'Arte della Stampa is published monthly at Florence, Italy. Its aim is to elevate printing on the lines of a high art. It is a well-printed publication, though there is a tendency to overornamentation.

Le Bulletin Officiel des Maîtres Imprimeurs de France is the monthly official organ of the French Typothetæ, published at Paris. It is replete with news pertaining to the craft, and is a splendid specimen of good typography.

Le Procédé, a monthly review of photography in its application to printing. This review is ably edited and neatly printed, and while it is strictly technical it is of great value to the progressive printer. H. Calmels, editor, Paris.

Die Buchdrucker Woche, Berlin. A semiweekly publication in the interests of the graphic arts. It usually consists of twelve pages, three or four of which contain news matter, technical articles, queries and answers, etc., while the rest is taken up by advertisements.

Allgemeiner Anzeiger für Druckereien is issued twice a week by Klimsch & Co., Frankfurt-on-the-Main. It ordinarily contains about twenty pages, four or five of which are devoted to matters of intcrest to the craft. It is exceptionably well edited. It is the pioneer of this class of journalism in Germany, if not in the world, it being now in its thirty-second year.

ENGLAND.

THERE is advertised for sale at London a Latin Psalter, printed by Fust and Schœffer in 1459. It is one of the rarest books in the world. Twenty years ago a copy brought 123,750 francs.

AN unparalleled mistake occurred in printing the certificates of the Japanese war loan in London. The certificates of £200 had the water line £100, and those of £100 the water line £200. The whole edition had to be called in and reprinted. Fortunate for the Japs that they had their millions in their pockets.

THE Foundation St. Bride, at London, has a library rich in works relating to the graphic arts. There is a collection of William Blades of twenty-four hundred volumes on the origin and history of printing; one of Talbot Baines Reed of two thousand volumes on typographical, foundry and rare works printed since the discovery of Gutenberg; the collection Passmore Edwards of four thousand volumes on the graphic arts. To these must be added ten thousand brochures treating of all the novelties which have appeared on the arts of engraving and printing.

THE statistics of the labor unions in England show a sad condition, and one which is getting worse instead of improving. In 1902 there were 5 per cent out of employment; in 1903, 5.8 per cent; in 1904, 6.8 per cent. Outside of the unions the percentage is greater. This gives for all England, at the same rate per cent, six hundred and eight thousand unemployed. For October, the *Daily News* estimated between seven hundred thousand and eight hundred thousand out of employment.

THE *Daily Mirror*, of London, has run up its subscription from eighty thousand to over two hundred thousand in eight months by various inducements which were offered in every issue, each one more alluring than the one which preceded it. Its greatest strike was entertaining 176,059 of its readers at the Crystal Palace last September, each of whom saved his shilling and enjoyed a series of entertainments from 10 A.M. to 10 P.M., shows, plays and sports. Five military bands were engaged, one of them the Canadian "Kilties."

THAT Mr. Harmsworth's newspaper trust is gradually absorbing all the leading newspapers in the United Kingdom is evident when it is stated that, besides owning about forty weekly and monthly publications and a number of provincial dailies, he also owns the following well-known London dailies: The *Daily Mail*, the *Daily Mirror*, the *Evening News* and the *Dispatch*. In addition to these properties he owns in partnership with Mr. Pearson the *Leeds Mercury* and the *North British Record* of Glasgow; the *North Mail*, the *Evening Mail* and the *Weekly Leader* of Newcastle; the *Evening Dispatch* and the *Daily Gazette* of Birmingham, as well as the *Evening News* of Leicester. Mr. Harmsworth is only thirty-five years old.

GERMANY.

THE membership of the Austrian Printers' Union is 11,267. In 926 offices the regular union scale is paid and in 139 it is not.

THE printing trade is in a bad condition in Hungary. All the principal firms in that country show a loss or a minimum profit.

HERMANN BERTHOLD, the world-renowned typefounder in Berlin, who introduced uniformity in typemaking in Germany, is dead.

THE typographical school at Vienna has 654 students; that of Berlin has 850. The former is supported by voluntary subscription.

IN a speed contest between compositors, organized by the *Buchdrucker Woche*, at Berlin, a typo from Hanover set seven thousand ens in one hour and fifty-three minutes.

THE German Book Printers Union paid out during the month of October, 1904, to unemployed members the sum of 87,922.57 marks to 4,146 persons for 60,564 days without work.

A LODGING-HOUSE has been opened in Vienna for the benefit of traveling printers and typefounders. They are furnished three nights entertainment and as many breakfasts free of charge.

THE *Neuesten Nachrichten* (a daily newspaper) insures all its subscribers for 1,000 marks against accidents which result in death. The plan went into operation two months ago, and within this period 7,000 marks have been paid out.

THE *Vossische Zeitung*, in commemoration of its two hundredth anniversary, recently celebrated, has produced a master work of graphic art in the way of a souvenir. For elegance, richness, technical skill and fine art it stands unequaled as a master product of its kind by anything yet produced in Germany. The book contains the history and

experience of the *Zeitung* for two hundred years. Only a small edition has been printed for gratuitous distribution, and the book will not be for sale. The work was executed at the Imperial Printing-office.

The Würtemberg Bible Society, which employs several Stutgart printing-offices, put out last year 94,168 Bibles, 110,-317 New Testaments, 14,687 selections, 16,394 Bible "readers," and 354 texts for the blind. Since its formation the society has printed 4,600,776 pieces.

On the twenty-fifth anniversary of the establishment of their folding-machine manufactory, the Brehmer Brothers, of Leipzig, distributed among their employes 375,000 francs, giving to each one 100 francs for every year of service. A number of workmen received 2,500 francs each.

A recent issue of the *Buchdrucker Woche* contains a very complimentary notice of "The History of Composing Machines," by John S. Thompson, of The Inland Printer staff. The *Woche* thinks the price a little high for German printers, but offers to secure the book for whoever wants it.

Under the designation "ambition," the *Woche* mentions the names of two Washington (D. C.) typos who have qualified as medical practitioners and one who has been admitted to the bar. The doctors are Joseph W. Halford and Grant S. Barnhart. The lawyer is Charles W. Herzinger (*"wohl ein Deutscher"*).

The Reichstag has made an appropriation to indemnify the imperial bank for the amount of forged bank notes which it received from the former superintendent of the Imperial Printing-office. This functionary stole 527,500 marks in printed notes which lacked only the numbers, letters and stamps. These were forged and the false notes put in circulation.

The art edition of the *Nibelungen*, by Josef Sattler, executed by the Imperial Printing-office, is now on exposition at Berlin. The *Allgemeiner Anzeiger für Druckereien* declares it to be "the most celebrated of all products of the new printing art." The type and the ornamentation are made to represent the sentiment of the poem in all its variations, as music represents the emotions of the soul.

Voback & Co., of Berlin, complain in an open letter that in spite of the protection guaranteed by act of Congress to all library products coming from abroad to the St. Louis Exposition against reproduction in this country the *Morgen Journal*, of New York, has reprinted (pirated) one of their most valuable works, and that they had to put up $2,200 to secure a temporary injunction, and the hearing is yet to come off. The Vobacks urge the German Government to take thoroughgoing measures *(durchgreifende)* for the protection of the rights of library property in the United States.

FRANCE.

The French ministry of foreign affairs has a collection of menus of dinners given by ambassadors since 1860. The collection comprises forty volumes.

French Switzerland has rejected the proposal to establish a tribunal of arbitration by a vote of 359 to 255. The typos of German Switzerland, on the other hand, have adopted it.

The commission for the reform of French orthography has declared in favor of substituting *f* for *ph* in words having these letters; and also for omitting the *h* in all words having *th;* also in forming plurals with an *s* where *x* occurs.

Under the title *Revue Germanique* there will appear this year in Paris a new monthly magazine giving the French cultured public the spirit and the literature of the German world, in which is included Germany, England, the United States, the Netherlands and Scandinavia.

La Typographie Française, a semimonthly and the official organ of the French Federation of Printers, is usually filled up with official matters. It contains, however, not infrequently, notes and information of a more general character, and these are always interesting. In its issue of December 16 there is an article on the "Uniformity of Wages." The writer attaches great importance to the question, and thinks that it will receive the attention which it merits in the coming congress. In some towns printers are paid from 50 to 55 centimes a thousand and in other towns 30 to 35 centimes, and the towns where these different rates are paid are often very near each other. The result is that there is a rush to the towns where the highest scale prevails, followed by a superabundance of printers and a glut in the lower market, and not only the newcomers suffer, but the resident printers are badly damaged by the competition. The writer does not hope nor expect that wages can be made uniform at once, but urges that steps should be taken in that direction.

The leading article in the issue of January 1 of the same journal is the New Year's address of the Central Committee to the members of the Federation. The tone of the address is sad, indeed; the sufferings of the guild under the oppression resulting from competition are feelingly portrayed and the committee can see no way out. No practical remedy, nor even the possibility of one is suggested. The members are exhorted to be true to their colors, to work for progress, to keep up heart and to hope for the best.

The committee on appropriations of the Chamber of Deputies refused to grant an additional sum of 500,000 francs for the completion of the new building of the national printing-office of France, after the original appropriation of 3,000,000 francs had already been exceeded. The *Affiches de l'Imprimerie* attempts to explain the deficit in stating that the architects had forgotten to include in the original estimate the water supply and the stairways, and that a parcel of ground on the site of the new building had been overlooked, for which the owner now demands "its weight in gold."

The *Bulletin Officiel* of the Union Syndicate of Master Printers of France is waging a relentless war on the Government Printing-office. It fears that grave and evil results will follow from the indefinite extension of printing by the government. It complains that the master printers are not represented on the committee which has in charge the affairs of the French Government Printing-office. In this office, the *Bulletin* says, there are now employed 317 men and 24 women by the day, and 606 men and 280 women by the piece. The *Bulletin* finds that the State is a poor business manager; that the personnel of the Government Printing-office has increased from 1,108 in 1894 to 1,519 in 1904; that places are given in this establishment more with a view to rewarding and securing political services than on account of technical skill and efficiency. Further, the State, despite of its denials, is making dangerous and disloyal competition to private industries.

RUSSIA.

In 1904 Russia had 3,743 printing establishments, of which 1,979 were in European Russia.

The reform wave which is now moving over Russia has caught the printers, and a committee has been formed of the owners, managers and workmen, looking to the end of calling a congress to take into consideration the best means of promoting the interests of the trade.

In order to trace more easily the source of printed matter appearing without the name of the printer, the printing establishments in Russia have been ordered to furnish the authorities specimens of all their different kinds of type and also the number of pounds weight of each kind.

The new law of the press in Finland provides that every journal which has criticized the acts of the authorities shall insert in the first column of the following number all the rectifications deemed necessary; that the editor may be dismissed, and that on refusal to comply the journal shall be suppressed. Monthly reviews must present their principal

articles to the censor three weeks before publication. Any person wishing to engage in any kind of printing whatever must first receive an authorization from the government.

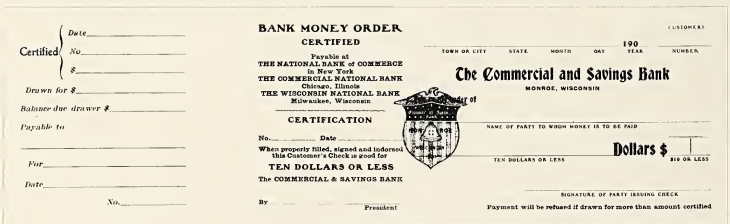
On December 8 died in St. Petersburg Konstantin Vassilyevich Trubnikov, the distinguished publisher. Among the many newspapers which he founded or acquired was the *Novoe Vremya*. Three years ago he established the *Russky Golos*. He held a high rank in the circles of trade and industrial and banking associations.

A correspondent in the *Allgemeiner Anzeiger* of recent date states that, taking all things together, there is no ground of complaint on account of dulness in the printing trades in the Baltic provinces. It is true that there has not been the usual demand during the holidays, but business has been good in all the offices for several months, and the crippling of the industry which it was feared would be produced by the war has not taken place. This fact is all the more gratifying because of the lamentable condition of labor in a number of the great printing centers of Russia proper where, in the book offices, the personnel has been cut in half. But this is in some degree counterbalanced by the fact that almost every week a new newspaper makes its appearance, and by the further fact that the present minister of the interior has made it much it down on a level with the commonest manual labor. The causes for this condition of affairs are: The prevailing system of job contract work, which is repugnant both to the requirements of the art and needs of the craft; an inconvenient and illogical system of apprenticeship not founded upon serious study and without opportunities; the lack of a publication essentially technical and at the same time intelligible and accessible to all typos; the complete absence of all scholastic instruction by which the art should be popularized in all its branches without being jeopardized. There are also matters of an economical character which call for an efficacious remedy."

A NEW BANK MONEY ORDER.

E. J. Kohli, of the *Green County Herold*, Monroe, Wisconsin, offers a suggestion for a new bank money order, designed to meet all the ordinary requirements of financial transactions through the mails. Mr. Kohli explains the economical value of the new order as follows:

"The bank money order of the Commercial and Savings Bank (illustrated) was printed in this office recently. I think it covers every detail of the bank money order and certified check business. It will be of assistance to printers who are



BANK MONEY ORDER.

easier to get the concession to print a newspaper than it has been heretofore. In Wilna three new papers have appeared within a short time.

IN OTHER LANDS.

The Swedish Typographic Federation has 3,575 members.

Sweden has 149 composing machines, distributed as follows: 73 Typographs, 67 Linotypes, 7 Monolines and 2 Monotypes.

The war has given an immense impetus to newspapers in Japan. In one month 89 new dailies appeared. There are in Japan 2,300 daily papers, 130 of which are in Tokio. One of these, *Dsissi Skimpo (New Times)*, has about four hundred thousand subscribers.

The Bible of the Lamas (Kah-gyur) consists of 110 volumes of over one thousand pages each and weighs over one thousand pounds. There is only one copy of this work and that is in the library of Lhassa. Accompanying this work is another of 225 volumes of commentaries which are necessary to explain the meaning of the "Bible."

Il Risorgimento Grafico for July-August emphasizes the necessity of calling a congress, not indeed for the protection, but for the salvation from utter ruin of the printers' craft as a fine art. It says: "The existing evils are innumerable and demand an immediate and satisfactory solution. Competition has run mad and is arresting and slaughtering the business (witness the failures), and is degrading the art and bringing soliciting bank work, as it is something that is not in use in any other bank except the Commercial and Savings.

"A customer purchases as many of these orders as he wants to use in a reasonable time — say, five at a time — paying $50 for them, properly signed by the president or cashier of bank issuing. In case he does not issue all for $10 each, he is credited at the bank for the balance of each order issued for less than $10.

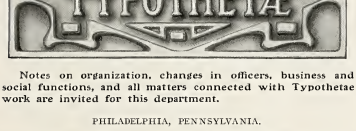
"There are firms issuing bank money orders requiring that when a bank sells one to a customer he must send the amount of the order to the firm conducting the money-order business, who have the use of the money until the check is returned to them, either cashed or unused.

"The bank issuing this new order does not have to remit money, but keeps it for its own use until the money order is cashed or returned unused. Another good feature is that it can be used by the customer to pay small bills out of town by filling out same for any sum less than $10. These orders are also made for larger amounts."

Any printer wishing further information in regard to the workings of this system can obtain same by enclosing stamp either to Mr. Kohli or to Mr. C. W. Twining, president Commercial and Savings Bank, Monroe, Wisconsin.

WHAT PRINTERS NEED.

I can not get along without your valuable journal, as it contains so many good things which every printer ought to read and practice.—*J. H. Nagel, Oakes, North Dakota.*



Notes on organization, changes in officers, business and social functions, and all matters connected with Typothetæ work are invited for this department.

PHILADELPHIA, PENNSYLVANIA.

The Printers' Board of Trade and the Typothetæ of Philadelphia held their annual Franklin Day banquet on January 30. A handsome and novel menu card, designed and engraved by Gatchell & Manning, formed a much-desired souvenir of the occasion. The fine cover-design in colors was a curiosity in itself, being a half-tone engraving printed on muslin.

NEW HAVEN, CONNECTICUT.

The sixteenth annual banquet of the Connecticut Typothetæ was held in New Haven, January 12, and was largely attended. Wilson H. Lee acted as toastmaster, and after several vocal selections had been rendered by a number of the members, National President George H. Ellis was introduced as the first speaker of the evening. Mr. Ellis said in part:

"It gives me great pleasure to meet the employer and employee. The organization of the Typothetæ is in a measure antagonistic to the printers' union. I am sorry these circumstances exist and have done all possible to overcome it. We have had a slight unpleasantness in Boston in the past year. Certain demands were made on the Typothetæ by the typographical union. We were told by the union that it was impossible to get the men to accept our terms. The proposition of the Typothetæ was finally accepted. It was an expensive lesson for all of us, and $40,000 was spent by the union.

"The International Typographical Union has made measures that unless eight hours constitute a day's work by January 1, 1906, all men will be withdrawn from the printing-offices. It is believed it is not only impossible but impractical to concede to the eight-hour plan at present. There is only one thing for us to do and that is to use force. It will cost from eighteen to twenty per cent to decrease the hours from nine to eight. The printer absolutely can not stand this reduction in hours. The temper of the country will not back such a demand and we all know when that is the case a strike is lost.

"We found in Boston, having an injunction suit on when the strike was in progress, the employees obeyed the union. Several of the witnesses committed perjury, under instruction of the union. I believe that twenty per cent of the union men voted against a strike at the time.

"Self-preservation will force the employer to stand where he is to the end. It will be an expensive proposition to both sides, but I hope this will be the feeling among all the employers from now on."

Sustained applause greeted the conclusion of Mr. Ellis' address. Mr. William Green was next introduced felicitously by the toastmaster, and in his discourse said: "I think the labor union has been a necessary addition to our business. If the proprietors would organize the same as the men do and do the right thing, I think there would be no trouble. We haven't always agreed with them, but in ninety-nine cases out of one hundred we have reached an agreement with the union. There would be less trouble if the members of the Typothetæ would attend the meetings more regularly, and if you would settle all difficulties through your body with the unions you would find less trouble."

After a number of addresses by members and guests, including some personal reminiscences by John Clyde Oswald, editor and proprietor of the *American Printer*, of New York, Prof. Henry Wade Rogers, dean of the Yale Law School, spoke on "Industrial Peace," in part as follows:

"Industrial wars are threatening incidents of our modern life and as subversive of the law of brotherhood as the wars which nations wage with nations. The question of industrial peace is even more distinctively the problem of our day than is the question of international peace which has been the problem of many generations.

"In the United States are twenty-two million workers. Seven million of these are engaged in manufacturing and mechanical pursuits.

"The United States Commissioner of Labor has officially stated that the strikes and lockouts which occurred in this country between 1880 and 1900 threw out of employment 6,610,000 persons and that this resulted in a direct loss of $449,000,000. In the coal strike of 1902 the number of miners who stopped work was 147,000 and the direct loss more than $100,000,000. But the importance of this question does not depend alone upon the financial loss which industrial wars inflict upon the country. These conflicts provoke class hatreds and are often accompanied by deeds of violence."

After mentioning methods of securing or promoting industrial peace, Professor Rogers said, in conclusion:

"The United Typothetæ of America, of which your organization in Connecticut is so distinguished a part, has set a splendid example to all the trades throughout the world. This honor you share with the International Pressmen and Assistants' Union. The trade agreement made in 1903 between these two great organizations by which a peaceful method of settling trade differences was established is so admirable in its character and so well adapted to its purpose that it deserves to be adopted by trade organizations everywhere. If that were done, it would solve the problem of industrial peace and solve it with honor to all concerned. No higher compliment can be paid you than to say that you are worthy to have all the trades follow in your steps."

ST. PAUL AND MINNEAPOLIS, MINNESOTA.

In response to the following circular letter to employing printers of the Twin Cities and the competitive district, over two hundred and fifty proprietors and representatives of printing establishments attended the banquet and business meeting of the employing printers of the Northwest under the auspices of the Typothetæ of St. Paul and Minneapolis, on Saturday, January 21:

JOINT TYPOTHETÆ OF ST. PAUL AND MINNEAPOLIS.
OFFICE OF SECRETARY.
109 NATIONAL GERMAN-AMERICAN BANK BUILDING, ST. PAUL, MINNESOTA.

To the Employing Printers of the Northwest:

A crisis of far-reaching importance to the printing interests of the United States, and especially the Northwest, is upon us. The employing printers of the East have been making some preparations to meet it, while we of the West have done next to nothing, until now, when the battle is almost at our doors, we must, as a matter of self-protection, get busy. Chicago will be up against it July 1, 1905; Minneapolis, October 1, 1905; St. Paul, October 1, 1905. If any of these fail, it means an eight-hour day, increased pay-roll, reduced production and the un-American, unconstitutional closed shop to all of you.

What are you going to do about it? Will you elect to stand alone and meet certain and swift defeat, or will you join with your fellow printers and fight to the last ditch for the rights the Constitution of the United States guarantees — that of liberty and security in the lawful conduct of your business and the right of every man to gain a living, be he union or non-union, as well as the right of your son to learn the business you are best fitted to teach him?

What does the Typothetæ of the Twin Cities propose to do? They invite you to be their guest on Saturday, January 21, 1905, at 1 P.M., at a dinner and business meeting at the Merchants Hotel, St. Paul, given in honor of, and to mark their appreciation of the visit to the Northwest of Mr. George H. Ellis, of Boston, president; Mr. William Green, of New York, vice-president and chairman of the Executive Committee; Mr. Thomas E. Donnelley, of Chicago, treasurer; Mr. John Macintyre, secretary; Mr. Samuel Rees, of Omaha, and Mr. O. W. Miller, of Minneapolis, members of the Executive Committee, all of the United Typothetæ of America. These gentlemen will address you and submit a plan by

which you will be guaranteed freedom from interruption and annoyance in the transaction of your business.

What we expect you to do is to positively determine to attend this meeting, fill out, sign and mail at once to the secretary the enclosed postal card, and prevail on your fellow employers to do likewise, thus make this meeting a monster greeting to these gentlemen who have traveled so far to serve you.

Ben Franklin said, "We must all hang together, lest we hang separately." Fraternally and sincerely,

HOMER P. CLARK, Manager West Publishing Company, St. Paul, President Northwestern Master Printers' Association.

FRED L. SMITH, Harrison & Smith Company, President Minneapolis Typothetæ.

DAVID RAMALEY, President St. Paul Typothetæ.

H. W. J. MEYER, President Milwaukee Typothetæ.

WALTER J. DRISCOLL, Pioneer Press Company, President Twin City Master Printers' Association.

WILL A. BEACH, President Sioux Falls Typothetæ.

SAMUEL REES, President Omaha Typothetæ.

GEORGE R. MORRISSEY, Tribune Printing Company, Secretary Minneapolis Typothetæ.

FRANK E. STORER, Kimball & Storer Company, Minneapolis.

WILLIAM N. BROWN, Great Western Printing Company, Minneapolis.

F. A. MCDONALD, Brown, Treacy & Sperry Company, St. Paul.

F. H. WARWICK, H. M. Smyth Printing Company, St. Paul.

J. L. THWING, Duluth, Northwestern Master Printers' Association.

P. C. KENYON, Des Moines Typothetæ.

F. W. HUNT, Mankato, Minnesota, Northwestern Master Printers' Association.

W. E. MCKINSTRY, Crookston, Minnesota.

JAMES R. JERRARD, St. Cloud *Journal-Press*, Northwestern Master Printers' Association.

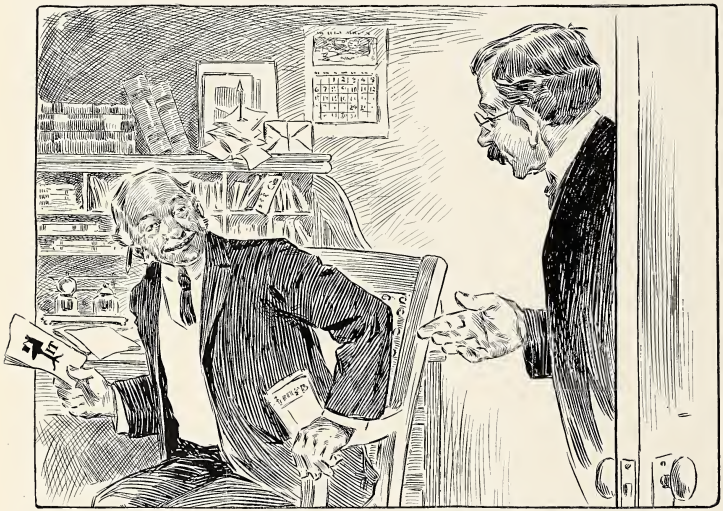
Committee on Arrangements.

CHARLES PAULUS, Mgr. T. C. M. P. A.,
Secretary to the Committee.

With the representatives of the printing trade of the Northwest were seven of the executive officers of the national organization, who came all the way from New York and Boston.

The membership were reminded that the national organization of the typographical unions at the last annual convention, held in August of last year at St. Louis, voted to make a universal demand upon the employing printers of America for a reduction of one hour in the working day on the first day of January, 1906. The employees of printing establishments are now working on a nine-hour schedule which has been in effect since 1899.

In 1887 the United Typothetæ of America was organized to combat the demands of the unions for a nine-hour day, and after much debating on the part of the employers, the demand was granted. Now, after years of peaceful operation, the nine-hour schedule is to be abolished, if the typographical unions have their way, and an eight-hour schedule adopted in its stead.



BOOKKEEPER — Jones is at the telephone. He's making a claim on account of a typographical error we made in his circulars.
PROPRIETOR — All right; allow it. But when you send his bill make another typographical error and add it on.
— *From One-Type-at-a-Time.*

To reduce the working day one hour, according to statistics compiled by the master printers of the country, means an increased operating expense to the employers of from eighteen to twenty per cent. The business of printing will not stand such an increase, especially as most master printers are satisfied if they earn ten per cent net profit from their operations.

The fact that this meeting was so largely attended, and that the printers present represented such a wide section of country, augurs the inception of a fierce labor war with the dawning of the year 1906.

Every one present was of the unanimous opinion that a determined stand should be made against any reduction of

hours. A large delegation from Winnipeg, another large representation from the Dakotas, others from Iowa, Wisconsin and Nebraska, were all of the same opinion, as were the national officers of the United Typothetæ of America, who represent more particularly the printing interests of the East.

The sentiment was expressed that this determination on the part of the master printers, and the tenacity of labor unions in the manner in which they stand up for their demands will undoubtedly result at the beginning of the year 1906 in one of the most bitter labor wars ever witnessed in this country.

Charles W. Ames, of the West Publishing Company, St. Paul, acted as toastmaster, and in his opening remarks said: "No one will question the statement that we need organization. Organization of the employers of labor follows organization of employees as night does the day. The law of self-preservation makes it compulsory.

"There was a time in the history of human progress when an employer of men could deal equitably, fairly and successfully with his employees without going outside of his own office for advice and help. But to-day we are not allowed to deal with our men in our offices. The employees' organization interferes.

"Consequently, individual employers are at times helpless to resist the demands and encroachments of these organizations. They are too strong for him. His only salvation is to unite with men who have like interests with him and to combat organized demand by organized refusal.

"There can be no satisfactory settlement of questions that arise between capital and labor unless both meet on equal grounds and fight with similar weapons. New exigencies are arising all the time. We settled the nine-hour question some eighteen years ago, and settled it rightly and justly. But to-day we have to deal with an eight-hour question.

"We should be constituted like the courts of the land; always waiting for an exigency to arise; always ready to cope with trouble when it comes our way. We talk about settling these questions. It can't be done. There is no finality in human affairs, and as soon as one phase of the labor question is settled, another phase looms up for similar treatment. Hence we should always be prepared to meet our friends, the enemy.

"We are not organized to fight labor unions with malice aforethought. We do not wish to antagonize them; but to coöperate with them in all fairness. It is all wrong to imagine capital and labor as two armed camps working under an armed armistice. But conditions come up at times that give great prevalence to that idea."

Thomas E. Cootey, of Minneapolis, in responding to Mr. Ames' invitation to speak, in an introductory address branded the labor unions inoculated and imbued with obnoxious un-American and socialistic ideas, and declared that the sentiment expressed by such a large attendance at the meeting was portentous of no good to the unions if they persisted in their idea of enforcing their arbitrary decree for an eight-hour day.

George H. Ellis, of Boston, president of the United Typothetæ of America, in a brief and succinct address, explained the purpose of the organization of which he is president. "The purpose of the United Typothetæ of America is not to antagonize the cause of labor, but for the purpose of protecting and safeguarding the interests of its membership. We maintain the right of every firm comprised within the membership of the organization to conduct an 'open' shop, employing whomsoever such firm may choose with due regard to existing contracts; to employ whomsoever they see fit in the management of the respective offices; to sell to or to purchase from whomsoever they see fit, without prejudice, it being understood that the laws of supply and demand and of credit alone should govern such transactions.

"The Typothetæ of America aims to secure uniform action of its members and of the local Typothetæ upon subjects of common interest, and invites united and uniform action to resist any unwarranted or unjustifiable encroachments of labor organizations upon the rights of employers. The United Typothetæ of America, therefore, requests that when a demand is made by a labor organization upon a local Typothetæ, such body should communicate with the national secretary before conference is had in regard thereto.

"We are opposed to any further reduction of the working time to less than fifty-four hours per week for day work, and we also deprecate the use of the union label, and we request local Typothetæ to urge their membership to refuse to use that label.

"What are we going to do when existing contracts expire or when January, 1906, comes around and the unions demand an eight-hour day? It's up to you. The reduction in hours would leave many of us poor. It means an increase of from eighteen to twenty per cent in our operating expenses. Are you making enough money to stand such an increase? Or are you warranted in making your customers stand it?

"We can not now stand any reduction in the length of our working day. How are we to meet it? There is but one way and that is by organization. If every master printer in the country takes a vital and hearty interest in our organization, and when the final test comes next January, we can not help but win."

Others who spoke along the same line were William Green, of New York, chairman of the executive committee of the national organization; John MacIntyre, of New York, national secretary; Stearns Cushing, of Norwood, Massachusetts, a member of the executive committee, and J. F. MacIntyre, of Winnipeg. Charles Paulus, secretary of the executive committee of the St. Paul Typothetæ, read a number of letters from those who could not be present, all of which endorse the purpose of the association.

METEOROLOGICAL CONDITIONS AND COLOR-PRINTING.

Hon. Frank W. Mahin, United States consul at Nottingham, England, writes to this Government as follows, concerning the decadence of color-printing in England:

"An impression which has become more or less prevalent, that the leadership in color-printing is passing from England, where the art so long defied successful competition, is not sustained by statements emanating from well-informed persons.

"It has been said that to get good color-printing one must go to Germany. It is denied that this is true, except as to one branch. The best work in the multicolored lithograph process of small design comes, it is admitted, from Germany. It is explained, however, that this is not because the Teuton is the better exponent of the art, but merely because more favorable meteorological conditions prevail in that country. This has been proven, it is asserted, by actually setting a German down in London with the same plant and conveniences that he had in his own country, when he turned out work not a whit better than the Englishman's.

"Picture post-cards are the most widely circulated examples of color-printing. Of these it is claimed that ninety-five per cent of the color-printing for England is done in England, and that England exports to Germany more of one particular style of card than Germany sends hither of all the different styles combined. To clinch the argument it is declared that color-printing was never so flourishing in England as it is to-day."

BETTER EVERY ISSUE.

I am a faithful student of "the old standby," THE INLAND PRINTER, and I do not believe I could run the shop without it. It seems to contain something better with every issue.—*J. B. Hubbard, Albion, New York.*

MERIONTYPE

DESIGNED FOR, CUT FOR, AND CAST AMERICAN LINE

IMPORTANT NOTICE!—THE MERIONTYPE LETTER IS PATENT APPLIED FOR IN AMERICA AND IS REGISTERED IN ENGLAND



Send for Specimen of Missal Initials

THE Meriontype Series is introduced because of a justifiable demand from printers and advertisers for a modern type face available as a substitute for the numerous simple type faces so long in public favor. While its design is not what might be termed severely plain it is devoid of oddity. It is

The All-Around Letter

of its class at present, and its popularity is sure to be extended. Meriontype is made in thirteen sizes, 6 to 72 point inclusive, and the reasonable prices at which the fonts are listed place it within easy reach

IN STOCK AT THE SELLING PLACES OF

MERIONTYPE

THE FONTS AND THEIR PRICES

6 Point 22A $0.90 44a $1.20 Font $2.00

DIGNIFIED USEFUL LEGIBLE TYPOGRAPHICAL CHARACTERS
Faithfully and Pleasingly Conveying Modern Messages of Publicity
Easily Recognized as Suitable for Absolutely Everything Printorial

8 Point 20A $1.00 40a $1.25 Font $2.25

MERIONTYPES SIMPLICITY INSTANTLY APPRECIATED
Freakish and Objectionable Details Studiously Eliminated
Designed for Quickly Obtaining Satisfactory Typography

10 Point 16A $1.25 30a $1.35 Font $2.50

SENSIBLE PRODUCTION FOR BOOKWORK
Every Characteristic of Maximum Durability
Those Troublesome Kerned Letters Avoided

12 Point 15A $1.25 30a $1.50 Font $2.75

ADMIRABLE FOR DISPLAY PURPOSES
Splendid for the Advertisement Column
Clean, Sharp and Legible Lining Figures

14 Point 12A $1.35 24a $1.65 Font $3.00

EXCELLENT JOBWORK LETTER
Thirteen Nicely-Graded Chances
Nothing Better for General Work

[See following page]

AMERICAN TYPE FOUNDERS COMPY

COVERING THE TWO HEMISPHERES OF PRINTERDOM

The Meriontype

A Series Designed for, Cut for, and Cast American Line

24 Point 7A $1 90 10A $1 60 Font $3 50

GRAND LETTER
Book and Novel

30 Point 6A $2 50 8A $2 00 Font $4 50

MERIONTYPE
Hits the Mark

48 Point 4A $4 25 6A $3 75 Font $8 00

UNIQUE
Product

60 Point 3A $6 10 4A $3 50 Font $10 00

MUCH
Neater

13
Sizes

Every one of which is useful for either book, job or news work

Complete series
$66 25
less the usual discount

18 Point 10A $1 60 16A $1 65 Font $3 25

ARTISTIC PRINTERS
Using Modern Letter

36 Point 5A $2 70 7A $2 30 Font $5 00

REQUIRED
Meriontype

42 Point 4A $3 25 7A $3 25 Font $6 50

JOBBERS
New Font

72 Point 3A $7 75 4A $5 25 Font $13 00

USED
Lines

The Meriontype Series will be Immediately Furnished from Any of the Selling Places of the

American Type Founders Company

Most Extensive Printers' Supply Concern in the World



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

PHOTOGRAVURE HOUSE.— Paul & Douglass Company, Memphis, Tennessee: The address of a house doing photogravure work. *Answer.*— J. F. McCarthy, 110 South Eighth street, Brooklyn, New York.

TOOLS FOR TINT-BLOCKS.— A subscriber: "Where can I secure the tools as illustrated in Fig. 6 in the article on "Tint-blocks and Their Uses," by George Sherman, in the January issue of THE INLAND PRINTER? *Answer.*— These tools may be obtained from any typefoundry.

EMBOSSING CIGAR LABELS.— W. A. Depue, Lansing, Michigan: Where can I get brass dies for embossing cigar labels? *Answer.*—These can be obtained from Charles Wagenfohr, 140 West Broadway, New York city, or from C. Struppman & Co., 78 Fifth avenue, New York city.

LIST OF OFFICES USING LINOTYPES.— W. W. Kellogg, Titusville, Pennsylvania: Where can I get a list of offices using Linotypes? *Answer.*— We know of no lists outside of those issued several years ago by the Mergenthaler Linotype Company, which has discontinued their publication.

TYMPAN FOR PERFORATING WITH STEEL RULE.— American Printing Company, Elkhart, Indiana: What is the best tympan for use in perforating with steel rule? We have been perforating against a rope-stock tympan, and one of solid board, but these soon cut to pieces. *Answer.*—A thin sheet of zinc, brass or tin is best for this purpose.

THREE-COLOR CUTS.— Martin & Martin, Falls City, Nebraska: Is it possible to buy outright three-color cuts for process colorwork. *Answer.*—Three-color cuts may be obtained of the Williamson-Haffner Engraving Company, Denver, Colorado, or of the Electro-Tint Engraving Company, 1227 Race street, Philadelphia, Pennsylvania.

DIE-CUT SCRAP PICTURES.— Dexter Wheeler, Poplar Ridge, New York: The address of parties printing sheets of small pictures such as are used by card printers for covering names on name cards. *Answer.*— Such pictures are manufactured by the Tablet & Ticket Company, 85-87 Franklin street, Chicago, and by the Storey Finishing Company, 209 South Clinton street, Chicago.

MEMORIAL CARDS AND MOURNING STATIONERY.— Adams Brothers, Topeka, Kansas: The addresses of manufacturers of memorial cards and mourning stationery. *Answer.*— Such cards and stationery are manufactured by Butler & Kelley, 26 Beekman street, New York city; Metcalf Stationery Company, 86 Wabash avenue, Chicago, and S. D. Childs & Co., 200 Clark street, Chicago.

PHOTOENGRAVERS' SUPPLIES.— J. G. Jessup, Clay Center, Nebraska: The names and addresses of a few dealers in photoengravers' supplies. *Answer.*— Fuchs & Lang Manufacturing Company, 328 Dearborn street, Chicago; F. Wesel Manufacturing Company, 310 Dearborn street, Chicago; United Printing Machinery Company, 337 Dearborn street, Chicago; Inland Type Foundry, 12th and Locust streets, St. Louis, Missouri.

FLAT-BED WEB PRESS.— MacLean Publishing Company, Toronto, Canada: Is there a press that will print our papers from the web and type and deliver them folded in, say, thirty-two pages? Would it be economical to do it on six or seven thousand? *Answer.*—The Cox Duplex Press, manufactured by the Duplex Printing Press Company, Battle Creek, Michigan, will do this work; its use on the quantity named would be economical.

ENGRAVING OUTFITS.— MacLean Publishing Company, Toronto, Canada: Please inform us of firms who supply engraving outfits. *Answer.*— Photoengraving outfits may be purchased of F. Wesel Manufacturing Company, 80 Cranberry street, Brooklyn, New York; Fuchs & Lang Manufacturing Company, 29 Warren street, New York city, or of the United States Printing Machinery Company, 132 Nassau street, New York city.

STEEL-DIE PRINTING.— A. L. LaFreniere, Northome, Minnesota, encloses a specimen of steel-die printing and asks what machinery is required for the process. *Answer.*— Such work is done on the Curtis embossing press, which is manufactured by the B. Roth Tool Company, 2122 Chouteau avenue, St. Louis. Similar work is done by the steel-plate printing process, presses for which are manufactured by the E. C. Fuller Company, Fisher building, Chicago, and by M. M. Kelton's Son, 24 Baxter street, New York city.

MACHINERY FOR MAKING ELECTROS TYPE-HIGH.— Fleet-McGinley Company, Baltimore, Maryland: The addresses of firms who make machines for shaving electrotypes down to type-height. *Answer.*— Such machinery is manufactured by the Murray Machinery Company, Kansas City, Mo.; Miller Gauge, Saw & Trimmer Company, 808 E. & C. building, Denver, Colo.; F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, N. Y.; Paul Shniedewend & Co., 118 West Jackson boulevard, Chicago; United Printing Machinery Company, 132 Nassau street, New York city; Challenge Machinery Company, Grand Haven, Mich.

LINOTYPE MOTORS.— H. C., Minot, North Dakota: Where can geared motors be obtained for use with the Linotype, and at what price. Can change to belted power be made without delay in case of failure of motor? *Answer.*— The Jenney Electric Company, Indianapolis, Indiana, manufactures such motors, the price being $85 for 110-volt motors and $88 for 220 volts; and the Sprague Electric Company, 527 West Thirty-fourth street, New York city, also manufactures them at $85 and $95 respectively. Change to belted power can be made without delay in the case of one of these motors; with the other, the gear wheel would have to be taken off and the regular pulley substituted.

INDIVIDUAL VS. COMBINED MOTOR EQUIPMENT.— *Standard and Jerseyman*, Salem, New Jersey: We are now using a three-horse-power gas engine, but are thinking of changing to electric power on meter charge. We have one Linotype machine running all the time, two job presses nearly all the time, and two presses for six-column quarto for our weekly and printing posters that we only use part of the time. In changing to electric power, would it be cheaper to have separate motors for each machine or a motor for the Linotype and one for the large press, or one motor large enough to run all the machinery? *Answer.*— Individual motor equipment is preferable; or, in any case, a separate motor for the Linotype.

PROOF PRESS.— WORKS ON TITLE-PAGES.— Vail Linotype Composing Company, Cleveland, Ohio: (1) An article in the January INLAND PRINTER, entitled "Economics of the Hand Press," by B. R. Bowman, refers to a proof press made by John Harrild & Son, London. Would it be possible to get a press of this kind in the United States, and where? (2) Where can we get a work on title-pages, including a line of samples of meritorious work? *Answer.*—(1) We do not know that such a press is in use in the United States, but it might be possible to import one, although the firm of John Harrild & Son has been out of existence some years. It might be improved if produced by American machinists, and would be of undoubted value in saving corrections on press.

(2) A book on title-pages by Theodore L. DeVinne, price $2.10, may be obtained of The Inland Printer Company; sent postpaid on receipt of price. The Mittineague Paper Company has also published specimens of over fifty title-pages in connection with their paper samples.

"Ply" in Cardboard.—H. S. Hallman, Berlin, Ontario: Could you let me know how to measure the thickness of cardboard or paper? How may one know whether a sheet of cardboard is three-ply, four-ply or ten-ply? Does the word "ply" mean any given thickness, and, if so, what fraction of an inch is represented by one-ply? *Answer.*—The word "ply" is ordinarily used in connection with mill bristolboard. The term originated when paper was made by hand, and two sheets pasted together was called two-ply, three sheets, three-ply, etc. The thickness of individual sheets of paper did not then enter into the calculation. Now, however, paper is made in various weights, and two-ply in some weights would equal three-ply of another weight. Mill bristol comes in sheets 22½ by 28½ inches in size, and two-ply stock weighs sixty pounds to the ream. In cardboard it is difficult to determine what ply a given thickness is, and it is entirely governed by the weight of the stock used.

Half-tone Engraving.—Henry S. Long, Effingham, Illinois: Please tell me how a half-tone is made. *Answer.*—It is, of course, impossible to give adequate instructions for making a satisfactory half-tone within these limits. The principal processes employed, however, may be briefly summed up thus: The negative for a half-tone is made by interposing between the original and the sensitive plate during exposure a glass screen ruled at regular intervals with opaque intersecting lines. The effect is to produce on the sensitive plate an image composed of dots, the dots being largest in the portions corresponding to the whites of the original, and decreasing in size until they almost disappear in the portions which are darkest in the original. The sensitive plate bearing this negative image is then developed and fixed. A polished copper plate is then prepared to serve as the base for etching, being first coated with a sensitive solution of chromic salts and organic matter containing a large proportion of albumen. This coated plate is then exposed to light under the negative. The effect of the light, striking the coating of the plate through the transparent portions of the negative, is to render all these exposed portions insoluble, while under the opaque portions of the negative the coating remains unchanged. The plate is then washed to remove the soluble portions of the coating, which leaves the image obtained from the negative defined by the remaining hardened portions of the coating. These remaining portions are then further hardened to make them resist the action of the etching fluid; and the plate is finally etched in a bath of dilute nitric acid, which leaves the image in relief. There are, of course, subsidiary but important details which can not be given here. "A Manual of Photoengraving," by H. Jenkins (price $2; sent postpaid by The Inland Printer Company on receipt of price), may be consulted as a text-book on the subject.

The Placing of Illustrations.—H. E. C. Spencer, Keene, New Hampshire: In the June, 1904, issue of The Inland Printer you have an illustration opposite page 408, the title being toward the gutter, and another illustration opposite page 432 in the same issue, with the title in the margin. Will you please tell me which one is correct? It would seem to me that there should be some uniformity in the placing of illustrations, so that the book or magazine would not have to be turned from right to left, and vice versa. If, for example, we had a dozen half-tones to be inserted opposite pages which referred to them (supposing they all turned the long way of the page, to read either at binding or outer edge), would it be right to place a half-tone opposite page 6 and have title of subject read at the binding, and then another opposite page 9, and have title of subject read at the outer edge, and so on through any number? The result would be that a person could pick up a book or magazine and hold in the left hand, letting the leaves slip from under the thumb of the right hand, and observe all of the illustrations and read the titles without changing the position of the book or magazine. *Answer.*—Regarding the placing of illustrations, Theodore L. De Vinne, in his work on "Modern Book Composition," says: "The full-page illustration that occupies the broad way of the page often has its legend or descriptive line near the gutter or back margin. It is expected that the reader will turn the book half-way around, from right to left for the odd page and vice versa for the even page. This arrangement must be varied when two facing cuts are intended to explain or supplement each other. They should face one way, so that they can be read from the same position." As a matter of preference, it is usual to place illustrations on even pages with the legend in the gutter, and those on odd-folioed pages with the legend in the margin. One reason for this is the fact that it is usual to hold the volume in the left hand and turn the pages with the right; and legends under illustrations placed as suggested can be read without transferring the volume to the right hand, which would otherwise be necessary.

Printing on Wooden Pencils and Rulers.—"Subscriber," Louisville, Kentucky: Please tell me if lead-pencils (octagon) and wooden rulers can be printed on with the ordinary platen job press. If so, does it require any special equipment, and where can same be purchased? *Answer.*—For information regarding special equipment for this process, W. E. Taylor, Box 887, Omaha, Nebraska, can be addressed. Wooden rulers can be printed on an ordinary half-medium Gordon press by locking the type high in the chase—allowing about two ems between the type and the chase. Lower the screws as far as they will go and remove all the packing but the tympan sheet. The following method of printing pencils on an ordinary job press is in successful operation in some offices: Get a piece of iron or steel, cut to the exact size of the platen inside of the clamps, and of the thickness of the average lead-pencil. Drill a hole within ½ inch of each corner, where the chase rim will strike over it, so you can run a full chase of matter without striking on the holes. Then have holes drilled in platen block to correspond. Lower platen the depth of the plate, and the impression will be the same as before. When running pencils or work of a similar nature, all that is necessary is to lift off the plate. To print thirty-two pencils at one impression, take a piece of binders' board and cut to size 8 by 15 (for a 10 by 15 press); then take two pieces of pica reglet and glue one on each side, the length of the board and a little wider than the pencil; take sixteen perfect octagon pencils and put in a basin of water; let them stand over night so as to separate them, making thirty-two halves. Glue your board in position to hold thirty-two pencils, adjusting so that the bottom side of the halves will be on the binders' board and the sides will not wobble; then allow the glue to set. You can take a handful of pencils, and by running over you will find that the pencils will drop nicely into the grooves. A boy can fill the trays which you feed into the press the same as any heavy job. To print two lines on a pencil—that is, one line directly under the other—lock both lines in chase about four inches apart, placing the first line at bottom. Use two sets of guides. Feed to the bottom guides first, and instead of taking out, as usual, turn and feed to top guides, turning enough to print in the right place. Use twelve-point quads and glue a little strip of cardboard on top of the quads to keep the pencils from turning.

DOES MOST FOR THE TRADE.

I desire to say that, in my opinion, The Inland Printer does more for the trade than any other periodical; in fact, I look upon it as something I can not do without.—*I. Isaacs, Boston, Massachusetts.*



In these days of advanced ideas, advertising is one of the most profitable vocations connected with the printing business. The man who is anxious to stimulate public interest in his wares is usually on the lookout for a printer who has the happy faculty of expressing things in an interesting manner and then, having said it, is also able to print it in the most attractive style. How does he know this printer? Chiefly by the "proof of the pudding." If a printer sets forth the quality of his wares in an uninteresting manner — with hackneyed and carelessly worded literature — how can he ever hope to arouse any interest among an up-to-date patronage? This question of properly advertising a printing business is of great moment, and it is true that the popularity of the most successful printers can be traced to the one great fountain head — originality. The small job-printer who would rise to importance — or the large concern that would maintain its prestige — is to-day confronted more than ever with the question, "How shall I stimulate public interest in my products?" "Horn-blowing" is of many kinds. Mere lung capacity and endurance does not constitute a good "tooter." There is no more common figure than the man whose chief aim seems to be a desire to impress you with his own importance. He is a bore, and the public soon detect that what he says does not stand for something genuine — that he is all wind — "blowing," pure and simple. Then, accordingly, good advertising for the printer depends upon what is said, how it is said, when said and, not the least important, upon how it is printed.

WHAT TO SAY AND HOW TO SAY IT.

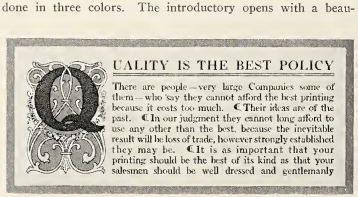
Plain words and short sentences hit the bull's-eye. One of the great disadvantages that supereducated people — the majority of advertisers — have to overcome is the tendency to display their entire vocabulary. It is true that it requires a great deal more skill to be simple than to be profound. Now, then, to begin with, fix what you intend to convey permanently within your mind; then say it in as few words as possible — pert and to the point.

To be original does not mean that you must create something entirely "new under the sun." To follow the path of others who have been successful is but another way of educating yourself in a sort of school of advertising.

It will be of inestimable value to the country printer — and to the advanced city printer, for that matter — who is looking for means through which he may gain more publicity, to quote what some of America's most successful printers have said and done in advertising their wares.

Among these is the Barta Press, of Boston, Massachusetts, which has produced so many really good things that it is now a recognized factor in the advertising circles of the East. For instance, in a booklet issued prior to Fourth of July, a very dull season in the printing-office, they said this: "What's the use of trying to celebrate the birthday of liberty with powder that won't go off? It's poor fun. Or of trying to make trade hum with printing matter that's ineffective? It's poor business. The first essential to a proper display of unterrified patriotism is the right kind of powder — just as the prime necessity in an advertising campaign is the right kind of printed matter. You can't salute the Goddess of Freedom with a flash in the fire pan, arouse rampant enthusiasm with a cracker that simply sizzes, nor boom business with a booklet that lacks the effective bang! Barta Booklets have the bang." This is advertising with a vim — advertising that has the snap. It has been said with enthusiasm at a time when the reader would naturally be found in such a mood. Therefore, it is the right thing said at the right time. Then, the idea was printed in a manner that did not belie the contents. The paper, the illustrations, the typography and the presswork upheld every word of the text. This is one way of writing a booklet advertising the products of a printing-office — and a good way — but, at some other time, and for some other purpose, such stimulating literature may not be opportune.

An example of straightforward, business-like pointedness, a tone that is more often appropriate in advertising printing, is set forth in a booklet issued by R. S. Peck & Co., Hartford, Connecticut. It is entitled "Quality Talks," and is most sumptuously produced. The cover is lapped over and printed in three colors and bronzed. A pebbled stock is employed in the cover and the contents are printed on an excellent quality of hand-made paper. The frontispiece consists of a portrait of Julia Arthur as she appeared in "A Lady of Quality," done in three colors. The introductory opens with a beau-



PAGE FROM A STYLISH BOOKLET BY R. S. PECK & CO.

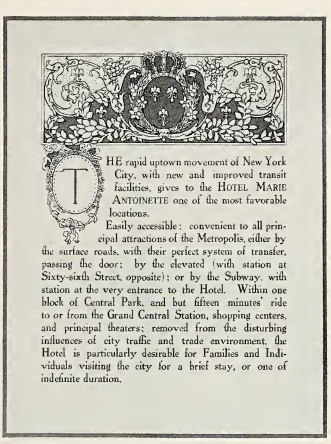
tiful illuminated initial and says in part: "There are people — very large companies, some of them — who say they can not afford the best printing, because it costs too much. Their ideas are of the past. In our judgment they can not long afford to use any other than the best, because the inevitable result will be loss of trade, however strongly established they may be. It is as important that your printing should be the best of its kind as that your salesmen should be well-dressed and gentlemanly. At the beginning of the new year we sent out our white booklet and marked it 'Type — Ink — Paper — Brains.' We have your name on our mailing list and you should have received a copy of it. If you did not, and will so advise us, we will be pleased to mail you another."

A well-known writer has said: "If one were required to name the quality that has made the Matthews-Northrup Works what it is, and that assures it a yet more brilliant future, I can think of nothing more truly descriptive than this: 'There is a clearly defined theory at the bottom of all the business, and the men in constructive control have the ability and the courage to always and consistently force that theory into practice.' A good idea is good only as it is made to justify itself in works. Knowledge is of real use only when it can be made to better the conditions of life or of business. It is the Matthews-Northrup habit to make good." That is the one great paramount factor that must accompany all truly successful advertising, whether it be for the printer or for the business man in general. Make good your assertions. Don't say that you can do this or that, unless you have the facilities — the material and the men — to make good. Don't say that your engraving department produces the best results in the world — that your printing is the best in the city; rather show by the medium that conveys the assertion that you are able to supply quality and tone to your products. If principles of this kind infused into the advertising literature of a great printing house like the Matthews-Northrup Works have been the means of developing its greatness, then, surely, this example must be a good one to follow. Printing is not a thing to be advertised like a circus, which comes to-day and goes

to-morrow. Circus advertising is intended to rake in every possible dollar in a single day, with little regard for what the public may think of the untruthful statements of yesterday. The printer should advertise to create confidence — and confidence is what brings the business of the morrow.

A neat little folder, printed on Golden Rod stock by the Blade Printing & Paper Company, Toledo, Ohio, has a number of trenchant sentences which should prove convincing to the users of printing. It is entitled "The Man Who Never Sees You," and begins thus: "The man who never sees you has nothing to judge you by but the things which represent you — your stationery, booklets, catalogues and other printed matter," and asks "What's the use of bothering your head about the details of printing, when that's our business. Glad to call and lay some ideas before you if you ask for them."

"Don't be like a pig with a sore nose — root all the time," is an adjuration which makes up in vigor what it lacks in elegance. Liggett & Gagner, 62 Woodward avenue, send some very good specimens to support their contention that with their application of printers' ink it is a good rooter. I rooted in the waste-basket to get their address, however, and found it



A MATTHEWS-NORTHRUP STYLE PAGE.

by the envelope postmark only. The root of the firm is in Detroit. I hope this grunt will induce other printers to get their full address on their printed matter and all other data the customer ought to know.

A folder on rough, gray-green stock, printed in black, dark green and dark brown inks, "from the Print Shop on the Tow Path," shows on the first leaf a woodcut of the canal with the moonlight on it. The balance is an appeal in large, bold letter and states "This circular is attractive, that's why you are reading it." Hal Marchbank's Print Shop, Lockport, New York, is responsible for this vigorous piece of work.

A cut of a waste-basket on the corner of the envelope with a bold and frank statement "Advertising matter. Throw me in the waste-basket — if," covers a handsome folder in black ink, blue ink, blue tint and gold, with an argument beginning "We give thoughtful and conscientious study to the requirements of our customers and assist in the production of work which exactly meets their wants." While the matter is a little lengthy, the arguments are well put and have the vital quality of "pull" to bring results to the Campbell Company, 205 Canal street, Chicago.

Kihn Brothers, engravers and printers, 30 Cortlandt street, New York city, are sending to their customers a copy of the "Concise Standard Dictionary," handsomely bound in flexible red leather, stamped in gold. Aside from the card of the firm on the front cover, all the advertising is contained in four pages at the beginning of the book. For keeping their name constantly before their patrons, Kihn Brothers could not have devised a plan more likely to accomplish the purpose. The dictionary is the latest edition, and the man who receives a copy will certainly keep it on his desk for constant reference.

"How's Your Balance?" is the significant lettering on a unique little book representing a small ledger, in the usual binder's finish, the back and tips in red leather and the centers in brown leather, these being tooled in gold-leaf and the title stamped in on the brown leather. This small but practical book — for it is full of valuable suggestions — comes from the Griffith-Stillings Press, of Boston, Massachusetts. "Bookkeepers' Demonstrations of Dr. and Cr. Accounts of Printing, Etc.," done by the Griffith-Stillings Press, printers, and "Cut-Price & Co.," serve to show the advantage of going to the former, even in the event of "Rush, Jobs & Co.," printers, making a dash for the patronage. The little ledger contains a number of blank pages to be used for memoranda, and contains this question: "What's the use of going up-hill or down-hill with your printing when you can find a print-shop which is on the level?" This specimen alone shows that the publishers know something about three essential things, namely, good business methods, good printing and good bookmaking. Mr. Frank T. Hull, formerly superintendent of the Winthrop Press, New York, has accepted a similar position with the Griffith-Stillings Press, with commensurate inducements, and no doubt will add important benefits to the already well-known reputation of the latter concern, for he is one of the most progressive designers of modern printing, as well as a sure moneymaker.

So much for the booklet and its value as a printer's advertising medium. But the merits of the blotter, the calendar and other ingenious devices and methods, each add, in their own peculiar way, in the building of that subtle factor — publicity.

THE BLOTTER.

There is scarcely a better inexpensive medium for advertising a printing-office than the blotter. It is a sort of advance agent that should be dressed in the best garb that the printer can afford. In other words, it comes to the customer saying, "This is what I can do for you in the printing line." Don't send out this salesman dressed in all the variegated colors of the rainbow, and with his coat lapels decorated with bouquets and ornamental stick pins. Let him go out in a plain business suit — neat, clean and with polished manners. This is a personification of a blotter that will make lasting friends and that is almost certain to bring returns.

A few suggestions gathered from blotters sent out by those who have received much benefit therefrom will be of value.

A series of designs, full of sound philosophy, has been issued with persistent regularity by the Cleveland-Akron Bag Company, Akron, Ohio. When issued regularly a blotter is bound to establish some permanent impressions. The literature embodied in these devices conveys some valuable suggestions in pertinent and concise advertising. "The law often allows what honor forbids," is a sentiment in one of recent issue.

"The only establishment that makes money without advertising is the mint" — a sentiment contained in the blotter of George Thompson, Chicago.

A dejected mortal, sitting with his feet propped on a battered stove in a cobwebbed business office, while the sheriff is tacking a notice on his door, illustrates a blotter of Huntley Turner, Ayer, Massachusetts. Turner preaches thus: "The man who trusts to luck is the man who lets things run themselves. He uses a rubber stamp for a letter-head — he writes letters on a bill-head. Some day, sooner or later, that man gets a valentine from his creditors."

A drum with a broken head illustrates the phrase "Can't be beat" on a blotter issued by the Oregon *Observer*, Portland, Oregon.

A canoe drifting lazily is assisted by the words "Drifting along in the same old way toward the usual midsummer stagnation and dulness — are you? Why? It will be easier to keep busy if you let our good printing, etc.," in a blotter issued by The Century Press, Chicago.

Standard Printers, Brockton, Massachusetts.— A minstrel man and the phrase "Yo' doan' need t' *say* a word — get it printed."

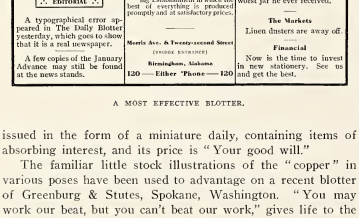
The Bowron-Murray Company, Ashland, Wisconsin, has hit upon a splendid blotter idea. It consists of a series of letters from pleased patrons, reproduced in facsimile. A different letter is used each month.

"Are you married?" is a catchy phrase that will arouse curiosity in the blotter of The Sentinel Printery, Erie, Kansas. An illustration of the county courthouse adds force to the suggestion: "Are you married (displayed), so to speak, to some printing house which gives you an inferior grade of work," etc.

The Oriole Printery, Clifton Forge, Virginia. "To blot out the memories of bad printing."

The little boy and a custard pie suggest "We want it all," in the blotter of L. H. McDaniel, Nevada, Missouri.

A most ingenious blotter device has been created by the Advance Publishing Company, Birmingham, Alabama. It is


THE DAILY BLOTTER

Vol. 1 BIRMINGHAM, ALA., JANUARY 3, 1903. No. 2

THE DAILY BLOTTER is Published by the Advance Publishing Company And the aim is to make it of absorbing interest

Subscription Price: Your Good Will

EDITORIAL

A typographical error appeared in The Daily Blotter yesterday, which goes to show that it is a real newspaper.

A few copies of the January Advance may still be found at the news stands.

THE ADVANCE PUBLISHING COMPANY

Publishers of "ADVANCE"

OPERATING a complete Printing Establishment in which the best of everything is produced promptly and at satisfactory prices.

Morris Ave. & Twenty-second Street (INSIDE ENTRANCE)

Birmingham, Alabama

120 — Either 'Phone — 120

Domestic News

The cook has quit again.

Foreign News

St. Petersburg, Jan. 5.— Emperor Nicholas says the fall of Port Arthur was the worst jar he ever received.

The Markets

Linen dusters are away off.

Financial

Now is the time to invest in new stationery. See us and get the best.

A MOST EFFECTIVE BLOTTER.

issued in the form of a miniature daily, containing items of absorbing interest, and its price is "Your good will."

The familiar little stock illustrations of the "copper" in various poses have been used to advantage on a recent blotter of Greenburg & Stutes, Spokane, Washington. "You may work our beat, but you can't beat our work," gives life to the illustrations.

Horace Carr, Cleveland, Ohio, "I know what pleasure is, for I have done good work," a quotation from Robert Louis Stevenson, is fittingly applied.

A caravan approaching a fertile spot on the horizon of a sandy waste is designed to point out "An oasis in a dreary desert of printing ink"— The S. J. Kelley Engraving Company, Binghamton, New York.

A little hunter, a big gun and a mongrel dog announce that "The open season for hunting business lasts all the year round, but just now the game is particularly worth going after. The best ammunition you can get is good printing, etc." Betz & Orr, East Liverpool, Ohio.

FOLDERS, DEVICES AND METHODS.

To produce ingenious devices requires inventive and creative ability, besides the ordinary talent of ad.-writing.

The effort of advertisers is to exceed each other — to create something that will stand out from all the rest in "the dizzy whirl." Some have even gone so far as deliberately to bribe attention with cold coin. One New York advertiser has brought out a clever device that contains the words: "Read the inside; we will pay you a penny for your trouble." The assertion is backed up with a cent glued upon the cover. Another has applied the same idea to the phrase "A penny for your thoughts."



1904	DECEMBER					1904
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Fred W. Haigh, Toledo, Ohio, has the happy faculty of original construction. He has recently been running a series of envelope enclosures, each containing a handy monthly calendar. To create additional interest, a display line is added that admits of substituting for a word some little inexpensive article of merchandise to make a rebus. For instance, "Your business hinges," is supplied with a small brass hinge; "Things in our office move along at a pretty fast clip," is emphasized with a wire clip, and still another, containing a small key, is illustrated herewith.

A device of unusual merit has been issued by the Gimlin Press, Chicago. This idea of leading the reader on to the hard facts surrounding pure advertising by introducing a judicious amount of really interesting reading — even though it be far away from the subject — has been cleverly wrought out. Eugene Field's poem, "Little Willie," is so close to our hearts that our mind wanders to memories of the past whenever we are confronted with the "warm" reminder. We hesitate a moment and then read further of the good things done by the Gimlin Press. A note is added which says: "Mr. Field said his wife took the boy away on a visit, and he found in their absence he couldn't sleep till he got up and poured hot water on his night-shirt."

F. H. McCulloch, Austin, Minnesota, has been very successful with an altogether new method of gaining publicity for his printing-office. It is better explained in the invitation sent to his patrons: "Free Automobile Ride. If you are interested in the growth and development of Austin's industries, we want you to attend our opening, Friday, July 15, from 1 P.M. to 10 P.M. To make it convenient for you to attend we will place at your disposal Wolter Brothers' improved automobile, made in Austin. 'Phone us when to call and we will see that you get transportation both ways. We believe in being progressive. We will show you the possibilities in the printing line in Austin. We will show you the best-equipped printing-office in Southern Minnesota. A call this day will mean encouragement to us and an inspiration to you. Cigars will be on tap, and we guarantee you a pleasant surprise. Don't forget to 'phone us when you want us to call. Yours for Austin, F. H. McCulloch. P. S.— Bring your wife with you." Lemonade and cake were served to the ladies.

A handsome volume of over two hundred and ninety pages, giving an "epitome list" of colors and tints in printing-ink manufactures by B. Winston & Sons, 100-101 Shoe Lane,

London, E. C., England, has been received. The work shows a great variety of color effects and should be valuable to the pressman as a reference book in making up a color job, as well as in ordering. Credit for the very finely executed presswork and letterpress is due to J. Pitcher & Co., the Newman Press, Newman street, West, London.

The Richmond & Backus Company, Ann Arbor, Michigan, shows this creative genius in its odd booklet, "How Do You Do To-Day?" The cover-design is tipped on and is printed in green, black, purple and red, with a solid gold background. Two kinds of stock are employed in the contents—coated book and a hand-made deckle-edge. The half-tone pages are but two-thirds the length of the deckle-edge. This arrangement reveals a frieze border design, done in gold and tints, protruding below every short page. The foreword is cleverly expressed in verse:

> May this booklet continue in motion,
> And its pages each day be unfurled,
> Till an ant has drunk up the ocean,
> Or a tortoise has crawled around the world.

The Wolfer Press, New York city, offers an ingenious device. The idea is embodied in a neatly arranged folder which contains the opening statement "After Monday, January 2, 1905, this transfer is good." This is followed by a cleverly devised transfer, in imitation of those used on a cross-town car that passes this shop. The background of the transfer is printed from a tint-block in a color exactly matching the official ticket of the railway company. A punch mark is revealed which indicates the transfer point to the office of the Wolfer Press.

The June Press, Syracuse, New York, issues a card folder on "Proof Marks in Correcting Proofs for the Printer." It is of vest-pocket size and should prove useful to the customer and keep him in mind of the June Press.

Have you seen the little easel devices, "Hurry Back," etc., issued by the Pirsch Press, Dayton, Ohio? They're great



advertising, and usually find a place on every desk. A few words about the printed products of this house appear on the reverse side.

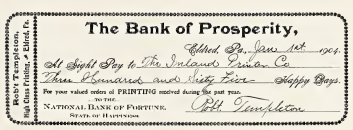
Dainty monthly calendars, unique in illustration and design and coloration, enclosed in a 6½ envelope, prove the high quality of the work of the Smith & Porter Press, Boston, and keep the customer alive to his opportunities.

Mr. Thomas Todd, of the Beacon Press, Boston, Massachusetts, still holds to the modest little monthly calendars with home-made verses, as a means of interesting his customers.

"Crackerjack printing, with a crackerjack at the head of every department," is the way Nolan Brothers, 67-69 Fleet street, Brooklyn, New York, excite interest in their tasteful typography.

A return private postcard with the legend "Sooner or later you will be requiring some printing worthy of your firm—then send us the attached postcard and our representative will call on you. He will not waste your time in talking; a glance at our every-day work will convince you of our superiority." The character of the work supports the claim. It is issued by Imprimerie Universelle, 9 Rue des Sainte-Pères, Paris, France.

Robert Templeton, Eldred, Pennsylvania, is sending a check to his patrons as a New Year's gift. Unlike many



devices similar in other respects sent out, this one is truly negotiable.

The Mohr & Carter Commercial Printery, of Bellefontaine, Ohio, has hit upon a clever idea in persistent advertising. It consists of a postcard containing the official forecast of the weather, which is mailed to its patrons daily. Ideas of this kind make warm and fast friends, and they are certainly splendid "memory joggers."



A catchy little device is issued in the interest of publicity by the *Public Ledger*, Philadelphia, Pennsylvania. The card is of a size that makes it available as an envelope enclosure. The illustration contained thereon is reproduced. A die-cut incision in the sleeve of the coat, marked "A," admits a miniature folded advertising circular. The end of this circular protrudes just far enough to give it the appearance of a cuff. An idea of this kind excites curiosity, and it is, therefore, good advertising.

The Westinghouse Companies, Pittsburg, Pennsylvania, are sending out a vest-pocket diary for 1905 which will be prized by electrical workers. In addition to the usual general information contained in such books there is a wealth of electrical information, formulæ, diagrams and tables which will be of daily use.

The Ivy Press, Seattle, Washington.—The artistic, narrow-measure book-markers are a new departure in fashioning publicity for a printing-office. There is that something about the composition, inks, presswork and papers employed that bids well to create some lasting impressions.

"Tag! You're it! Unless you get your stationery of the Chronicle Publishing Company, Alexandria, Louisiana," is a phrase well chosen for the display of a series of shipping-tag specimens.

IN THE GOOD OLD TIMES.

An old labor law of England, in force 121 years ago, contained the following six clauses: Any tailor who joined a union was to be sent to jail for two months. Tailors must work from 6 o'clock in the morning until 8 at night. Wages were not to be higher than 48 cents a day. Each tailor was to be allowed 3 cents for breakfast. Any tailor who refused to work was to be imprisoned for not more than two months. If any employer paid higher wages he was to be fined $25 and the workmen who took the increase were to be sent to jail for two months.

BOOK REVIEW

THE fine annual of Mather & Crowther, advertising contractors, 10-13 New Bridge street, Ludgate Circus, London, E. C., has been received by THE INLAND PRINTER. This volume of 670 pages is substantially bound in boards, with dark green cloth, lettered and decorated in gold. An interesting and instructive article on "Publicity in Practice," by C. Manners-Smith, B.A., forms an introductory to the volume, and a scheme of cut-out indices in the upper right corner of the pages is most convenient for instant reference. The newspaper lists and indices have been subject to complete revision and the list of billposters in the United Kingdom has also been brought up to date. The work should prove indispensable to advertisers.

THE entire course of the American School of Typography, which was changed somewhat from its original plan and completed in the pages of the *American Printer*, has been collated in a handsome volume with the title of "The American Manual of Printing" by the Oswald Publishing Company, of New York, and is now offered to the trade at the moderate price of $3. The preparation of these lessons was jointly the work of A. Frederick Mackay, George French, F. F. Helmer, Lee L. Crittenden and Edmund G. Gress. To Mr. Gress is due the credit for the general arrangement. The work is classified and is valuable for reference. That it will prove of much suggestive and educational value, the names of the authorities contributing to its preparation are sufficient evidence. It contains one hundred pages, 9 by 12 inches in size, thirty thousand words, three hundred reproductions in color, is bound in heavy cover, cloth back, stamped in gold, gilt top and with deckle-edge subtitles. Price $3, postpaid. The work may be obtained through The Inland Printer Company, Chicago.

"BERAN: SOME OF HIS WORK" is the title of a handsome volume of specimens of typography advertised by Mr. C. R. Beran, of Denver, in these pages. The volume consists of 148 pages, 9 by 12, and shows a great variety of specimens on various kinds of stock, in black and in colors. The author has a judicious taste in color effects and makes liberal use of the engravers' art with particular reference to tint-blocks. The work is bound in heavy boards in dark green and dark buff "Design T" cloth of the Interlaken Mills, with a neat title label in Persian orange and black on Japan paper. Mr. Beran is associated with the Smith-Brooks Printing Company, of Denver, Colorado, the work of which concern has had an augmented reputation due to his efforts.

CHARITY.

In the great bank of eternity I believe the greatest credit will be given to him who has contributed most to the sum of human joy, who has planted a flower in the fainting heart of despair and kissed it with the sunshine of hope; and who has painted the pallid cheek of care with the rose of health and happiness. Let us therefore remember the poor with our substance.—*Extract from Governor Vardaman's (Mississippi) Thanksgiving Address, 1904.*

FOR THE JOB-PRINTER.

A handsome booklet of specimens of envelope corner-cards, 25 cents. A booklet of forty-eight samples of business and professional cards and tickets on embossed backgrounds, 25 cents. Order at once. The Inland Printer Company.

LECTURES FOR APPRENTICES.*

NO. VI.—BY HARRY CHIPPE.

IN previous lectures you have been instructed as to the art of display and the manner of locking up forms. In connection with these various branches of the trade one more essential remains for you to learn, namely, to do the work in the most expeditious manner and without the performance of any unnecessary labor.

The axiom that "time is money" applies with special force to the printing-office, and if the aim of an apprentice is, as it certainly should be, to become a success as a journeyman printer, he must rid himself of the thoughts that his days of study come to a close on leaving school, and that henceforth he will simply have to apply his hands to the acquiring of a trade, and that it will require no further mental effort on his part to become a finished workman.

While at school you were shown how to add sums, for instance, and after the principles of addition had been thoroughly explained to you, it was then demanded of you that you demonstrate your knowledge of addition by doing examples without the aid of the teacher. In learning the printing business such thorough instruction is unfortunately not always given the apprentice, and he must depend upon his own resources in acquiring knowledge of the trade. The bright, ambitious boy will not hesitate to ask questions in order to learn the business, to observe how journeymen perform their work and to take the initiative in solving problems.

A competent journeyman is one who can perform his duties properly in the shortest possible time, and in order to learn how to do this an apprentice must observe closely the manner in which work is performed in the workshop. Habit once formed clings to the journeyman ever afterward, and too often this habit is of a faulty, clumsy nature, entailing an unnecessary waste of time and energy, to the detriment of both himself and his employer.

Unfortunately for the apprentice and the printing business in general, in larger printing-offices it too often happens that the apprentice is not given that thorough instruction in the printing business in all its branches to which he is entitled, the aim of the employer being to specialize his work; that is, to teach him one branch of the business only, at which he soon becomes as proficient as a journeyman, and to keep him at this particular branch at apprentice wages.

Usually the first work an apprentice learns is the proper care of material. Every well-regulated composing-room has a place for everything, and the apprentice should be careful to always place material in its proper place. If it becomes your duty to distribute slugs, be very careful to sort them properly and place them where they belong. For instance, do not place nine-em slugs in the ten-em box, because a journeyman will be inconvenienced thereby, and will be compelled to straighten out your work after you, which entails a loss of time and energy on his part.

After the apprentice has learned to properly care for material, such as putting away leads, slugs and rules, cleaning of patent blocks, pulling proofs and various other odd jobs about the composing-room, the next step will be to learn the case; that is, he must memorize the boxes in which each letter of the alphabet, points, signs, figures, spaces, etc., are kept. He is then ready to set type, and here is where he is apt to form his first faulty habit, to perform unnecessary labor in the nature of extra motions in picking up type and placing it in the stick, and on which I shall dwell more fully later on.

When you are ready to set type you will first have to set your stick to a given measure. Be very careful about this and do not guess at the measure; neither use leads nor slugs, but

* Sixth address from the series of technical lectures to apprentices in the printing trade, established and conducted under the management of Chicago Typographical Union, No. 16.

always twelve-point quads. The stick should be closed upon these quads to make them as tight as you will space your matter later on.

As you all know, every letter has a nick, which must be placed in the stick, facing outward. Every letter should be set with two motions of the arm, an accomplishment many printers never mastered in all their careers, simply because they started out wrong and the habit remained with them ever afterward. If you will observe many printers, you will notice that they invariably make three motions before landing the type at its proper destination, the first in picking up the letter, the second in turning it, and the third in placing it in the stick. Accompanying these motions there is often an unnecessary swaying of the body, which serves no purpose and can easily be dispensed with. The beginner should watch himself in learning, and should not imagine that quick motions, accompanied by a rattling of type in the stick, make a rapid compositor, unless he makes every motion count.

During the palmy days of hand composition, a case of false motion was most forcibly brought to my notice in the case of a gray-haired compositor who, one Monday morning, was suffering from a severe headache, brought on by an overindulgence of liquor the day previous — not an unusual condition for some compositors during that period; a condition which, I am happy to state, has almost entirely disappeared at the present time of typesetting machines and short working hours. It was during a busy season, besides the compositor in question needed the money, so he thought he would put in the day by taking it easy. At the close of the day, when he measured up his string, he was very much astonished to find that he had set more type during the day than was his usual average. When questioned as to how he accounted for it he thought for a moment and then replied that in working slowly he had dispensed with one motion of the arm for every letter he set and so really accomplished more, although apparently working more leisurely. Now, observe the force of habit: The following day on going to work he was himself again and naturally resumed his acquired habit of false motion, of which, he explained, it was impossible to break himself, yet knowing by actual experience that he could accomplish more by working more slowly without any false motion.

Straight hand composition, of course, is rapidly becoming a thing of the past, the machine displacing the old-time piece hand in book and job offices to a very great extent, yet, in learning the trade, setting type by hand is one of the first things an apprentice must learn, and it is therefore well that he should learn how to perform this work properly.

Having thoroughly mastered this branch, the apprentice now proceeds to more complicated work, either tabular or display. If it be the setting of a table, necessitating the cutting of brass rule, the apprentice should think twice before cutting up material, for here is where he can be a source of either great profit or loss to his employer. Material, especially brass rule, is very expensive, and if this is cut too short it not only wastes so much material but, in addition, the labor expended thereon, which will in the end amount to just double when the job is finally completed. After you have ascertained the length of rule you need, set your stick to the size required and cut all your rule of equal length at one time, about four points longer than the required size. The rule-cutter leaves a rough edge and turns the face of the rule where it has been cut, which rough edge must be shaved off. Count the number of shaves you take off the first rule in order to make it fit your stick, when you can proceed in like manner with the remaining rule, taking the same number of shaves off each. Proceed in like manner with all the other lengths of rule required for the table. This will make all your rule of uniform length and give the table a neat, finished appearance.

In setting displaywork, a compositor can waste the time and energy not only of himself, but also that of his fellow workmen, if he is careless in the handling of material, especially in offices where there is not an overabundant supply of the various fonts. It is often necessary to set up a number of "try" lines before a compositor will find the type suitable to his purpose. When he finds that a line of type which he has set is either too small or too large, too heavy or too light, such line should immediately be replaced in the case from which it was taken, and not dumped on your galley or frame. Some other compositor may wish to use the same type, and, not finding it in the case, he will either have to turn sorts — which must later be replaced, and will require time and labor — or hunt for it on the dead stone or perhaps pull out numberless boards on which dead matter is kept before he finally finds the sorts needed, which time and exertion could have been saved had you replaced the line in the case after finding it did not answer your purpose. Also in the use of leads, slugs and rules, it behooves you to be careful about the quantity you remove from the cases. If, in order to set your job, it requires a certain amount of material, do not take twice the amount necessary. By exercising your brain you can pretty nearly estimate the quantity you will need, you will not litter up your frame uselessly and you will be giving your fellow workmen a chance, who may wish to use some of the same material, which, as has been stated before, is expensive and means a great deal to your employer, as you are keeping just that much invested capital out of use.

When you are setting a display line, always read it over carefully before leaving the case from which it is set, or before you space it out, in order that you may discover any mistakes that may occur therein. This will save you the trouble of making another trip to the case from your frame, besides denying the proofreader the diabolical pleasure of marking up your proof. It requires time to take proofs, and if you discover errors by reading your display lines beforehand you will often obviate the necessity of taking a second proof in ordinary commercial work.

In justifying lines, care should be taken to space them all uniformly. Do not space one line so tight that it can only be removed from the stick with special effort, while leaving the next so loose as to require extra space. The time you gain in performing your work in so slovenly a manner is often lost tenfold by the stoneman in his endeavor to make your matter lift; or if, in the rush, it passes muster on the stone, it will often have to be respaced on the press, after working up and perhaps ruining valuable stock, besides wasting the time of the press, pressman and feeder. Time is valuable in the pressroom, and the waste of it should be carefully avoided whenever possible.

Proofs should be corrected with extreme care. Be sure you have corrected all errors before taking a revise. A poorly corrected proof is not only a source of annoyance to the proofreader, but also entails a loss of time in a second correction and the taking of a second revise. On small jobs the time thus wasted amounts to considerable in the course of a day's work.

In distributing type, equal care should be exercised. Be sure you have the right case when distributing display. If you should distribute ten-point in a twelve-point case, you are wasting not only your own time but that of others as well who should be so unfortunate as to find type in cases where it does not belong. In distributing body type, spaces should be carefully sorted. This will save the time of a compositor who will later on have to set type out of this case, especially when good spacing is required. It is very annoying to dig into a four-em space box and to find nothing but three-em or five-em spaces therein, and it requires time and effort to do good spacing under such circumstances.

In making up pages for a book or catalogue, the compositor should provide himself with a gauge and exercise as much care in spacing out all pages to this gauge as he would in spacing out lines in his stick. When pages are made up in a careless, slipshod manner, the stoneman must correct this

defect when locking up forms, in order to secure perfect register. Pages can be spaced more quickly and accurately on the galley than they can on the stone, where it becomes necessary to lock and relock a form to space all pages to an equal length in order to make them register.

Tying up matter would seem to be a simple proposition, yet there are many printers who never do this properly. This is a source of much annoyance to the stoneman, who must finally handle all matter set up in the composing-room. The amount of string necessary to tie up matter depends upon the size of the page. Solid matter or matter containing figures should be tied up very carefully, never allowing the string to be bunched, but drawing it taut, layer above layer, until sufficient string has been drawn around the page to make it easily handled on the stone without squabbling. Always fasten the end of a string with a loop, allowing it to project so that it can be easily taken hold of with the fingers or nippers when placed in the chase ready for locking up.

After a job is completed, great care should be exercised in taking a good, readable proof. When you have the proper amount of ink on the roller, run it over the type until all letters are thoroughly inked. Do not be afraid of using a little "elbow grease," otherwise a second or third attempt will be necessary before it is acceptable to the proofreader.

In most offices stonework is a department by itself and is usually done by a journeyman known as the stoneman. Much could be said upon this subject. To know how to lock up a form properly requires much study and experience, and as it would require considerable time and space to do justice to this subject I shall leave this to some future lecturer.

In the foregoing I have attempted to make clear to you the details of the work in the composing-room, and while much that has been said to-night may be perfectly clear to you, may even seem so simple as hardly to deserve attention, I wish to impress upon you that if your aim is to become thoroughly competent journeymen, you will have to learn to perform your work as has been outlined. Remember that whatever is worth doing at all is worth doing well, and never allow yourselves to be rushed to such an extent as to do your work in a slovenly manner, because habit once formed will become second nature to you in the course of time. You may not all be endowed with high-art genius, but by being careful about the little details you will still become proficient on the ordinary run of work in the average printing-office.

At the close of Mr. Chirpe's lecture, the three prizes announced at the last lecture for apprentices were awarded to the successful competitors. The copy was for a business card, and the prizes were $5 for the best specimen by apprentices in their third year, $3 for two-year apprentices and $2 for apprentices of one year. The quality of all specimens submitted was far above expectations, that of Otto Kaad, with the Binner-Wells Company, taking first prize; Daniel Quinn, with Mayer & Miller, winning second prize, and Patrick E. Drumm, with Edward Keogh, third prize.

CHEAP AT THAT.

The writer has been a reader of THE INLAND PRINTER for so many years that he finds it almost impossible to get along without it; in fact, we do not intend to get along without it as long as it can be obtained for $3 per year, or even $5.—*Freeport Standard, Freeport, Illinois.*

ANOTHER booklet of specimens is now ready for distribution by The Inland Printer Company. This time it is business and professional cards and tickets—just what the printer wants to suggest styles for this class of work. Send 25 cents for this unique embossed booklet; forty-eight specimens.



FASHION DRAWING BY A. W. B. LINCOLN.

THE INLAND PRINTER COVER-DESIGN.

THE cover-design of this issue of THE INLAND PRINTER shows a three-color reproduction of a drawing by Mr. A. W. B. Lincoln, which, as in much of the work by this method of reproduction, only approximates the beauty of the artist's creation. The illustrations herewith, taken with the cover-design, will give a conception of Mr. Lincoln's style with special reference to fashionwork.

A. W. B. Lincoln was born in Springfield, Massachusetts, in 1865, and at an early age manifested artistic impulses. His education was obtained at the public schools of Hartford, Connecticut, and in the drawing classes he early won distinction, taking prizes in every contest. Under the tutelage of Mr. S. P. Davis, art instructor, his natural bent was encouraged and stimulated, so that the fourteen-year-old pupil won the prize offered by Mrs. Frank Leslie's *Boys' and Girls' Weekly* over all competitors for the best drawing by an American boy under eighteen. After leaving school young Lincoln sought employment in a pottery, and for two and a half years studied in every department, taking night-school courses in term. Then followed two years with the old Calhoun Show Printing Company, drawing theatrical posters on wood, including six months' work in preparing the elaborate pictures for Buffalo Bill's Wild West Show for its first venture with the public. Later the young artist went to New York, and after much self-denial and effort he won recognition from *Demorest's Magazine* and the New York *Herald*. He was afterward staff artist for the *Illustrated American*, and later devoted himself to general work. Mr. Lincoln is a firm believer in the value of art as an advertising factor, and, though a little before the time in winning a recognition from the advertising experts of the truth of his convictions, the public proved the accuracy of his contention. He has gradually worked with the awakening demand for art display in advertising, devoting his time to all sorts of illustrative work, and in book posterwork he has contributed to nearly all the leading book publishers of New York. In fashionwork he has won a recognized place. A few months ago Mr. Lincoln decided to try his fortunes in the West and opened a studio in Chicago. His belief that in the idea and its perfect pictorial working out lies the true value of an advertisement has won many converts, for surely, wherever economy may be practiced, it should not be here.

Among the many clients of Mr. Lincoln the following show the wide range of his efforts: Winchester Repeating Arms Company; Smith & Wesson, revolvers; Royal Worcester, corsets; Birdsey & Somers, corsets; Century Corset Company; Ivers & Pond, pianos; Packer's Tar Soap. Under Lyman D. Morse Agency, New York, J. A. Richards, writer: Fahy's watch cases, Ferris hams, Alfred Dolge felt shoes, Zimmerman autoharp, Franco-American Food Company, Pears' Soap, etc. H. B. Claflin & Co., New York; *Dry Goods Economist* (five years); New York agencies and engraving companies, ten years. Mandel Brothers, Chicago; Siegel Brothers, Chicago; John M. Smyth, Kabo corsets, and hundreds of other leading firms of the United States and Canada.

Mr. Lincoln is associated with Miss Ella Dolbear, The Hampshire Studio, 151 Wabash avenue, Chicago.





FASHION DRAWINGS BY A. W. B. LINCOLN.

ENVELOPE CORNER-CARDS.

The demand for the handsome booklet of envelope corner-cards issued last month by The Inland Printer Company is evidence of the popularity of and need for this form of suggestive literature. Order while the edition lasts. Twenty-five cents, postpaid.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Intelligencer Publishing Company, Wheeling, West Virginia.— "The Season's Greeting" — a booklet well arranged and splendidly printed.

Irving K. Annable, Boston, Massachusetts.— That "Annable" printing is good printing is convincingly set forth in all of the examples issuing from that shop.

E. Fred Rowe, Rochester, New York.— Uniformly good printing, exemplified with neat, clean and businesslike typography, goes to make up the package submitted.

Horton Headlight, Horton, Kansas.— The blotter "In the Dizzy Whirl" is overcrowded in appearance. Less display and more white would improve the composition.

The handsome calendar and announcement issued by the Franklin Company, Chicago, for January, speaks highly for the goodness of the products turned out by this well-known house.

Kiesling Brothers, New York city, have the right idea of good typography and harmonious contrasts in the use of colors. The "Greeting" folder possesses business-getting qualities.

W. A. Reid, Renville, Minnesota.— The belfry design is an artistic conception, and in that the engraving was done with improvised methods, in an isolated country office, it is doubly interesting.

S. P. C. K. Press, Vepery, Madras, India.— A great deal of improvement is evidenced in recent work from this house. The business card, with the silver-bronzed rule design, is especially well done.

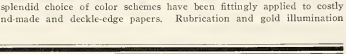
Adam Aszman, Chester, Illinois.— The "menu" card is an entirely original and modern conceit — well printed and properly displayed — with carefully selected colors applied to the right quality of paper.

Will Curtis, Kewanee, Illinois.— If the presswork and make-ready of the half-tone illustrations were better, the descriptive booklet of the Kewanee Printing and Publishing Company would be a pleasing specimen.

News Publishing Company, Dumas, Arkansas.— Acceptable results have been attained in all of the commercial specimens. The impression is too heavy on the blotters, however, and the rule joints show too many breaks.

The Cincinnati patrons of the Ebbert & Richardson Company must have been impressed, long ago, with the uniformly excellent things in printing created by this house. The stamp of excellence is upon all of their products.

A rare collection of luxurious printing from the Pirsch Press, of Dayton, Ohio, deserves especial mention. Refinement and elegance are its chief characteristics. A high conception of art in typography and a splendid choice of color schemes have been fittingly applied to costly hand-made and deckle-edge papers. Rubrication and gold illumination



enter into much of the work, and in a manner that speaks highly of the refined tastes of the designer. The typework of the example is printed in purple, while the bars of the trade-mark and the band are in rich gold — a royal combination. It is printed on one inch of the bottom margin of the envelope, which allows ample space for the address above the band — a rather unique arrangement.

Standard Printing Company, Brockton, Massachusetts.— The January blotter should be effective. It is a catchy specimen of this valuable kind of advertising. The composition and color scheme are properly adapted to each other.

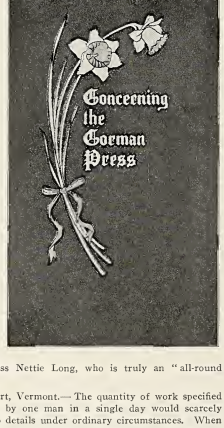
W. W. White, New York city.— The Booklet "A Souvenir of Fifty Years" is ample proof that this house has kept pace with the progress of the times during all that period. Printed in that luxurious combination, royal purple and gold.

W. P. Cameron, Miamiville, Ohio.— Very pleasing, and sometimes very deceptive, results have been attained by some printers with "Ithogravure" tint-blocks. This idea was in vogue a number of years ago, but its popularity was short-lived. The deception is too apparent to the up-to-date patron, who generally prefers the real article, rather than a veneered imitation. It would be rather difficult to say whether the idea will strike a popular vein in the business community cited.

Spirit Lake Herald, Spirit Lake, Iowa.— Considering the usual meager size of job fonts in the country office, much ingenuity has been brought to bear in the composition of the two posters, with their volume of matter. The commendable practice of adhering to neat, plain forms has been well carried out in all of the typework.

The Crawley Book Machinery Company, Newport, Kentucky.— Exceptional merit is embodied in the "Ten-year Calendar." Novelties of this kind, destined to be "perpetually useful," are seldom overlooked. The device is printed on celluloid, and has an easel arrangement which makes it a very convenient and useful article for the desk.

The Corman Press, Indianapolis, Indiana.— A package of such really good things in printing adds much interest to a review. One of the best of the collection is the booklet "Concerning the Corman Press." The cover of this interesting device for advertising a printery is done in three colors, black, white and purple, on a black deckle-edge cover-paper. The engraved design is embossed. The contents are on pebbled enameled stock, and the half-tone illustrations show the pleasing results obtainable on these papers. Cover reproduced.



Hespeler Herald, Hespeler, Ontario.— The booklet of good wishes offered as a Christmas greeting is an original and rich creation. A die-cut and embossed gold monogram is typed on a delicate green cover, and the leaves are held in place by a silk ribbon of a similar shade. Another booklet descriptive of the *Herald* is equally meritorious.

Jester, the Printer, Eaton, Indiana.— The competent female journeyman printer is not uncommon nowadays. It is seldom indeed, however, that this department comes in contact with examples of job composition that bear the stamp of the same uniform quality found in the work of Miss Nettie Long, who is truly an "all-round man."

W. B. Bullock, Newport, Vermont.— The quantity of work specified as having been turned out by one man in a single day would scarcely permit of much attention to details under ordinary circumstances. When it is considered that the "Annual Inspection" folder is one of the jobs included in that day's work, it can be called exceptionally good.

C. R. Carver Company, Philadelphia, Pennsylvania.— Embossing and die-stamping add a touch to printed stationery that can not be attained in plain letterpress printing. The specimens of work done on the stamping and embossing presses manufactured by this house demonstrate the wonderful possibilities within modern machinery of this kind.

L. C. Crane, Sharon, Pennsylvania.— The type matter is set too wide and it crowds the panel arrangement of the card. The rulework has a slovenly appearance on account of its breaks and open joints. More attention to the details of mechanical typography, such as spacing, would improve the work. The best quality of ink should be used on work of this kind.

F. E. Harter, Rapid City, South Dakota.— Defective presswork detracts materially from the most excellent composition and general arrangement of the booklet of favorite quotations. A good ink, with lots of pigment or body, worth from $5 to $8 per pound, should be used on these hard, hand-made papers. The ink used is too "free-flowing," and has a greasy, mottled appearance.

A collection of printed matter from the various shops throughout the presidency of Madras, British India, recently received, shows crude native workmanship. Some of the phraseology of advertising literature is contorted to an extent that makes it exceedingly humorous to the American reader. Ramaswamy Naicker, an optician of Vepery, Madras,

says, among other things, in an advertising circular: "No sooner a defects in comprehended in one's sight, have recourse to a good pair of glasses. I am daily expecting a large supply of pebbles from London and I shall be glad to supply same at a moment, notices."

Fred E. Moore, Brantford, Ontario.—A very creditable theatrical letter-head is possible with the type and border design as now arranged. It is suggested, however, that the words "Trap Drummer" be set in a size smaller of the same type employed in the name. The large script line is entirely out of place. There is a glaring typographical error in one of the main lines of the heading.

F. J. Hartman, Denver, Colorado.—"Denver, the City Beautiful," is indeed an interesting booklet. The design and illustrations show a natural talent for artistic and pleasing arrangement. The half-tones throughout are printed clean and sharp, and much thought in the selection of harmonious color contrasts is evidenced. The handsome cover-design is printed in black and orange on a background of olive.

Henry A. Anger, Denver, Colorado.—The booklet of the Great Western Publishing Company is an entirely unique creation. The design and typography possess originality. Solid tint-blocks, printed in white ink on green-black cover-paper, form the background for the typework. The designs are enclosed with rule borders, fashioned after the early "looking-glass" designs. These are printed in green bronze.

Rainy Lake Press, Ontario, Canada.—Most of the composition in the stationery lacks coherency. The "taxidermist" circular particularly is too scattered in appearance, brought about by a confusion of display lines. Clustering and elimination of ornaments would permit of more white space. It should be borne in mind that white is more conducive to emphasis than excessive display. Do not use period leaders for blank lines. Plain or dotted rules are preferable.

Frederick B. Simpson, Cuba, New York, announces that he has just installed a photoengraving plant, capable of producing 8 by 10 inch half-tones and 14 by 17 inch line engravings. The plant is equipped with Cooper-Hewitt electric lights. This is an addition to his already modern printing-office. Specimens received impress one with how much is possible in a small country town when pluck, perseverance and modern enterprise are brought to bear. The "Empire City Farms" ad. is well displayed.

T. H. McCulloch, Austin, Minnesota.—The handsome souvenir edition, "Austin, Minnesota," besides being a premier example of composition and presswork, has a few novel and striking features in addition. One of these is contained in the method of inserting displayed ads. among the half-tone illustrations and the text. The ads. are all printed in red on tissue leaves. This has the effect of creating a protection for the illustrations, while the objectionable feature of having advertising matter intermingled with the text is neutralized.

Barnhart Brothers & Spindler, Chicago.—It would be far more difficult to enumerate what can be done, typographically, with the gothic style of lettering than to tell what can not be done. Unlike a good many other new faces, gothics need not be tried upon the public in an experimental way. Modern Gothic, a new series, just completed by this house, is a particularly good letter. It has been well said that "there is nothing more useful — nothing more truly beautiful — than a well-designed gothic." Modern Gothic is one of these.

The new catalogue of direct-current motor equipments for printing-presses and allied machines, issued by the Sprague Electric Company, New York city, sets forth the economy of this modern method of applying power in a most interesting and convincing fashion. The matter of space economy and cleanliness is shown by comparison of an old-style pressroom, with overhead shafting and belts, and the modern pressroom, equipped with Sprague electric motors. The half-tones are well brought out as to detail, a desirable factor in machinery illustrations.

Waukon Standard, Waukon, Iowa.—Legibility is essential in all printed forms of address. The return corner-card of an envelope was originally created as a matter of facility to the postal authorities. The magnitude of the labors connected with that governmental department allows little time to the clerks for solving cryptograms. It adds neither to novelty nor to attractiveness to arrange words to read backwards. The construction is "freakish," and, therefore, poor advertising. If the lettering were arranged in natural order, the corner-card would be neat and acceptable.

The Youngstown (Ohio) *Daily Telegram* has evolved an entirely new scheme for producing a catchy menu card for a press dinner. The type was composed after some neat, conventional form, and was then delivered to the stereotyping department. A number of matrices were made from the type, and after they had been trimmed to a handy size these sheets were delivered to the pressroom to be printed. Naturally, the type form would fit the paper matrices exactly. It followed that, after obtaining a perfect register, the printed result was striking and altogether fitting its purpose. The job, thus completed, presented the effect of reverse embossing.

Ed J. Clark, Grand Rapids, Michigan.—It is quite apparent in the letter-head that the secondhand office lately installed is of very remote origin. But this can hardly be offered as an excuse for the freakish and slovenly appearance of the typography. Fairly pleasing results may even be obtained with these old-time faces, if handled properly. Do not set one line in an abnormally expanded letter and another directly associated therewith in an extra-condensed type. This defect is the most noticeable of the composition, but it is by no means all. Bad spacing, inappropriate ornaments, imperfect arrangement and the bronzing attempted, all help the make-up of an exceptionally poor specimen.

Barnes-Crosby Company, St. Louis, Missouri.—The "Budget" is something really interesting as a product of the engraver, printer



and the pressroom. A handsome cover-design of a recent issue is reproduced.

The Peterborough Review Printing and Publishing Company, Peterborough, Ontario.—A soft, mellow effect has been produced by using light-blue and white ink on a gray cover-paper. The three-color illustration, which has been tipped in, deserves favorable mention. The folder, taken altogether, is an excellent foreword of the good things in printing that emanate from this shop.

L. F. Scott, Conyers, Georgia.—More than two hours of time was unnecessarily consumed in the composition of the "Key to Size." A small card containing such a great number of intersecting vertical and horizontal rules should be set double, or "two-on," with the vertical rules in one form and the horizontal in another. Thus, by applying the principle of "work and turn," in printing, the result will be a perfectly printed job showing an entire absence of broken joints. The latter method also reduces the labor to a minimum, in that but forty pieces of rule are used, as against more than three hundred and fifty pieces employed in the specimen submitted. It is also safe to say that the improved method suggested will save four-fifths of the time consumed in making justifications.

James D. Bell, Troy, Alabama.—A tint-block should not be printed in a solid effect. In doing so, the typework covering it in the envelope is almost obliterated. Solid blocks used as a background for type matter should be run in the most delicate shades of ink. The note-head does not exemplify good typography. If the underscore rule were removed and the space occupied thereby distributed among the display lines, much of the crowded effect would disappear. The date line should be placed on the outside of the panel. The dirty looking red ink suggests a closer observance of cleanliness in the pressroom. It is opportune to mention here that old rollers which have been constantly in use for printing with black ink are not available for printing in colors. Smut and oils naturally work their way into the pores of the rollers and when a bright red is applied the ooze often suffices to change the color to a deep and dirty brown.

TRADE NOTES

GATCHEL & MANNING, engravers, of Philadelphia, Pennsylvania, have enlarged their quarters at Sixth and Chestnut streets, that city.

MR. W. H. WIGGIN, who will be remembered in the printing trades in connection with the *Printing Art*, of Cambridge, Massachusetts, is now on the staff of the *Northwestern Miller*, as circulation manager.

THE F. Wesel Manufacturing Company has removed its main selling-room and financial department from the old quarters, 82-84 Fulton street, Manhattan, to the new section of its factory at 70-80 Cranberry street, Brooklyn, New York.

JOHN E. MILHOLLAND, at one time foreman of the composing-room of the New York *Tribune*, who has become a millionaire since he gave up newspaper work on the *Tribune* and became interested in pneumatic tubes for the transfer of the mails, is back from an extended tour of Europe.

PROBABLY the largest pressroom of its kind has recently been equipped in the new building of the Stecher Lithographic Company, of Rochester, New York. It has a floor space of 150 by 300 feet, with a saw-tooth roof which gives almost perfect daylight all through the floor from the north side. Each press is equipped with an individual electric motor, and the entire space is devoted to lithographic printing in all its branches.

AN old-time business card, advertising the genesis of the Queen City Printing Ink Company and the Buffalo Printing Ink Company, is here reproduced by courtesy of Mr. E. F. Rychen, proprietor of the Buffalo Printing Ink Works. The card is at least forty-four or forty-five years old, and its style

DeGOLYER & BROTHER,
MANUFACTURERS OF,
And Wholesale Dealers in
Rychen's "Excelsior"
Printing Inks,
TROY, N. Y.

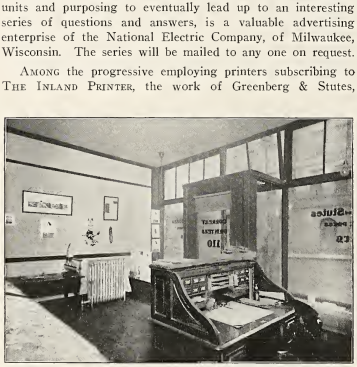
AN OLD-TIME CARD.

of typography represents the taste then prevalent, when every line of type in a displayed job varied in style and size. What reminiscences of the old days this specimen may awaken among INLAND PRINTER readers it may be the privilege of the younger generation to read in these columns in the near future.

THE Denver business of Carter, Rice & Co. and that of the Carpenter Paper Company have been consolidated and will be carried on under the name of the Carter, Rice & Carpenter Paper Company. The company will occupy Carter, Rice & Co.'s fine warehouse on Blake street, built by Mr. Carter of that company last year, a ten years' lease having been signed. The new company is a Colorado corporation of $100,000 paid-in capital, but with the backing of the parent companies, two of the largest paper houses in the United States, has unlimited facilities for the transaction of business in its line. James Richard Carter is president; Isaac W. Carpenter, vice-president; Frank S. Thayer, treasurer and general manager; Archie W. Carpenter, secretary and manager of sales.

AN "Electrical Catechism," starting with the first principles of electricity, dealing with the definitions of the electrical units and purposing to eventually lead up to an interesting series of questions and answers, is a valuable advertising enterprise of the National Electric Company, of Milwaukee, Wisconsin. The series will be mailed to any one on request.

AMONG the progressive employing printers subscribing to THE INLAND PRINTER, the work of Greenberg & Stutes,



BUSINESS OFFICE OF GREENBERG & STUTES.

Spokane, Washington, holds a high place. The artistic, clean typography produced by this firm is created in surroundings that inspire clean and careful work, if the illustration of the business office of the concern here reproduced is any criterion.

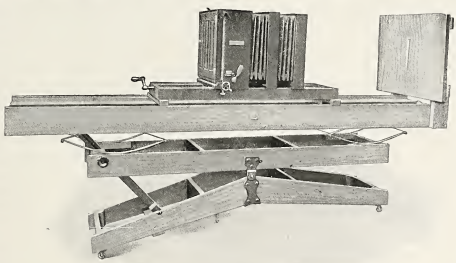
MR. S. D. TILLOTSON, Brooklyn, New York, announces his withdrawal from the firm of J. W. Gunnison & Co., and will open, at 978 Fulton street, Brooklyn, under the firm name of The Tillotson Press, a new and extensive plant for the production of high-grade business and society printing, designing, embossing and advertising specialties.

THE latest safety "paper" for checks is cloth. This problem has been very successfully worked out by Charles M. Higgins & Co., manufacturers of drawing inks, carbon inks, mucilage, photopaste, etc., Brooklyn, New York. A consignment of the goods recently received by THE INLAND PRINTER shows a fine writing surface, absolutely safeguarded against alteration or change and practically indestructible. Samples will be submitted by Messrs. Charles M. Higgins & Co. on request.

THE sixtieth anniversary of the American Presbyterian Mission Press was celebrated at that institution in Shanghai, in November, 1904. The occasion is commemorated in a pamphlet, a copy of which has been forwarded to THE INLAND PRINTER by Mr. C. W. Douglass, the co-manager of the Press. Mr. Douglass writes: "The pamphlet, in its execution, is entirely the work of Chinamen. The photographs were taken by a man in training for photoengraving, which we soon hope to begin for ourselves. He arranged for the views in each department on his own judgment, and took and developed the pictures. Blocks were made by a Chinese firm in this city, and the make-ready and printing had all to be left to the Chinese. I mention these facts, but only one who has labored with this people, with their peculiar mental make-up, can appreciate what it really means as to the proficiency attained

on their part. The sixtieth birthday in China has a peculiar significance and is hailed with greater rejoicing than a jubilee in the West." The pamphlet is very acceptably printed, considering the difficulties in the way of its production, and the illustrations are well composed, though the half-tones are a little flat.

A NEW process camera and stand has just been placed on the market by Mr. H. D. Farquhar, proprietor of the New York Engravers Supply. "The cameras that photoengravers have been forced to use," says Mr. Farquhar, "were never designed for them, but when photoengraving came into use they were adopted because nothing better was obtainable. Later on, half-tone work was made possible, and to the same style of camera a screen plate holder was devised, and while not much room was left on the camera for constructing a desirable holder, at any rate the engraver was compelled to use it. Our process camera is just the opposite; it has been made expressly for three-color and black and white half-tones. There is not a single complicated or delicate part, and it is built for strength and accuracy. The most important detail in its construction is that the screen plate attachments are in the camera proper. The separation is from one thirty-second of an inch to three inches, thus permitting the smallest reduction with a fine screen to the gigantic enlargement with a coarse screen. The holder is an improved form of the regular line holder. All parts, where closely fitted or accurate movements are necessary, have metal bearings, both in the holder and camera. The focusing arrangement is unequaled for securing easy adjustment to the thousandth of an inch. The front of the camera has a focusing arrangement operated from the rear, while the back focusing is done with a wheel on the side. The frame work is polished mahogany with brass fittings, while the bed is cherry and the bellows of a special material made for the purpose, which is better than rubber or leather."



THE FARQUHAR PROCESS CAMERA AND STAND.

BY courtesy of Mr. Edward L. Shultz, printer, Oklahoma City, Oklahoma, THE INLAND PRINTER has been favored with a number of specimens of the cotton raised in what will be shortly one of the two newest States in the Union. The bolls are unusually large and well filled, with long, silky and tough fiber. Success to the growing and lanate West.

A NEW gauge, the "double-grip gauge," has just been placed on the market by Edward L. Megill, 60 Duane street, New York. It is a fixed gauge for platen presses and similar machines, and is intended to do away with the quads, much beloved by platen pressmen. It does away with paste and glue and all forms of pin points, and no slots or pieces are required to be cut out of the tympan in attaching. It simply requires a straight slit to be cut in the tympan. It holds immovably and can be adjusted from a hair-space to any degree and will hold for heavy stock as well as the lightest paper. Samples submitted to THE INLAND PRINTER have been tested and substantiate the manufacturer's claims.

MESSRS. BRIDGES & SMITH announce an international photographic exhibition, to be held at Earl's Court, London, S. W., from March 16 to 30, inclusive. The exhibition is to comprise photographic appliances and material, pure photography (professional and amateur), photographic appliances for reproductive processes, illustrations having a photographic basis, picture postcards in real photography and by phototype processes and demonstrations of methods of reproduction. Entries may be made up to March 12, after which no space will be allotted. Competitions for gold, silver and bronze medals, open to all photographers, are announced in six classes: (1) Landscapes and seascapes; (2) architecture, interior and exterior; (3) portraits; (4) figure studies and figures in landscapes; (5) any other class of subject, and (6) set of six prints suitable for pictorial postcards. Competitions in five classes, likewise for gold, silver and bronze medals, are open to professional photographers only, the classes being portraits, technical photography, studio groups, outdoor groups and sets of half-dozen local views. There are also to be competitions for gold, silver and bronze medals to be awarded the twelve most artistic picture postcards in three colors and in single-color half-tones, respectively, in seven classes: (1) Landscapes; (2) marine views; (3) figure subjects and groups; (4) trees and flowers; (5) local views; (6) professional portraits and groups, and (7) reproductions of oil and water-color paintings. Plans and full particulars for rates for floor, wall and screen space, as well as forms of application, conditions and forms of entry for competitions, can be had on application to the managers, Messrs. Bridges & Smith, 119-125 Finsbury pavement, London, E. C., who plan to make the exhibition more representative of every phase and use of the photographic art than any exhibition heretofore held.

THEODORE THOMAS.

The following appreciation of the late Theodore Thomas, whose portrait by C. W. Longdon, of Chicago, is shown herewith, is from the *Dial*, the literary journal which has no peer on this continent:

"It is not easy to adjust our minds to the fact that Theodore Thomas is dead. Those who, like the present writer, have heard something like five hundred concerts given under his leadership during the past thirty years, who owe to him practically their whole acquaintance with orchestral music, must be simply dazed by their loss. To such, he has stood for all these years as the beginning and the end of music, almost as their sole means of access to its fountain of inspiration. The contrast between those who have had the inestimable opportunity of long-continued contact with his work and those who have not is like the contrast between persons who have all their lives had the use of a comprehensive collection of English poetry and the persons who have had within reach only some 'Library of Poetry and Song' or 'Golden Treasury' of excerpts. It is only by thus transferring the case to its literary parallel that it is possible to realize what such a loss means, or to imagine how much poorer life would have been without his labors for its enrichment. There are in this country — there are in Chicago alone — many thousands of men and women who have enjoyed a liberal education in music through his agency, and who could not without that

agency have had anything but a casual and fragmentary acquaintance with the art which for the past two centuries — from Bach to Brahms — has contributed at least as largely as any other art to the upbuilding of the spiritual life.

during those years has done so much as he for the development of musical taste in the United States. And the secret of his achievement — if we may call it a secret — is found in his steadfast devotion to the highest ideals of his art. His



THE LATE THEODORE THOMAS.
Courtesy, C. W. Longdon, Photographer, Chicago.

"Mr. Thomas was in his seventieth year when he died, and sixty of his years were spent in the country of his adoption. It is easily within bounds to say that no other musician

rugged and uncompromising temper, in all questions directly concerning his art, often made him enemies, but of a kind for which his followers loved him all the more."

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Do not overlook the new advertisement of the Coy Press on page 925, lest you miss something you might like to know about.

The United Printing Machinery Company, a new concern, organized by Henry L. Bullen, manufactures the lines of electrotyping and stereotyping machinery formerly made by George E. Lloyd & Co., of Chicago, and the Lovejoy Company, New York — the Dux Feeding Machines, the American P. D. Roller Washing Machine (Crump's patent), the Victor Steel Die Embossing Pin, the Steen Power Automatic Punch and Eyelet Machine, Tympalyn (a time-saving make-ready blanket), the Maley Patent Iron Block, and a complete line of iron equipments for composing-room. It is also selling agent for the Automatic Type Machine, the Chapman Electric Neutralizer, Royle's Process Engraving Machinery, Levy's new Patent Process Cameras and Camera Stand, and a number of minor articles. It has salesrooms in Chicago at 337 and 339 Dearborn street, in New York at 132 Nassau street, and in Boston at 246 Summer street. Its factories are in Chicago, Boston and Plainfield, New Jersey.

NEW EASTERN WAREHOUSE OF THE HAMILTON MANUFACTURING COMPANY.

The development of the Hamilton Manufacturing Company, covering a long series of years, has made their manufactures of standard excellence known to every printer in the United States. The company announces the completion of its new Eastern warehouse and office at Rahway, New Jersey. This most desirable location, between New York and Philadelphia, on the main line of the greatest American railway, the Pennsylvania line, gives the concern unexcelled facilities for the distribution of its products to the larger as well as to

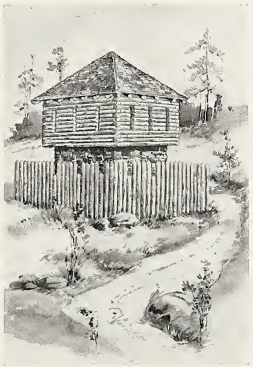


the small cities and towns of the East. The great advance over the conveniences afforded by the Middletown warehouse, which is now discontinued, will be appreciated by the numerous customers of the company, and must inevitably result in a material increase in business. With the new year, therefore, the company finds itself settled in new and commodious quarters, with abundance of space to carry a large and varied stock of goods for printers, so that all orders for regular stock can usually be shipped from Rahway on the same day they are received.

This achievement has been contemplated for a long time by the Hamilton Company in its aim to fill orders with practically no delay, and with the removal from Middletown to the present quarters in Rahway and the satisfactory accomplishment of the problem, the Hamilton Company and its extensive trade are to be congratulated. With the main offices and factories at Two Rivers, Wisconsin, and the Eastern office and warehouse at Rahway, New Jersey, the company is certainly in fine strategic position for business.

A PIONEER BLOCK HOUSE.

The Challenge Machinery Company, of Grand Haven, Michigan, emphasize the fact they are the pioneer block house, and submit the accompanying illustration as an outward visible sign of their convictions. Just what relation there is



A PIONEER BLOCKHOUSE.

between this old-time defense and printers' blocks deponent sayeth not, but as Mercutio said, "'Twill serve." The company has just issued a very complete and attractive catalogue of their specialties, which will be mailed to any one on request.

FACSIMILE TYPEWRITER TYPE.

The Facsimile Typewriter Supply Company, 73 Warren street, New York, whose advertisement appears on another page, announces that it is prepared to furnish facsimile typewriter type and job type made from a remarkably tough, light and durable alloy. They state: "It is cast point body and point set; is cleanly cut, mechanically accurate, and we guarantee it to withstand the hardest test as well as the best product of the regular foundries. Our machines are similar to those used by them, except that ours have a device for changing matrices more rapidly. Owing to numerous inquiries, it seems necessary to state that we do not use the Monotype. At present we are casting only eighteen, twenty-four and thirty-six joint job type, and ten and twelve point typewriter; but we intend to cast, in the near future, all sizes from six to forty-eight point, inclusive."

THE STOLEN PICTURE.

The Campbell Company has recently sent out to the printing trade a World's Fair souvenir which has for its central subject a three-color copy of the famous Gainsborough portrait of the Duchess of Devonshire. This picture was sold in London for $50,000 in 1876, and the same year was cut out of

its frame and stolen. It was finally recovered after many years and sold to J. Pierpont Morgan, it is said, for $150,000.

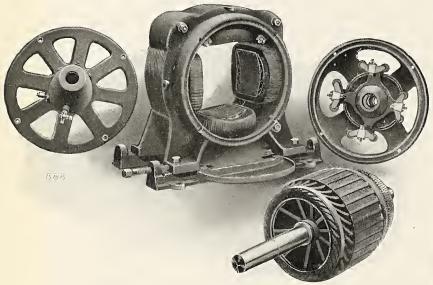
This Campbell souvenir was printed on a Century press having a bed 43 by 56 inches, at a speed of 1,800 an hour, without slip-sheeting. It is a thoroughly artistic specimen of three-color and half-tone work and one which will open the eyes of many printers to the accurate capabilities of the Century press at high speed.

The Campbell Company contends that no other machine can print at once so fast and so well, and that no other press at the World's Fair produced fine colorwork to register at such high speed.

THE NEW LUNDELL MOTORS FOR PRINTERS.

The advent of the new Lundell universal motor in the direct-current field is a radical development in the art of motor construction. The component parts have been proportioned and combined to produce motors remarkable for their efficiency, low temperatures, compactness and rigidity of structure.

The magnetization losses in the iron and resistance losses in the winding, commutator and brushes are so low, due to

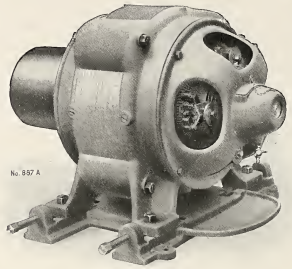


SHOWING CONSTRUCTION OF LUNDELL MOTOR.

the economical proportioning of these parts, that the motors run cool independent of forced ventilation. When running under full load continuously, the temperature rise is so low that the quality of the insulation is not impaired in the least. In fact, the motors have such ample temperature margins as to permit of heavy overloads being carried for long periods without injury.

Full loads are carried continuously without sparking, and because of the peculiarities of the Lundell tandem brushes, heavy overloads are carried without injury to the commutator or the brushes. One important feature of this type of brush holder is that the commutator is given a fine brush polish, while the face of the brushes is always worn down to a bearing surface. Pigtails are not necessary to carry off the current from the Lundell laminated brushes, because they have twice as much contact surface against the holder as the ordinary solid brush. Because of the high-class material used throughout, and the economy secured by the design, it is possible to obtain the highest efficiencies for these motors.

Variable speeds of standard fixed speed motors, obtained by field control, are permissible within certain limits. For broad ranges of speed, motors of properly selected capacities are used. A range of speed, the lowest and highest points of which are represented by a ratio of three to one, meets most practical cases, and they recommend that as the ratio of speed to be obtained by field control. Their variable speed motors are remarkably compact and have ample margins for carrying overloads, even when working under most difficult conditions



NEW LUNDELL MOTOR.

of commutation. The National Electric Company, Milwaukee, Wisconsin, will be pleased to submit estimates and prices, and their bulletins will be sent upon request.

M. E. CONN, MANAGER PHILADELPHIA BRANCH OF GOLDING & CO.

The new manager of the Philadelphia house of Golding & Co., Mr. M. E. Conn, has a varied experience in the printers' supply business. He was born in Philadelphia about thirty-five years ago, and during his entire commercial career he has been active with the printers' supply trade in the sales department of the Acme Staple Company, Newark, New Jersey;

M. E. CONN.

J. L. Shoemaker, Charles Beck Paper Company, F. E. Okie Company, all of Philadelphia, and for the past three years in his position as manager he reaped a good harvest for the Newark Electrotype Founders Company, Newark, New Jersey. His work has brought him into close contact with the printing trade of Pennsylvania, New Jersey and the South, and through his large experience, persistent virtue of faithfulness and unusual entertaining characteristics, he has cultivated a wide acquaintance and close friendships. With Mr. Conn in the harness, the demand for Golding Manufacturing Company's productions in that section will continue to grow.

THE WARNOCK SECTIONAL REGISTER BLOCK.

Last month announcement was made of the new sectional register block placed on the market by the Warnock-Towner Company, 334 Dearborn street, Chicago. A detailed description of the block, with explanatory illustrations, has been furnished by the company and we reproduce them herewith: "The Warnock sectional register block has many practical and economical advantages, and although the block itself is only referred to in the title, the hook and other devices for holding the plate in position are perhaps the most important

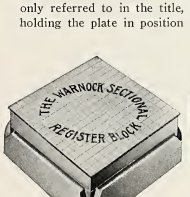


FIG. 1.

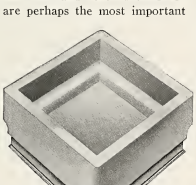


FIG. 2.

part of the invention from the labor-saving point of view. A brief description of the block and hook, with the illustrations shown, will give a clearer idea of the practicability of this invention.

"The unit is a hollow steel block eight picas (point system) square and .759 inches high, providing for the standard eleven-point electrotype or backed half-tone. The principle of the arch enters into its construction, making a block of the requisite strength and rigidity, but from twenty-five to seventy-five per cent lighter than any other sectional or solid block made. The block is grooved on its four sides deep enough to allow the mechanism of the hooks free play below the

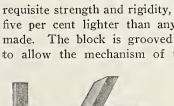


FIG. 3.

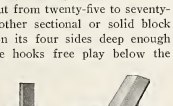


FIG. 4.

surface and has a projecting edge or lip under which the retaining spring or extension of the hook engages, holding it in place. The assembling of the blocks in a form makes a base with transverse grooves eight picas apart. (Figs. 1 and 2.)

"The hook travels on a screw attached T-wise to a lateral piece of steel. The wheel, operated by a ratchet, which turns the screw and moves the hook, is placed immediately in front of the lateral piece. On either side of the hook is a spring extension which, when the hook is placed in a groove, expands and slips under the edge or projection in the recess provided for its reception. This holds the hook securely in place against any strain that can be exerted upon it. The hooks can be easily removed with the aid of a special pair of nippers provided that compress the spring extensions on the hook,

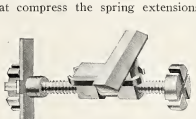


FIG. 5.

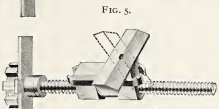


FIG. 6.

allowing them to pass the edge of the block. Two general forms of hooks are made, a push hook for registerwork (Fig. 3), and a pull hook, used as a substitute for a fixed catch (Fig. 4). A special hook for close-register work, moved with a register wheel at one end and the regular ratchet wheel at the other, is also provided (Fig. 5), together with a swivel hook for irregular positions (Fig. 6). Points and slitters are also furnished.

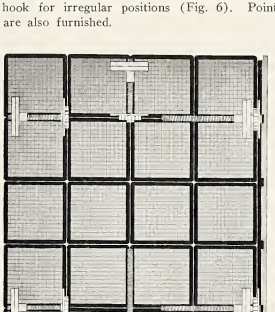


FIG. 7.

"The advantages of the Warnock block and hook are many. The blocks may be assembled either in page sections, a solid form in chase or simply locked on the bed of the press. The form may be locked before a single hook is placed in position and stay locked during placing, fitting, registering and all subsequent changes of plates. The hooks are easily and quickly placed in position and the great range or travel of the hook (1½ inches) removes the necessity of closely approximating the position of the hook before final register. Hooks in a standing form of plates may be readily removed, without unlocking, for use on other work, thus economizing material.

"A page block with hooks in position is shown in Fig. 7. The pull hooks on top and left serve as catches. For register-work, the push hook would be placed on all sides. Brass strips of suitable lengths are provided to take up thrust of

push hooks, shown at right and bottom. Hooks are shown of varying lengths up to two inches, although the need for such an extensive travel is exceptional. If a plate develops a tendency to wear or move during the run, additional hooks may be added without unlocking.

"The block is very comprehensive and adaptable to all classes of platework, from the common letterpress electrotype plate to the closest three-color registerwork. A single form will take the place of innumerable blocks of different sizes and makes, and the introduction of the Warnock sectional block into an office would simplify the problems of plate imposition, lighten the labors of compositor and pressman and show time saved in both departments by reason of the facility and simplicity of its operation.

"It is manufactured by the Warnock-Towner Company, 334 Dearborn street, Chicago, and catalogues and information will be promptly furnished to any printers interested in the economic production of platework generally."

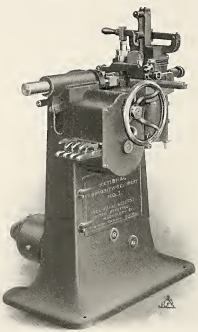
"EVERY PRINTER HIS OWN TYPEFOUNDER."

This is a phrase from an important announcement on pages 932 and 933 of our advertising columns, and the realization of the statement marks the culmination of an interesting development which, it is predicted, will be as revolutionary in the printing world as was the advent of the Linotype. For the first time the Automatic Type Machine, known to many as the Baltimore Sorts Caster, is advertised in a trade paper. The machine is the joint invention of Frank H. Brown, a practical printer and Linotype operator; John E. Hanrahan, an expert typefounder, and George A. Boyden, a mechanical engineer, formerly president of the Boyden Air Brake Company, now merged in the Westinghouse Air Brake Company, whose genius has overcome mechanical difficulties considered insuperable by generations of typefounders. Generic patents have been allowed, because neither in the United States nor in eighteen foreign countries has anything been found to traverse or anticipate the principles embodied in this type-making machine. It has taken years to develop. The inventors, aided by Edward H. Thomson, a banker, of Baltimore, have carried on their enterprise on strictly legitimate non-speculative lines, patiently laboring and waiting until the machine and (quite as important) its accessories, such as molds, matrices, etc., were perfected. Twenty-eight machines are now in use, seventeen of which are of the latest model, which is considered the final model.

With a perfected invention, the next problem was to produce the machines on a large scale. The necessary capital was furnished by a new interest represented on the board of directors by George F. Willett, of Boston; Charles I. Travelli, of Boston; Henry L. Bullen, of New York (respectively the president, treasurer and general manager of the United Printing Machinery Company), and Thomas F. Burgess, representing the interest of W. H. Nichols, president of the General Chemical Company, of New York. Other directors, in addition to the inventors and officers listed below, are Ralph C. Lupton, of Wilmington, Delaware; B. Frank Boyden, G. Nelson Thomson, Edward G. Baetjer, all of Baltimore, and Charles S. Mills, of New York. The officers are: George A. Boyden, president; Edward H. Thomson, first vice-president; John E. Hanrahan, second vice-president; Frank H. Brown, treasurer, and E. E. Henderson, secretary.

Baltimore, which had the distinction of giving the Mergenthaler Linotype to the world, now has the further fame of being the home of an invention equally revolutionary and beneficial in its scope. The machine is automatic, requiring no skilled labor, and produces at one operation finished type of all kinds, and quads and spaces, with accuracy equal to type made by the typefoundries. Each machine is a complete typefoundry. There is nothing the typefounder produces that can not be made as perfectly on the Automatic Type Machine. With metal at present prices, the cost of all kinds of type, from six to thirty-six point, which is the range of the No. 1 machine, is less than 15 cents per pound. The product is from fifty to sixty pounds per day, for all sizes, as the speed of the machine increases in ratio with the smallness of the body.

Its economy demonstrated, the convenience is of equal if not greater importance to the printer. There never was a font of type purchased, large or small, that did not require additions to it. Sorts expense, delay and trouble, and sorts



AUTOMATIC TYPE MACHINE.

picking, are abolished by this machine. The printer does not require to carry a number of heavy fonts as a speculation to meet prospective emergencies, because the Automatic Type Machine is a "reserve army" of type, ready at command to meet every emergency. There is no proposition in typesetting which is too big for the printer who owns an Automatic Type Machine. The printer buys or rents matrices for each of the type-faces he requires. A font of matrices is supplied at a very low price, just ten per cent of the cost of a matrix font to the typefounder.

Matrices for over two hundred and fifty styles and sizes of type are now ready, with daily additions. Printers will be furnished with matrices for any salable face of type they may select. Matrix libraries will be established in New York and Chicago, from which users of the machine may rent fonts of matrices at a small daily charge, thus reducing the investment very materially.

The United Printing Machinery Company is the sole selling agent.

THE MISSION SERIES.

For years faces of unusual breadth, showing character and strength in the absence of hair-lines, with large lower cases and short ascenders, have been the rule with typefounders, and have been furnished in great variety. Now there is a well-marked and easily accounted for reaction; and strong semilean faces of legibility, pleasing contour, long ascenders, firmness of line and serif, with no more than proper relief of white in their closely fitted characters, furnish that variation so long needed.

All knew a change was impending; just what form it would take none could say. Little by little it seems to have solidified in the style of which the Mission Series is an excellent example. This face is substantially a monotone. Nearly

all strokes are of like weight. The absence of hair-lines and the short, well bracketed serifs insure durability, while the long ascenders bring it into the class of faces that are just now so fashionable. The style is popular and will be in vogue for years.

Mission is closely fitted, an advantage made possible by the short, stubby serif and the general characteristics of the face. It is much more condensed than is apparent from a study of the printed specimen. The graceful curves and openness of the small characters suggest a freedom and broadness that do not actually exist. Much can be got into small space, with a resultant strength and clearness, an ease and dignity, not possible with straight romans. Size for size, Mission presents the larger face, a more intense color, a more attractive individuality. The capitals by themselves are decidedly pleasing in a stately way, and the figures are large, plain and desirable for any work.

Altogether, Mission is dignified and devoid of freakishness. It is plain and strong in the beauty of simplicity and can be used most agreeably in hundreds of jobs, to each of which it will impart distinction. Its range of use embraces the business card and the catalogue, and almost all between. The little folder, the handsome brochure, the leaflet, the circular, the announcement, the letter-head, the invoice blank, the report, the envelope card and scores of other impressions on paper will be all the more attractive and satisfying because of its use.

Mission is an aristocrat among types, free from taint of vulgarity. It is of distinguished nobility, and its characteristics are well preserved in the uniformity of style and general effect throughout the series.

Of course, it is point-line, point-set, point-body, and with those characteristics of Barnhart Brothers & Spindler type — deep-cut matrices and copper-mixed metal. The series will be completed to and include forty-eight-point. It will prove the handsomest, most distinctive and most useful series the printer can buy, adapted to use in many places.

There is just one caution as to its use. It should not be widely spaced either way, neither between words nor lines. Its beauty is accentuated and maintained by keeping the spacing in harmony with its face and fitting, which are close. This applies to its use in the mass. In open display it can be used as any other and will have an attractiveness all its own.

It is like and unlike any other.

BEST ON EARTH.

My printers find great help in THE INLAND PRINTER. I mislaid the December number, and they "kicked" for an additional copy, which I would have had to procure, had I not happily found the missing number, and since then happiness has reigned supreme. Although my subscription does not expire until after the March number, I've decided to take time by the forelock, so that the "boys" will not have another opportunity to "get after me." I regard THE INLAND PRINTER as the best printed periodical on earth, and one which should be in every printing house in the country.—*Archer B. Wallace, Manager South Side Observer, Rockville Centre, New York.*

A BOOKLET of samples of correct forms in professional and business cards and tickets is now announced by The Inland Printer Company. Forty-eight embossed designs; price, 25 cents.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

EVERY PRINTER, PROOFREADER AND WRITER should have the Chicago Proofreaders' Stylebook; price, 30 cents, postpaid, THE BEN FRANKLIN CO., 232 Irving ave., Chicago.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or other advertising matter will not be forwarded unless necessary postage is sent us.

BUSINESS OPENING.—A practical job man, capable of managing a job printing-office doing a business of $100,000 a year and upward, and having $5,000 or more capital to invest, may hear of an advantageous business opening by addressing M 173.

FOR SALE.—A complete engraving establishment ready for business; good opportunity in a growing city; part cash, balance easy monthly payments. M 210.

FOR SALE.—A half interest in an established printing-ink business, making the highest grades of printing and lithographic inks (for *all* purposes); also exclusive specialties; a rare opportunity for an experienced salesman. M 208.

FOR SALE.—A large, new and up-to-date printing, binding and folding-box plant, located in Seattle, Washington, the most promising city on the Pacific Coast; will sell entire, or will dispose of part interest to party qualified to take management. For particulars please address M 180.

FOR SALE.—A small, well-paying lithographic business in city of 200,000 population; a rare chance for some practical man; will sell half or entire interest on account of disability to run business; will invoice from $3,500 to $4,000. For further particulars address F. A. HEUSS, Indianapolis, Ind.

FOR SALE.—An established printing business; part cash, balance time, C. E. W., 136 Center st., Chicago.

FOR SALE.—Democratic weekly in county seat of 2,000 in central Oklahoma; $1,100 cash; $3,000 business 1904; owner engaged otherwise. Write for particulars to C. G. NESBIT, Watonga, Okla.

FOR SALE.—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. M 32.

FOR SALE.—Job office, Wisconsin city 15,000; Gordon press, electric power, paper-cutter, type; $500 cash; good business; health requires change; if you mean business address M 169.

FOR SALE.—Up-to-date job plant; net profits over $2,000 a year and increasing; county seat, population 18,000; cash business; a money maker; good reasons for selling; investigate. M 214.

JOB PRINTING BUSINESS in college town of 4,000, doing good business; ill health cause of selling; price $900. M 183.

LONG-ESTABLISHED, well-equipped, edition, pamphlet and blank book bindery in New England State capital; large amount State, county, town, city, insurance, bank and library work; 2 each stitchers, board shears, folders; 3 standing presses, job and edition backer, Tenia thread machine, ruler, striker, embosser, Acme cutter, knife grinder, brass-bound boards, waste press, finishing tools, rolls, etc.; no competition within 40 miles; grand chance for working proprietor; another business and best reasons for selling; entire outfit, including motor, belting, shafting and paper-box machinery, scorers, stayers, etc., under $5,000; easy terms for ⅓ to ½ purchase price. M 168.

NEW MEXICO PAPER FOR SALE for $6,000; best paying and one of the oldest weeklies in the territory; official paper of city and county, Republican, large plant; receipts $6,000 to $7,000 a year; town 5,000, climate unsurpassed. M 159.

PRINTER with 4 or 5 A-1 legitimate articles for mail-order printing trade seeks printing firm; liberal royalty basis or half interest as desired; large profits even if manufacturing is sublet; can be fully protected. M 175.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60,

Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 56-in. $115, 60-in. $130. With water attachment, $10 extra.

Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING MACHINERY, secondhand — Power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 3-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 2-rod embosser, Universal stitcher; for further particulars apply to GANE BROS. & CO., St. Louis, Mo.

FOR SALE — A web press with complete stereotyping outfit for 7-column 8-page paper; speed 6,000 per hour; price, $700. BROOKLYN WEEKLY NEWS, 4708 Third ave., Brooklyn, N. Y.

FOR SALE — A 26-inch Chandler & Price paper-cutter, with 2 knives; has had about 3 years' use, practically as good as new, first-class in every respect; replacing with 3 power cutter of larger capacity; will sell for $70 cash; a bargain for any one in need of a cutter of this size. B. F. HARRISON PRINTING CO., Elyria, Ohio.

FOR SALE — About 250 lbs. of labor-saving 6-point brass slugs, from 4 to 97½ picas, in first-class condition; price 15 cents per pound; putting in Autoplate and will not need them. PURCHASING AGENT, Kansas City Star, Kansas City, Mo.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE CHEAP — One new 44 x 64 bronzing machine, built by Robert Mayer & Co. JOHN WALDRON COMPANY, New Brunswick, N. J.

FOR SALE — Cottrell & Sons 2-roller, 2-revolution, with rack, cam and table distribution, bed 38 x 55; this press is only 6 years old, has been carefully handled and is a bargain; will print 7-column quarto and do high-grade book and job work. M 150.

FOR SALE — Lloyd type-writing machine; new; cheap. THE TRIBUNE PUBLISHING COMPANY, Terre Haute, Ind.

FOR SALE — Scoville copying camera, 10 x 12; two Levy screens, 133 lines, 4 x 5 and 5 x 8; Royle shoot board and plane; whirler. M. R. COLEMAN, Kidders, N. Y.

FOR SALE — Secondhand job type and other material; proofs of full lists, showing condition of every letter, sent on application. W. B. CHEW, Xenia, Ohio.

FOR SALE — Three ¼ Chandler & Price Gordon presses; one 13 x 19 John Thomson platen press; one 20 x 30 John Thomson cutting and creasing press; all in first-class condition and can be seen running. M 223.

FOR SALE — 3 Simplex typesetting machines in first-class condition; price reasonable; about 1,200 lbs. of type with the 11-point machine and 800 lbs. with the 2 pica machines; equipped to set up foreign languages. Write to P. V. ROVNIANEK & CO., 612 Grant st., Pittsburg, Pa.

MATRICES — Set of 11-point book matrices, almost new, for sale, because we have quit bookwork. JOURNAL, Spartanburg, S. C.

PERFECTING PRESS — One Hoe-Bullock 8-page perfecting press, size 23½, 6, 7 or 8 columns; speed 12,000 per hour; also 8 form trucks and chases and complete stereotyping outfit; all in good condition; bargain price and liberal terms. THE TRIBUNE PUBLISHING COMPANY, Terre Haute, Ind.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING? Then call or write your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 13; Linotype operators, 3; machinist-operators, 4; superintendents and foremen, 8; all-round men, 3; bindery foremen, 2; bookbinders, 2; solicitor, 1; ad. men, 2; stoneman, 1; make-up, 1; artist, 1; photoengravers, 3; pressroom foreman, 1; pressmen, 3; electrotyper, 1. Vacancies on file not yet filled: Bindery foremen, 2; bookbinders, 3; electrotypers, 3. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists and Designers.

ARTIST — Experienced in retouching photos and capable of handling the general run of commercial work in art department of photoengraving concern; address, stating full particulars, M 226.

ARTIST — Wanted good, all-round artist for engraving house. M 205.

COMMERCIAL ARTIST AND DESIGNER — Must be able to retouch photos; state experience and salary. VALLEY ENGRAVING CO., Johnstown, Pa.

WANTED — A designer and artist to take position in commercial engraving establishment; steady employment. M 212.

WANTED — A good mechanical artist; one who can retouch photos. M 216.

Compositors.

COMPOSITORS — Two first-class job compositors; also cylinder and platen pressmen, capable of handling half-tone work. M 176.

FOREMAN — A strictly first-class job-printer wanted at once as working foreman of an office in connection with a well-known Chicago stationery store; an excellent position for competent and intelligent man; address, giving age, experience and references (samples of work desirable). M 218.

FOREMAN for job plant wanted; must be able to lay out work, furnish estimates on all kinds of work, oversee entire plant; in Iowa; state age, experience and wages expected. M 177.

GOOD PRINTERS WANTED — We will give steady employment, in the most desirable residence city in the world, to one rapid and wide-awake stoneman; two A-1 reasonably artistic and quick job compositors; average men need not apply; union office. THE CARSON-HARPER CO., Denver, Colo.

JOB-PRINTER — New office with bright future needs good job compositor; one who understands stonework preferred; give experience, references, salary. M 215.

WANTED — By private concern, a first-class, non-union job-printer, permanent position. M 195.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address M 179, sending samples of work, and state where employed, married or single and wages expected.

Editors and Reporters.

WANTED — A man competent to edit a weekly paper and take general management of business, including job printing; here is a splendid opportunity for the right party either on salary, lease or to buy plant; business thoroughly established in prosperous town of 5,000 in southern Ohio. M 187.

Engravers.

EXPERIENCED ENGRAVER WANTED — Address, with samples, reference, salary required, etc. F. E. MASON, Engraver, Batavia, N. Y.

WANTED — A first-class zinc etcher, who can also operate a line camera; steady employment. M 209.

Managers.

WANTED — By one of the largest advertising houses in the country a first-class man to manage their calendar department; must be man of ideas and design, understand manufacturing and be experienced in the business, and ambitious for future preferment; apply with full particulars of knowledge and present employment, also salary expected, to M 153.

Miscellaneous.

TO ADVERTISING NOVELTY MANUFACTURERS — A large importing and manufacturing house wants a man with experience to develop their novelty advertising business, already on good footing and doing well; applicant must have been successful in the business and now active in it; good position for right man; personal interview granted if application is favorable; give full information. K 153.

Pressmen.

WANTED — By large concern, foreman for pressroom, experienced in high-class colorwork; permanent position for right man; give experience and references. M 172.

WANTED — Experienced Harris pressman understanding Harris 23 x 33 press for folding-box work; state experience and wages expected. M 221.

WANTED — Pressman for small Hoe perfecting press; one who understands stereotyping. FORT SMITH NEWS-RECORD CO., Fort Smith, Ark.

Salesmen.

EXPERIENCED SALESMEN for high-grade calendars, advertising novelties and celluloid signs wanted for New York and vicinity; also for other large cities throughout the country; references required. GOLDSMITH-LEVING CO., N. W. corner Elm and Pearl sts., New York, N. Y.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Linotype machinists, 6; artists and cartoonists, 4; advertising and business managers, 3; stoneman, 1; machinist-operators, 19; Linotype operators, 14; pressmen, 18; bookbinders, 3; make-ups, 71 editors, 7; reporters, 2; electrotypers and stereotypers, 2; compositors, 3; proofreaders, 4; photoengravers, 3; solicitors, estimators and salesmen, 3; superintendents and foremen, 201 ad-men, 11; all-round men, 8; job-printers, 12. Address THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

POSITION WANTED — Bindery foreman or superintendent; 22 years' experience in all branches of the trade; can furnish good references. M 170.

Compositors.

PRINTER of 20 years' experience desires situation as foreman in up-to-date shop; with present firm for 12 years; desires change on account of climate; references furnished. M 149.

WANTED — Foremanship in live office where results count, by young man of ability; the better class of job and book work; also Linotype operator; married, sober, non-union. M 185.

WANTED — Position by all-round newspaper printer, where he can have opportunity to operate Linotype; had slight practice 2 years since; wants chance to finish; sober, union and reliable. M 186.

WANTED — Position by reliable up-to-date job compositor; sober, union, married. J. F. TUCKER, 1201 W. Seventh st., Canton, Ohio.

WANTED — Steady position by first-class ad. and job compositor; steady, sober, reliable; best references. BOX 235, Minneapolis, Minn.

Electrotypers.

A GOOD, ALL-ROUND, UNION ELECTROTYPER wants a steady position at once; reason — no work here. M 200, care New York Office Inland Printer.

ELECTROTYPER, thoroughly competent in all its branches, desires position as foreman; would buy small interest if suitable; 20 years' experience; have handled large catalogues; also fine half-tones; am sober and reliable, and can give an estimate on all classes of work. M 213.

SITUATIONS WANTED.

Engravers.

A FIRST-CLASS PHOTOENGRAVER in all branches, including emulsion process, open for engagement; steady, conscientious workman; Pacific Coast preferred. M 198.

PHOTOGRAPHER, half-tone and three-color, with thorough knowledge of all other branches. M 33.

POSITION WANTED by photoengraver; competent in all branches; best of references. M 126.

SITUATION WANTED — Half-tone and line operator and etcher; long experience. M 174.

YOUNG MAN, who has had nearly 4 years' experience, desires position at half-tone finishing with reliable house; references furnished. M 165.

Lithographers.

LITHOGRAPHER, 35, English and American experience, good executive abilities, conversant with full routine of first-class work, desires to go West permanently; San Francisco preferred; would engage immediately. M 160.

LITHOGRAPHIC ENGRAVER — A No. 1 lithographic lettering and vignette engraver would change; can sketch, and has knowledge of colorwork; prefers the responsibility of an engraving department with a progressive firm; systematic and up to date; 10 years' experience. M 190.

Managers or Superintendents.

MANAGER OF LARGE PRINTING, lithographing and folding-box plant will make a change; has been unusually successful, as present house will testify; any information will be furnished to responsible concern seeking such a man; must have ample time to close present connection; now with Buffalo, N. Y., concern. M 206.

Miscellaneous.

STOCKMAN AND CUTTER, live man, large experience with plain, printed, lithographed and ruled goods, wants situation with progressive house. M 154.

Operators and Machinists.

EXPERT MACHINIST-OPERATOR, 30, married, don't drink; open after March 10 for first-class offer in 1, 2 or 3 machine plant; union; state wages and hours. M 81.

LINOTYPE MACHINIST, expert, long experience, good operator and printer, reliable, painstaking, industrious habits, desires position as operator, foreman or manager. M 138.

LINOTYPE MACHINIST — Thorough mechanic with best references for competence and reliability wants day situation. M 152.

MACHINIST-OPERATOR AND OPERATOR, both reliable, swift, accurate, sober and married, now employed, skilled in all kinds of work, would like situations together in small plant in Middle, Eastern or Southern States; day work; union; references furnished. M 191.

MACHINIST-OPERATOR desires change; edit telegraphic, etc., from keyboard; exceptionally swift, clean, 11 years' experience (part factory); 32, abstainer, union; excellent references and testimonials; anywhere West. BOX 239, Prescott, Arizona.

MACHINIST-OPERATOR desires change of situation, west of Chicago; swift operator, careful machinist; sober; thorough printer. M 211.

MACHINIST-OPERATOR OR OPERATOR — Five years' experience, average 5,000 ems brevier, understands machine; clean proofs; sober, married, union; references if desired. M 193.

MONOTYPE OPERATOR — Lady wishes position; good case hand, tabular or straight matter. M 164.

POSITION WANTED by graduate of Inland Printer Technical School as Linotype operator or machinist or both; 15 years' experience in printing business; small salary to commence with; 20 references if desired. CARL M. BROSIUS, Belmont Flats, Kansas City, Mo.

WANTED — Situation by thoroughly experienced Linotype machinist; nothing but day position considered; working nights now. M 163.

Pressmen.

A RELIABLE, COMPETENT MAN, having 10 years' experience as foreman in pressroom of printing establishment handling best grade of illustrated, catalogue and color work, desires to make change; samples of work submitted and references exchanged. M 127.

CYLINDER PRESSROOM FOREMAN wants situation; fine half-tone and three-color man; 18 years' experience; unquestionable references. M 220.

PRESSMAN, cylinder, first-class on fine half-tone and catalogue work; steady; can take charge. M 201, care New York Office Inland Printer.

PRESSMAN, 10 years' experience on cylinders, platens and Harris rotaries; 30 years of age; reliable; state wages; object, change. M 184.

SITUATION WANTED by half-tone cylinder pressman; references. M 51.

SITUATION WANTED by pressman; 20 years' experience on cylinder, Gordon, Duplex and automatic envelope presses; references; married. M 219.

WANTED — By capable working foreman now in charge of large pressroom, position where, after he has proven his value, will be allowed to acquire stock. M 166.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereometal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at all times less than 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR HIGH-GRADE DIES for crests, coats-of-arms, monograms, etc., address F. E. MASON, Engraver, Batavia, N. Y.

GET THE KEYBOARD DOWN FINE — The rest comes easy. Thaler keyboard, facsimile of Mergenthaler, good as a school; pamphlet "Hints on Keyboard Manipulation" free; if you are an operator out of practice or have your first lesson to learn the Thaler is what you want; made of metal, otherwise it would be useless; will last for years; keys of spring brass, giving touch of regular keyboard; $3.50 prepaid. THALER KEYBOARD COMPANY, 4532 "O" st., N. W., Washington, D. C.

HALF-TONE CUTS FOR SALE — Good for illustrating circulars, letterheads, envelopes, magazines, books, etc.; we have a large assortment of subjects on hand — hunting, fishing, camping, yachting scenes, also pictures of dogs, horses, birds, wild animals, game heads, landscapes, water scenes, etc.; will sell these cuts at just one-half actual cost; let us know what kind of pictures you are interested in and we will send proofs of cuts together with prices. TILTON PUBLISHING CO., 88 Broad st., Boston, Mass.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince *you*, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be *entirely satisfied* with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I *know* that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for $2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the $2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title bldg., Philadelphia.

LIVE STOCK AND POULTRY CUTS — Catalogues free if you write upon your business stationery. CHAS. L. STILES, Columbus, Ohio.

STEREOTYPE PAPER, ready-to-use, best and strongest quality, manufactured by FRIEDRICH SCHREINER, Plainfield, N. J. Samples for stamps.

THE MASON STUDIO — The design with which your "ad," catalogue or booklet is beautified is the only criterion by which a prospective purchaser may judge of your products; therefore it is apparent that it should be faultless; artists who have large magazine experience can properly care for your contract. THE MASON STUDIO, 11 Porter ave., Batavia, N. Y.

FOR THE TRADE

Our CALENDARS for 1906 are attractive and salable. Samples ready. CUNNINGHAM & CO., Manufacturers, Williamsport, Pa.

GLUE FOR PADDING STRONG — ODORLESS FOAMLESS. *Uniform in Quality.*

Midland Glue Co., Monadnock Bldg., Chicago, Illinois.

GOOD PRINTERS should write **THE ADVERTISING WORLD**, COLUMBUS, OHIO, for specimens of striking designs for business-bringing **BLOTTERS**

Did you specify that a Durant Counter must be attached to the press you ordered?



IT'S A GOOD SIGN

When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

PICTURES
MOUNTED WITH



HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

HIGGINS' PHOTO MOUNTER

(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON
Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.



Olds Gas and Gasoline Engines

Are backed by the broad guarantee that absolutely protects the purchaser against faults or breakage due to construction or material used. Its liberal terms are made possible by the experience of years, which has established the success of the Olds patents.

STATIONARY ENGINES, 2 TO 100 H.P.
PORTABLE ENGINES, 8 TO 35 H.P.

Our new Illustrated Catalogue sent on request.

OLDS GASOLINE ENGINE WORKS
230 RIVER STREET LANSING, MICH.

If You are Particular About Your Pads

use a little care—and our Padding Glue—and you'll get pads that please yourself and your customer.

The best materials, the greatest care and twelve years' experience in mixing them, make our Padding Glue the strongest and most flexible.

ROBT. R. BURRAGE,
35-37 Frankfort Street, New York.

FOLDING BOX GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. Chicago, Ill. WILSON PAPER BOX MACHINERY CO.

To make Channels, Space-bands and Matrices smooth and "slick," use
Dixon's Special Graphite No. 635
Booklet and Sample Free on Request.
Joseph Dixon Crucible Co., Jersey City, N. J.

"FROM CLIME TO CLIME"
By Samuel Murray
Why I Journeyed 21,630 Miles.
How I Traveled and What I Saw.

An interestingly written 144-page book, giving full details of noted places in the United States, Canada and Mexico, seen during a year-and-a-half trip. Only book of travels ever written by a printer. Including itinerary and full-page map, showing route from place to place. No trip of this kind ever made before. Every printer should get a copy of the tale of this remarkable journey. ¶ Address all mail orders to Samuel Murray, 119 East Tenth Street, New York City. - - - - - - - - - - - - - - - - Price, 25 Cents.

Printers and Stationers Make RUBBER STAMPS
A PROFITABLE SIDE LINE
Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 15 Clay Street, Baltimore, Md.

BRAKES FOR ALL PLATEN PRESSES



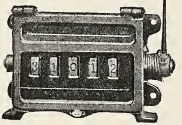
SOLD BY ALL BRANCHES
AMERICAN TYPE FOUNDERS CO.

New York Engravers' Supply
H.D. Farquhar, Propr.
168 Church St., Cor. Reade St., New York.
EVERYTHING for the ENGRAVER
Send for THE PROCESS TICKLER
H D F ARC LAMP

An Old Friend with a New Name

Formerly known as the "Hawkins" or "Campbell" Counter.

In use twenty-five years.
Counts 0 to 99,999.
Can be set back at any number.
Actuating Lever can be set in four directions, 90° apart.
Price Moderate.



DURBROW & HEARNE MFG. CO., 12 Wooster St., NEW YORK CITY



ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

Calendars and Calendar Pads
Largest Line
Lowest Prices
Calendar samples, $4—rebate on first order. Calendar Pad catalogue furnished gratis.
BONNERWITH BROTHERS
78 Duane Street, NEW YORK 963-967 DeKalb Ave., BROOKLYN, N. Y.

Type for Ribbon Printing

If you print fac-simile typewritten letters by any modern ribbon process, you know how difficult it is to get type suitable for the work. We cast six different faces from matrices cut especially for ribbon printing, and they thoroughly cover all popular typewriters in the field. We use a wonderfully tough, light and durable alloy. Let us send you specimen sheets.

Send Us Your Old Type Metal

We will recast it into new and desirable faces of 18, 24 and 36 point job type, in fonts of 40 lbs. or over, for 25 cents per lb. Samples of type and specimen sheet of faces on request.

The Fac-simile Typewriter Supply Co.
73 Warren Street, New York

"The Highest Achievement in the Art of Numbering Machine Construction"—THE INLAND PRINTER.

HIGH Praise—
but WELL Merited.

BATES MODEL No. 27

Is unequaled in every essential detail of design, construction and finish.



№ 12345
FACSIMILE IMPRESSION

Plunger *geared* direct to pawl-swing and instantly removable—no connecting pins or levers—*no screws*.

Side plates *without screws*.

Quick cleansing.

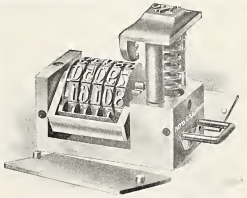
Heavy non-breaking springs.

Wire unit pawl spring.

"No." and blank steel slides with each machine.

20,000 Sold

All Dealers Stock Them.
Immediate Deliveries.



View showing machine ready for cleaning—time one minute. NO SCREWS.

DON'T EXPERIMENT.

Only the Best is Economical.

We are the largest producers of Numbering Machines in the World.
Fifty Models :: :: $5 to $500
Always ask our prices.

The Bates Machine Co.
346 Broadway . . . NEW YORK, U. S. A.
Branch—2 Cooper Street, Manchester, England

Selling Agencies Wanted in Every Foreign Country.

Specially designed numbering mechanism for all cylinder and rotary printing machines.

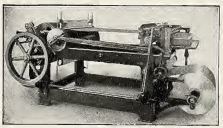
No proposition too complicated.

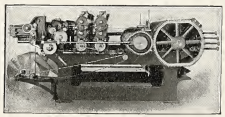
JUST WHAT YOU HAVE BEEN LOOKING FOR

A HIGH-SPEED JOB PRESS FOR THAT COVETED SPECIAL WORK

These Machines print both sides of a web in two colors, number, slit, perforate and cut into sheets all at

ONE OPERATION





They do much heretofore only done on high-priced special machines, such as counter checks, duplicate and triplicate order blanks, using different colored webs and interleaving the sheets, railway tickets, transfer checks; also imitation typewritten letters complete in two colors, laundry lists, posters, circulars, box covers, labels, etc.

THE COY PRINTING PRESS CO.

358 Dearborn Street, Chicago, Ill., U. S. A.

The Monotype

A Typefoundry in Small Compass

THE MONOTYPE possesses one signal advantage absolutely peculiar to itself which differentiates it from every other type casting and setting machine.

Not only does the MONOTYPE cast the type which it uses itself to produce its own composition, but it casts complete fonts of job or display types in all sizes up to thirty-six point.

So cheaply and efficiently does it do this that the printer using the MONOTYPE may, at trifling cost, accumulate a type outfit which will preclude the loss of time "picking" sorts and the inconvenience of distributing standing matter in order to reuse the type.



Time, Money and Labor
are thus saved by the
MONOTYPE

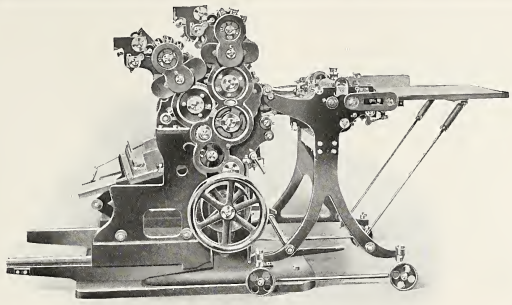
WOOD & NATHAN COMPANY

Sole Selling Agent . . 1 Madison Avenue, New York

DANIEL C. SHELLEY
Chicago Representative
334 Dearborn Street, CHICAGO, ILL.

T. C. SHEEHAN
Southern Representative
430 Deaderick St., NASHVILLE, TENN.

HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CAL.



5,000 to 8,000 Sheets per Hour in One or Two Colors.

Mechanical Science and the Pressman's Observation alike formulate this dictum:

"All long runs must go on ROTARIES"

ON WHAT ROTARIES?

On **Automatic Rotaries,** of course.

WHAT ARE LONG RUNS?

Any runs for which it is worth while to make plates in order to get the benefit of high speeds.

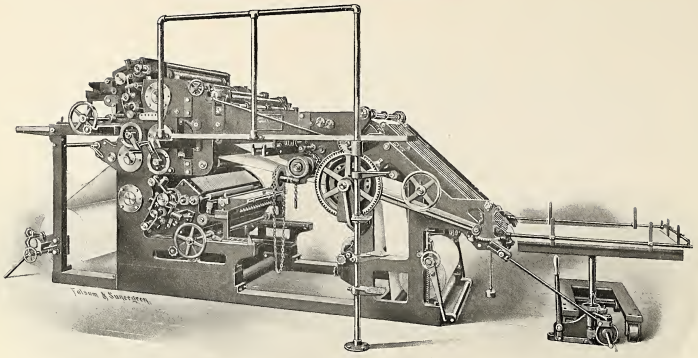
WHO MAKES AUTOMATIC ROTARIES?

The Harris Automatic Press Co.

NILES, OHIO

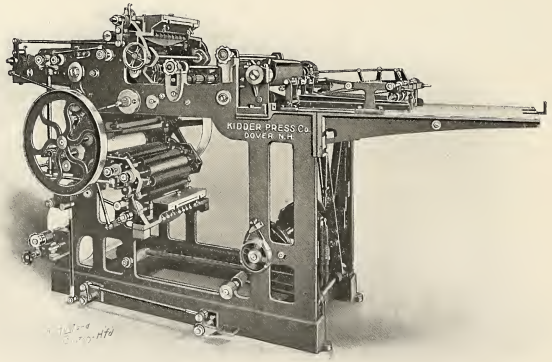
CHICAGO, Old Colony Bldg. NEW YORK, 26 Cortlandt St.

For machines in countries other than the United States and Canada, address the Anglo-American Inventions Syndicate, Ltd., 43-43A Fetter Lane, London, E. C., England.



Straight Rotary, with Offset Web

Four of these presses, 42 x 60, may be seen in the office of the Lewis Publishing Company, St. Louis, Missouri.



Special Rotary, for Transfer Tickets

Two built — for the Philadelphia Rapid Transit Company and The Rochester Printing Company.

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150 Nassau Street, NEW YORK



"WORLD" BLOTTING
"HOLLYWOOD" BLOTTING
"RELIANCE" BLOTTING



Trouble with Electricity

Exists in Every Pressroom

? *Have you accurately estimated what Static Electricity costs you—in delays, loss of paper, cost of slip-sheeting, loss by offsetting, diminution of speed of presses, difficulty and delay in jogging?* ?

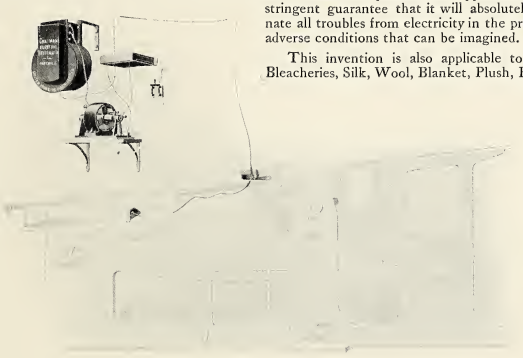
Chapman Electric Neutralizer

W. H. CHAPMAN, E. E., Patentee.

ABSOLUTELY REMOVES EVERY TRACE OF TROUBLE CAUSED BY STATIC ELECTRICITY.

UP to the latter part of 1904, thousands of devices had been tried and abandoned, the purpose of which was to emancipate the printer from the evils of Static Electricity. Not one proved successful until W. H. Chapman patented an entirely original discovery in the application of electricity and devised and patented an apparatus which we sell under a stringent guarantee that it will absolutely and constantly eliminate all troubles from electricity in the pressroom under the most adverse conditions that can be imagined.

This invention is also applicable to Paper Bag Factories, Bleacheries, Silk, Wool, Blanket, Plush, Paper and Cotton Mills.



Chapman Electric Neutralizer attached to Flat-Bed Printing Press.

An alternating charge of the proper voltage is supplied by the apparatus shown herewith, which receives current from the ordinary lighting system, consuming less than is supplied through an incandescent lamp socket. The principle is this: A static charge spontaneously selects from an adjacent alternating charge the kind and quantity of electricity to exactly neutralize itself. The charge in the material may be positive or negative—it makes no difference, as the alternating charge has both kinds to select from. The choice is unwavering as nature's law, and the result is perfect neutralization.

We contract to remove all trouble caused by Static Electricity in pressrooms, and will quote terms on receipt of the following information: (1) Number, sizes of beds and makes of presses, and (if not in one room) how many in each room, with distance and location of each room from the others. (2) Is building of iron construction? (3) Nature of construction of ceiling and walls. (4) Exact extent of the trouble experienced, and under what conditions trouble is most intense. (5) Is current alternating or direct, stating voltage? In pressrooms where electric current is not available, we can supply electric generator at moderate charge.

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United Printing Machinery Co.

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Designs prepared and Ideas submitted and developed by specialists.

Our COLORTYPE PLATES for printing in two, three and more colors are recognized for their superior printing quality and facsimile results.

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Do You Want Your Orders Carried Out

YOUR experience in securing engravings has taught you that half the battle is in getting the engraver to follow your instructions and securing your plates promptly.

We have told you that we can make good engravings; we now tell you that we can give you

Careful, Accurate Work and Prompt Service.

No doubt you have heard of our booklet, "The Tale of the Peerless Printing Plates." We have a few of these left; the supply is running low and if you have not sent for same you had better do so at once. To every firm writing on their business stationery we will send one of these booklets.

JUERGENS BROS. COMPANY
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APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.



Patented March 27, 1900.
Size, 1⅛ x ⅞ Inch. Type High.
Made entirely from steel and fully automatic.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

New York Stencil Works

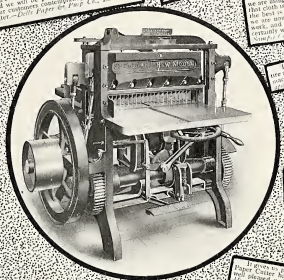
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OF A FEW OF THE MANY USERS OF

Sheridan's New Model Paper Cutter

STILL IN THE LEAD AND ALWAYS THE BEST



OVER SIX HUNDRED IN DAILY OPERATION

Ask for Prices and Terms

T. W. & C. B. SHERIDAN CO.

Makers of { Bookbinders' Machinery

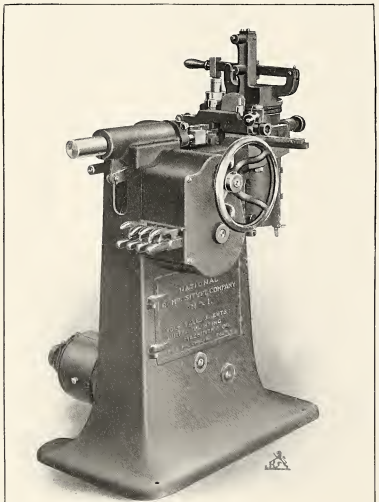
NEW YORK CHICAGO LONDON

Another Revolution!

Every Printer His Own Typefounder

AUTOMATIC TYPE MACHINE
AND SORT CASTER

A MACHINE at a moderate price, requiring no skill not possessed by an average compositor, that makes the printer *absolutely* independent of the typefounder, and reduces the cost of all type, body or job, quads and spaces, borders, etc., to under *15 cents* per pound, including cost of metal.



AUTOMATIC TYPE MACHINE
Width, 30 inches; length, 45 inches; height, 52 inches; weight, 800 lbs.

A machine embodying mechanical principles not found in any other typecasting machine, and on which *generic* patents have been allowed. A perfected machine, the result of four years of constant and expensive labor and tests, and now *guaranteed* to make at one operation finished type and spaces, and quads, with *accuracy in body, height, set and line equal to that of the best product of the typefoundries.*

With this machine there has been developed a method of matrix making which reduces the cost of matrices to the printer to one-tenth of the actual cost of matrices to the typefounder. There are fonts of matrices now ready for over 250 sizes and styles of type. Additions are made every day. There is no type face from 6 to 36 point, inclusive, for which matrices can not be furnished. *A set or font of matrices will cost less than a decent sized font of type, and from these the printer can cast thousands of pounds,* if he desires to do so. Those who prefer to do so, *can rent fonts of matrices at a small daily rental.*

With this machine the printer is provided with unlimited type, is never short of sorts, no proposition in typesetting is too big for him, he always commands new type, he can afford to wear his type out and save cost and delay of electrotyping, his office is full of live, usable type, and unusable type can be recast and made useful.

We refer to the following list of users, most of whom are using the second model machine, which has been superseded by the third model (third model indicated by *):

NEW YORK—*Herald, American and Journal, World, Evening Post, Williams Printing Co. (Iron Age), Greenwich Press, *I. H. Blanchard Co., Hill Publishing Co. (American Machinist), Morning Telegraph, *D. H. Ahrend Co., Philip Hans & Co., Textile Publishing Co., *Brooklyn Eagle.

BALTIMORE—*Herald, *American, *Williams & Wilkins Co., *W. J. C. Dulaney Co., *Baltimore Automatic Addressing Co.

PHILADELPHIA—*Inquirer, Geo. F. Lasher, *Law Report Co.

PITTSBURG—*Despatch, *Leader.

ALTOONA—Mirror.

RICHMOND, VA.—Times, Despatch.

This machine will not be sold to typefounders, present or prospective. The policy determined upon is to put this great instrument of economy and convenience in the hands of the printers. Great as are its economies, the users will discover that the convenience of commanding practically unlimited quantities of type and sorts will alone justify the outlay.

A change from one matrix to another is a matter of ten seconds. The machine will cast six pounds per hour. The speed is greater in proportion to the smallness of the body, so that the product in weight is about equal per hour on all sizes.

Exclusive Sales Agent:

United Printing Machinery Co.

GEORGE F. WILLETT, *President.* HENRY L. BULLEN, *Gen. Manager.*

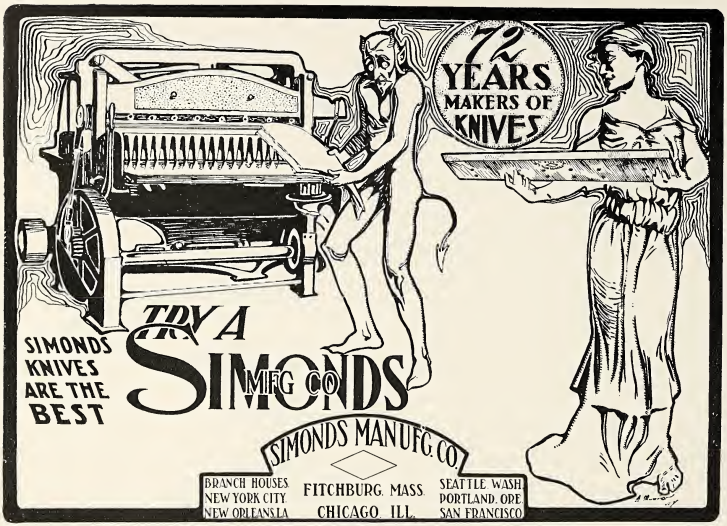
NEW YORK, 132 Nassau Street (temporary) CHARLES S. MILLS, Manager.

CHICAGO, 337-339 Dearborn St. B. O. HENNING, Manager.

BOSTON, 246 Summer Street. ARTHUR S. ALLEN, Manager.

MANUFACTURERS of everything for the Electrotyper, Process Engraver, and Stereotyper; Tympalyn, Dux Feeding Machine, Maley Patent Iron Block, American P. D. Roller Washing Machine (Crump's patent), Fullard's Victor Steel Die Embossing Presses, Steen's Power Eyelet Punch and Set, and Iron Equipments for Composing Rooms.

SELLING AGENT for Royle's Celebrated Process Engraving Machinery, Levy's new Patent Process Cameras and Stands, and Chapman's Electric Neutralizer.



Boston Self-Regulating Wire Stitching Machine

One Adjustment

Place the work within the gauge turn the hand wheel—that's all. Every part of stitcher is brought to positive and absolute adjustment. No special training necessary, the operator does all of the manipulation—readily, surely and safely. You cannot make a bad stitch on a "Boston." More than four hundred users. Write us for net prices and catalogue.

American Type Founders Company

General Selling Agent

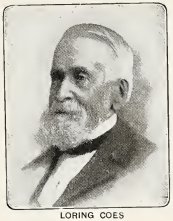
Wire Stitcher advertisement set in American Type Founders Co.'s Bulfinch Oldstyle, cast American Line, and Cloister Border No. 267

"Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

ESTABLISHED IN 1830

MICRO GROUND

ANY way you look at it, and all around, it is

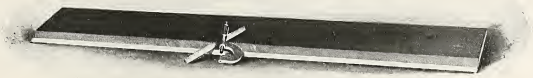


LORING COES

"Micro-Ground."

and no matter what its size,

TRADE "Micro-Ground." MARK is BEST!



Temper, Finish, Material, Packing, Cutting Qualities—*Everything;*

The TRUST

Threatened to put us out of business (1899); ordered us off, on high finished goods (1900); warned us to get out of New York (1903); tried to drive us out by cut prices and false statements (1904); still trying (1905).

But

We have not had to do anything except *fill orders* since 1890. We have run full time, full handed, and tripled our capacity since then. Adding more now.

WHY? Ours are BEST!

Customers say so.

Coes' Knife is BEST!

WRITE OUR WAY

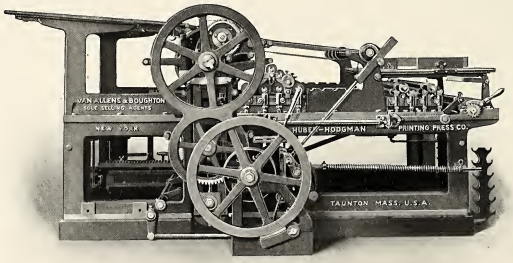
Loring Coes & Co. Inc.

Worcester, Mass.

G. V. ALLEN,
10 Warren Street, New York City, and vicinity.
Phone, 3038 Cortlandt.

"Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

THE HUBER-HODGMAN PRINTING PRESS



THE NEW HUBER-HODGMAN PRINTING PRESS is designed for the finest class of printing. Is built in a new up-to-date factory. It has all of the labor-saving devices, and is the lightest running. Has all the strength and durability of the Crank Press. It has a friend in every purchaser. We desire you to see it in operation and judge it on its merits. Our customers are all enthusiastic over the register, speed, impression and lightness of operation. We would like to show you our new press.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, 801 Harrison. CHICAGO

THE LINOTYPE

BOOK WORK of the highest class, with all that comprehensive expression implies in effective and artistic printing, can be produced with the Linotype at a cost materially less than hand composition. On the following pages there are three specimens of Linotype work, produced by the Burr Printing House of New York. The specimens, which speak for themselves, are actual commercial examples and were not especially prepared for exhibits.

MIXED FACES for text-books and similar work requiring different bodies and many special characters, can be produced on the new Double Magazine Linotype as a continuous operation and without change. This class of work, slow and cumbersome by hand, can be done quickly and at greatly reduced cost by the new Linotype.

CATALOGUES which make up a substantial part of the average printer's business, can be handled so readily with the Linotype as to be an object lesson to the printer in the art of money-making.

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS



CHAPTER VII

CHRISTMAS DAY IN THE MORNING

"THAT girl has purloined a pie," said Miss Scadding wrathfully. "She insists that some gipsy must have abstracted it from the larder ledge, but I know better, Susan."

"Yes, aunt, of course you do." Susan looked languidly up from her strip of muslin.

"It was a prune pie, Susan, and you are partial to prunes."

Miss Scadding sat down, fidgeting with her prim black apron, showing in her strongly marked and homely face all the annoyance she felt at the delinquencies of Sally Wing, the little servant who had come to her, on promotion, from the charity school.

"It's time for your port, Susan." She hobbled up and opened a door of the bow-fronted sideboard. "Drink it down, like a good maid. Port is so supporting, and taken regularly will restore your whole system for brandy-balls or peppermint-dumps. The world was not yet well aired enough for fine ladies in search of embroidery silks.

"By all means, my dear Martin Heritage—if you will allow me to pursue my reading," she returned, bending to polite compromise. "May I select a volume for you? Here is one that I purpose presenting to our sweet Susan on her wedding morn, *Sage advice to a Young Female on Entering the Wedded State.* You may care to peruse the pages."

She held forth the book, but he waved it aside—with a piteous gesture.

"I'd rather talk with you awhile, Miss Scadding, until Susan steps in."

"Methodists are not given to conversation as a rule," she said, putting her book aside rather testily.

"We are not encouraged to indulge in unprofitable conversation, but this morning my—"

"Your heart's full. Dear lad, I understand." Miss Scadding nodded at him kindly. "Talk on until Susan comes in—but not about your religious connexions. You know that I can never approve of Methodists."

"They are a despised people, Miss Scadding. They endure scoffings and revilings for righteousness' sake."

"And they deserve revilings," she answered energetically. "What right have they to turn against authority or to obtrude religion into the domestic circle? The world is full of rebels. I read in the newssheet only last week of a sect whose craze it is to wear white hats and long beards. And then there are the unknown tongues, and not long since there was that madman Thom."

From "The Story of Susan." Copyright, 1903, by Dodd, Mead & Company

COMPOSED ON THE LINOTYPE IN 11 POINT SCOTCH BY THE BURR PRINTING HOUSE, NEW YORK

resistance to be 0·03 ohms per square inch of contact area (p. 118) we have as the C^2R loss at the commutator

$$2 \times 800 \times 800 \times \frac{0{\cdot}03}{29{\cdot}75} = 1320 \text{ watts.}$$

The peripheral speed of the commutator is

$$\frac{70 \times 3{\cdot}1416 \times 85}{12} = 1560 \text{ feet per minute.}$$

Assuming the brush pressure to be 1·5 pounds per square inch, and that the friction coefficient is 0·3, we have as the friction loss of the commutator

$$\frac{1{\cdot}5 \times 58{\cdot}5 \times 1560 \times 0{\cdot}3 \times 746}{33{,}000}$$
$$= 930 \text{ watts.}$$

Hence the total loss by brush resistance and by friction is

$$w_b = 2250 \text{ watts.}$$

(5) *Friction and ventilation losses.* Taking these as 1 per cent. of the full-load output—an ample estimate—we have

$$w_f = 4400 \text{ watts.}$$

The total full-load loss is the sum of the five losses above, or

$$w = w_e + w_i + w_x + w_b + w_f$$
$$w = 33{,}390 \text{ watts.}$$

Therefore the full-load efficiency is

$$\frac{440}{(440 + 3390)} = 0{\cdot}928$$
$$\eta = 92{\cdot}8 \text{ per cent.}$$

Probable heating.—

(*a*) Armature. From the drawings the heat-radiating surface of the armature is found to be about 11,000 square inches. The peripheral speed is

$$\frac{90 \times 3{\cdot}1416 \times 85}{12} = 2000 \text{ feet per minute.}$$

The watts lost in the armature at full load are

Iron-loss . . .	6380
Copper-loss . . .	$800 \times 800 \times 0{\cdot}172 = 11{,}000$

making the watts wasted per square inch of radiating surface

$$\frac{17{,}380}{11{,}000} = 1{\cdot}58 \text{ watts per square inch.}$$

A reference to the lower curve of Fig. 22 shows that the temperature-rise per watt per square inch for a peripheral speed of 2000 feet per minute is 30° C. Hence we have

$$\theta_a = 30 \times 1{\cdot}58 = 47{\cdot}5 \text{ deg. Centig.}$$

(*b*) Field-magnet System. Here the radiating surface is about 2000 square inches per bobbin, or a total of 20,000 square inches. The watts lost in the shunt coils have been already estimated at 5840, and the watts lost in heating the series winding are

$$(800 \times 800 \times 0{\cdot}0054) = 3460 \text{ watts.}$$

Hence the probable rise of temperature of the field-coils is

$$\frac{(5840 + 3460) \times 75}{20{,}000}$$
$$\theta_m = 35 \text{ deg. Centig.}$$

(*c*) Commutator. For the probable heating of this part of the machine we have (p. 120)

$$\theta_c = \frac{46{\cdot}5 \times 2250}{70 \times 3{\cdot}14 \times 8{\cdot}5\ (1 + 0{\cdot}0005 \times 1560)}$$
$$\theta_c = 17{\cdot}5 \text{ deg. Centig.}$$

Sparking.—We have already found the value of the cross-magnetizing ampere-turns, namely,

$$X_c = 11{,}100.$$

The ampere-turns required for the gap and teeth at full-load are about 25,000, the flux-density in the former being

From "Design of Dynamos." Copyright, 1902, by Spon & Chamberlain

COMPOSED ON THE LINOTYPE IN 10 POINT OLD STYLE BY THE BURR PRINTING HOUSE, NEW YORK

De Koven, Reg., *Don Quixote.* Comic opera in 3 acts. Libretto by Harry B. Smith 2 00

—— *The fencing master.* Comic opera in 3 acts. Libretto by Harry B. Smith 2 00

—— The same. Vocal gems. Containing 7 numbers: Overture, songs, duets and choruses 50

—— *The Knickerbockers.* Comic opera in 3 acts. Libretto by Harry B. Smith 2 00

—— The same. Vocal gems. Containing 7 numbers: Songs, duets and choruses 50

—— *The mandarin.* Vocal gems. Containing 7 numbers: Songs, duets, choruses, etc. 50

—— *Rob Roy.* A romantic comic opera in 3 acts. Libretto by Harry B. Smith 2 00

—— The same. Vocal gems. Containing 1 duet, 1 chorus and 5 songs 50

—— *Robin Hood.* Comic opera in 3 acts. Libretto by Harry B. Smith 2 00

—— *The tzigane.* Vocal gems. Containing 10 songs and duets 50

Donizetti, G., *Lucia di Lammermoor.* (The bride of Lammermoor.) Opera in 3 acts. With Italian-English words. Paper 1 00
Cloth, gilt 2 00

Flotow, Fr. von, *Martha.* Comic romantic opera in 4 acts. With German-English words. Paper 1 50
Cloth, gilt 2 50

Gobbaerts, G., *The golden heart.* Operetta in 1 act. Female voices 1 00

Goldbeck, R., Oh, how can I e'er forget thee? Quintet or chorus. 2 sop., alto, ten and bass. Score 65

—— Princess and gardener. Quintet or chorus. 2 sop., 2 altos and bass, with bar. solo. Score 75

—— Spring is coming. Quartet. Score 50
4 voice parts, each 10

—— Sunset. Quartet. Score 65
4 voice parts, each 10

Gordigiani, L., Vieni al mar. (Oh! come to the sea.) Trio.
Sop., ten. and bass 65

Greger, C., Frühling und liebe. (Spring and love.) Piano score 1 75
4 voice parts, each 25

Havens, C. A., Guide me, O Thou great Jehovah! Solo and quartet 1 25

Hodges, Faustina Hasse, The litany hymn: Saviour, when in dust to Thee. Quartet. With organ 25

—— Offertory sentences:
{ Let your light so shine. Quartet
Lay not up for yourselves. Sop. solo } 25
{ Whatsoever ye would. Quartet
Not every one. Solo for alto
Zaccheus. Solo for alto } 35
Who goeth a warfare? Quartet and bar. solo 50

—— Te Deum. Chant. With organ 25

Jackson, S., As pants the wearied hart. (Selection 37.) Sop. and ten. solo, with duet and quartet, from R. Franz. With organ 50

—— Benedic anima mea, Bb. With organ 75

—— Benedictus. Anthem, C. With organ 75

—— Benedictus, Eb. With organ or piano 75

—— Benedictus, F. With organ 60

—— Complete episcopal funeral service. With organ 1 50
No. 1. Lord, let me know mine end. Chant 25
" 2. I would not live alway, from H. R. Bishop 25
" 3. Asleep in Jesus, from Pleyel 25
" 4. Tender Shepherd, Thou hast stilled
" 5. Abide with me. No. 1. (Jackson)
" 6. Abide with me. No. 2, from Mendelssohn 25
" 7. I heard a voice. No. 1. (Jackson) 25
" 8. I heard a voice. No. 2. From Girschner 35
" 9. Rest, spirit, rest. From Rooke 35

—— Deus miscreatur, Eb. With organ 75

—— Gloria in excelsis. Chant, Ab. With organ 75

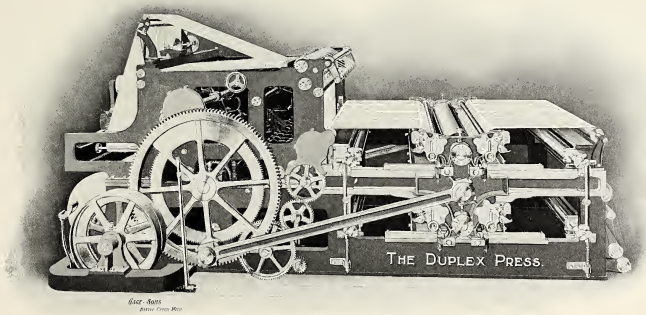
—— 4 Gloria Patris. With organ:
No. 1. G. (S. Jackson) 35
" 2. F. Arr. from Girschner 35
" 3. F. Arr. from Hesse 35
" 4. Bb. Arr. from Dr. John Smith 35

—— Gloria in excelsis. Chant, D. With organ 60

—— Gloria in excelsis. Chant, Eb With organ 75

COMPOSED ON THE LINOTYPE BY THE BURR PRINTING HOUSE, NEW YORK

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

TWENTIETH CENTURY MODEL

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers
WITHOUT STEREOTYPING

TOLD FROM EXPERIENCE

LEXINGTON (KY.) LEADER

We used one of the earlier Duplex Presses for nearly eleven years, and upon moving into our new building last year, we put in one of the new models, which is doing most excellent work. The Duplex Press is wonderfully strong in its construction and runs smooth and true.

NIAGARA FALLS (N. Y.) GAZETTE

We have been using the Duplex Press for about seven years, and it has given us good satisfaction. In fact, if we were to purchase a press again, we would purchase a Duplex.

WASHINGTON (PA.) OBSERVER

We have had the Duplex Press here for more than twelve years. We are now using our second one, a 12-page machine, and it is doing satisfactory work on both of our papers.

PARKERSBURG (W. VA.) NEWS

Of all the machinery we have in our plant, the Duplex has given the greatest satisfaction. The press is as good to-day as the day it was set up, and I would not exchange it for any press I know of on the market.

NEWBURYPORT (MASS.) NEWS

After three years' use, I see no appreciable wear on the machine.

ZANESVILLE (OHIO) COURIER

We have been using a Duplex Press since May, 1896. I think the press is as good to-day, as to the wearing parts, as she ever was. I hazard nothing whatever in saying that, barring accidents, this press would run fifty years. We have run the press six months at a time without breaking a web. The press is very simple in her construction and wonderfully strong.

OUR CUSTOMERS WRITE OUR ADS.

GET THEIR OPINIONS INSTEAD OF OURS—WE MAY BE PREJUDICED

DUPLEX PRINTING PRESS CO. BATTLE CREEK MICHIGAN, U. S. A.

"WHITLOCK"

THE eight letters embodied in this word stand for quality in printing press construction; and we shall be glad to send you copies of *eight letters* from our files, testifying to the truth of this assertion. Better, we guarantee *to you* that satisfaction which we have invariably given to our customers. *Correspondence solicited.*

"Whitlock Satisfaction" { *Quality* *Capability* *Durability* *Cost*

WHITLOCK

MFG. CO., *of* Derby, Conn.

SALES OFFICES

Fuller Bldg., 23d St. and Broadway, New York. 510 Weld Bldg., 176 Federal St., Boston, Mass.

WESTERN AGENTS

American Type Founders Co., Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

SOUTHERN AGENTS

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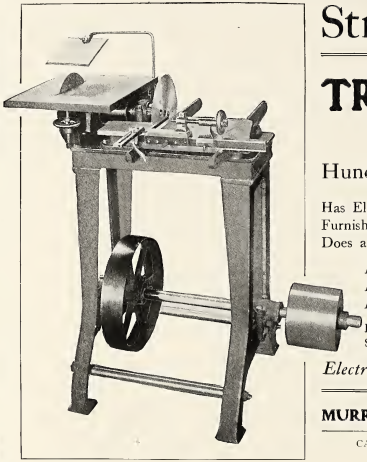
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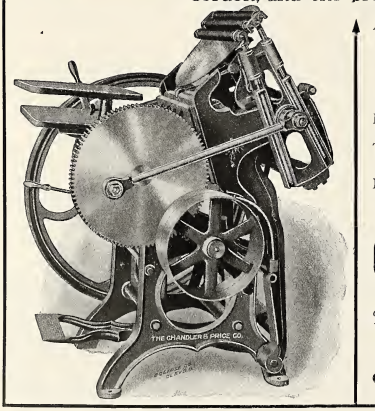
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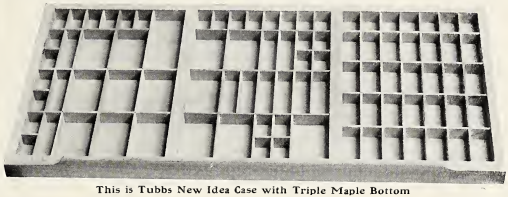
When they tell you there is any Case to Equal the Tubbs Kind

¶ Tubbs New Idea Cases are made upon honor. There is nothing about our case we are ashamed of. We have no poor spots to cover up. No paper pasted on the bottom. They tell you the case with paper bottom "gives a finished appearance." What has that got to do with quality? Tubbs Cases are not made for dress parade.

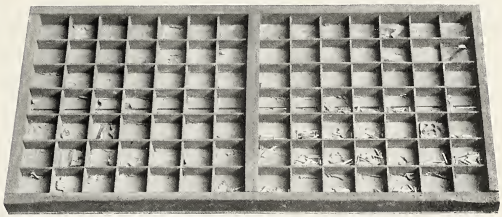
¶ FOR QUALITY OF MATERIAL, DESIGN, WORKMANSHIP AND FINISH, PUT TUBBS CASE ON A RACK NEXT TO ANY MAKE IN THE WORLD. NO APOLOGIES.

¶ Tubbs cases have three-ply veneer bottoms made from White Rock Maple throughout, no soft filler. The grain alternates. The case slides on the side rails with the grain. The bottom does not come in contact with the slides and is fastened with cement-coated nails. The bottom is made from selected wood, highly finished, which requires no paper covering.

¶ TAKE A FREE LOOK. The first cut shows Tubbs New Idea Case, without paper bottom. The second cut shows the common case, which has paper bottom.



This is Tubbs New Idea Case with Triple Maple Bottom



This is not the Tubbs Quality. See the humps

Did you ever set type? Then you know what an improvement the Tubbs New Idea Case is. No dust, because there is no place for it to stick; no torn paper for type to get under. Type dust makes sore fingers. Look at a case with paper bottom after a time's usage.

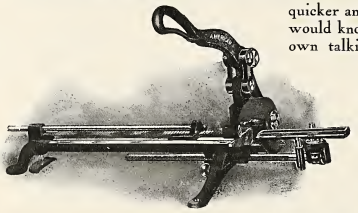
All of Tubbs Cabinets are filled with New Idea Cases. They cost more to make, but price is same as the common kind.

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A STORY recently appeared in the Brooklyn (N. Y.) *Eagle*, regarding a merchant who was forced into insolvency, and who happened to be the fourth whose stores were located within a block or two of each other. A successful business man in the same vicinity was asked the reasons for these numerous failures, and replied as follows: "High rents and the persistent efforts of salesmen who overload their customers with goods for which they have no use." With my system of getting cash in advance for my goods, it is an utter impossibility to overload my customers, as no sane printer will squander his bank account by ordering inks for which he has no need. Of course my sales are not as large as some of the credit ink houses, but I have the money tucked away safely in my jeans, while the other fellows have it on paper, and oftentimes the paper has more value than the account. I work on the plan that a bird in the hand is worth two in the bush, and consequently can afford to sell my inks at a lower margin of profit. Send for my price list and compare it with what you paid for inks on credit.

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FOR ALL PURPOSES:

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Machines to print one number any number of times and then advance automatically to the next higher number.
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Our Machines are being used to number Baggage and Bicycle Checks, Bonds, Coupons, Order Books, Transfer Tickets, Bank Checks, Theater Tickets, Cash Sales Slips.

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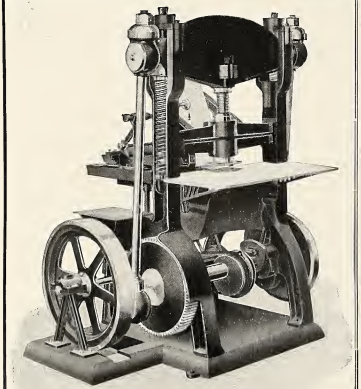
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Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

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AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

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BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

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AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

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SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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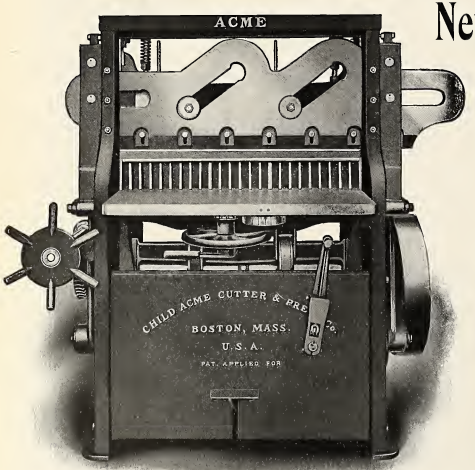
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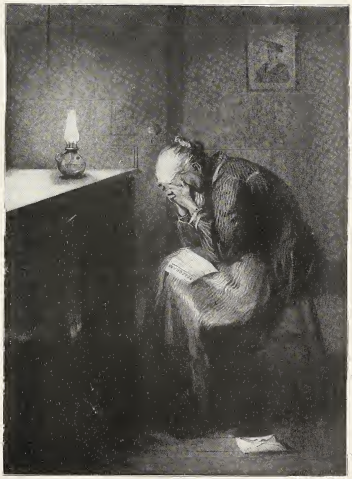
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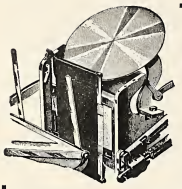
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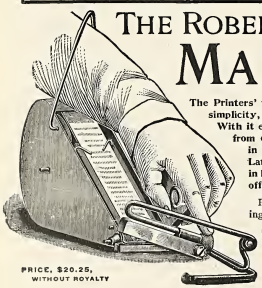
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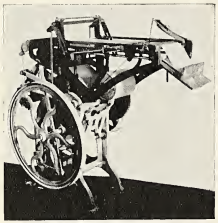
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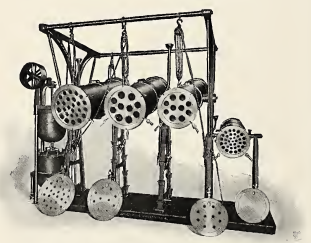
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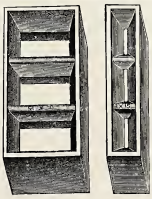
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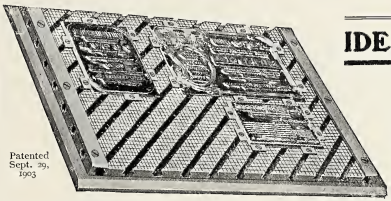
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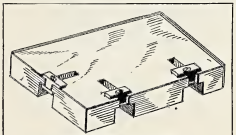


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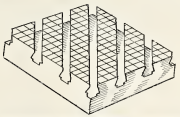
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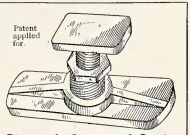
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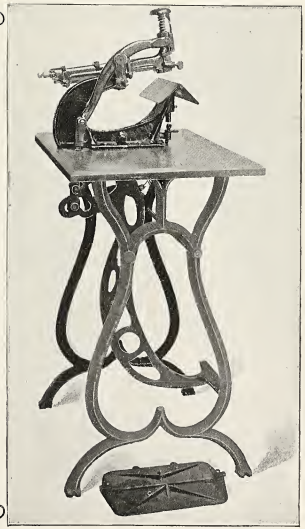
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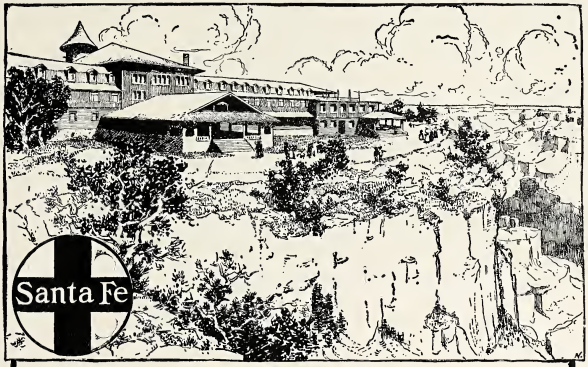
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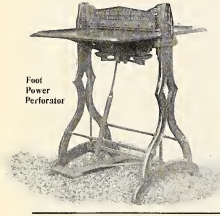
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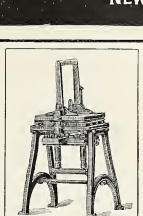
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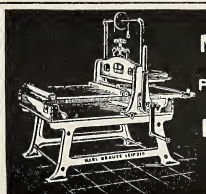
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1905

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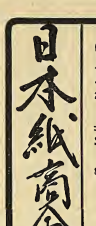
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